

## Women image in Algerian cinema between the past and the present

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**Abstract:** the article deal with the aesthetics of cinema as an art that studies reality and embodies ideas with a human dimension in an attractive artistic way that conveys societal suffering and fragility. Women are considered a philosophical subject like art and beauty, presented cinematically as part of reality and as a model of social truth. A playful dancer, a night girl, a drug dealer, or a naive rural girl, a servant, and in the least opportunities as a university student or as an employee, she is a cinematic booty on the sidelines of events, and it has portrayed her outwardly in a few opportunities as an actor and a driver of events, or a positive one standing behind and beside the man, Sometimes young and adolescence and sometimes Mature, elderly, and sometimes either single, divorced, or widowed, and rarely portrayed as a wife, mother, or university student. The woman staying at home is presented as emotional, highly sensitive, and even the struggling ones remained neglected, consumed, deviant, unproductive, non-participant in development, absent from the fields of production, and unable to creativity. As for the worker, her image is devoid of feelings of motherhood and femininity, estranged from customs and traditions, or is the subject of sex in all films.

**Keywords:** Algerian women; Women image; Algerian cinema.

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## I- Introduction :

Cinematic art is a vast creative field, charged with direct meanings and implicit suggestions, and it does not work in isolation from the phenomena produced by society. And it seeks to unveil the contradictions by highlighting the prevailing phenomena in its surroundings.( Jamal Chaaban Chaouch,p05). To transcend its control over consciousness in reality with an artistic awareness that seeks to control life. In line with this vision, the film industry began at the end of the 19th century with two main goals: art and entertainment, with other goals such as innocent fun wrapped in beautiful creative art, which no one can easily ignore or avoid. The big screen in the dark hall, to live another alternative life with the characters and heroes of the novel embodied in front of them (Mohamed Salah El-Din,p06), Therefore, in a very short time, cinema was able to be the most famous of the arts, and to bear the title of "the seventh art", which spread in the world faster than its makers expected, and at a pace that exceeded the spread of the other six arts combined, to become the popular base for watching everywhere, and hope for individuals, groups and peoples who did not have their luck of joy and viewing, and to have a voice and a special cinematic culture, so that most countries were keen to make a cinematic history for themselves.( Saad Al-Qirsh,p08)

Until 1896, many attributed to themselves the right of precedence in showing films brought by invaders or adventurers, and a hundred years later, the centenary of cinema was celebrated, in 1996, at a "global" wedding with the participation of most peoples.( Faiza Yakhlef,p24) Everyone knew that cinema has a great ability to express using image, sound, movement and expressive units that address all members of society, and circulated new patterns of cultural, aesthetic and artistic expression, and it was the most complex and used of the rest of the other arts. Cinema uses the image that carries a certain ideology and represents reality mentally and re-simulates it through drawing, sculpture, Oil paintings; photography; cinema and caricatures, and all things that allow eye contact, as it gives information and is characterized by the richness of its content.( Kevin Jackson,pp 10-12) The aesthetic of the image has a great impact, so it was a means of communication that carries facts that can amaze those who see them and may disturb them, according to Judith Lazar, and it creates a relationship with the person who can decipher them.( abdelghani megherbi,p130) In the midst of this influence, cinema, as an art, as an industry, and as a trade, has gained a great power over societies due to its ability to create, dazzle, and excite based on the language of this image and the latest audio, light and visual technologies and inventions. They are considered the most popular creative and artistic form and the most social, because it can become a "social witness" or a "historical document" that monitors its society and its reality, and thus becomes a window to form an idea on the society that produces it. ( Nahed Salah,pp 66-67)

The importance of cinema, its aesthetics, and its influence lies in the fact that it is concerned with all societal phenomena and rarely works in isolation from it. It is a shroud that studies reality, relying on direct and simple depiction of the suffering of the poor, fragile and sensitive classes, and among the most important issues of cinematic concern are issues of imagination, art, beauty and women, which are considered philosophical topics to which all other human issues are linked. It stems from an environment that has its own characteristics and advantages, and women as part of this reality were presented by cinema as a model of social truth.( Kevin Jackson,pp,10-12))

### **1. The problem of studying the issue of women in their relationship to cinema:**

The association of cinema with thorny issues such as women poses many problems. Isn't the issue of the female a mine that explodes in the face of those who approach it, or tries to dig around it to discover it, especially with the tyranny of masculinity values and its judgment on everything related to the stereotypical roles of women in society, and in cinema. She usually appears in films, as a traitor, a playful dancer, a night girl, or a drug dealer. In other films as a naive rural girl, a servant, and in the least opportunity she appears as a student or an employee... and other models that shaped her image, and tried to reduce her value in the course of society, Treating her mostly as

if she is booty on the sidelines of events. Critics have noted in all cinematic works that it rarely departed from this stereotype, although some models appeared to be active and moving events, sometimes positive standing behind the man and next to him, and pushing him to all the twists and turns that encounter him on his way directly, but her role is mostly negative, behind this negativity hides a mysterious world dominated by conspiracies and betrayals.( Mahmoud Kassem,p28) This view is shared by Mahmoud Salah, who believes that cinema in Egypt, for example, usually presents young, adolescent, mature women, single mother women, divorced women, and rarely portrays them as a wife, mother, or university student, as well as a high school girl, and a woman who dances in school or staying at home. ( Muhammad Saeed Al-Nabulsi,25) Muhammad Saeed al-Nabulsi believes that most of the contents of Arab cinema depict women as emotional, highly sensitive, and incapable of sound thinking and decision-making, with their submission to the image of men, as they appear in films of an emotional nature, or in relationships with a beloved man, husband or with Children or parents. Arab cinema focused on the poor and toiling rural Bedouin women. As for the struggler, she remained neglected, consuming, deviant, unproductive and not participating in development, absent from the fields of production, services and economic activity, unable to create, and far from issues of social change and issues of general legislation.( Awatef Zarari,p64) The most dangerous thing, according to some critics, is that the working woman was portrayed as devoid of maternal feelings and femininity is alienated from customs and traditions, as it is not clearly defined. Perhaps she is a subject of sex in all films, and the worst thing about these stereotypes is that she usually adopts these unrealistic, rigid, negative images, either in whole or in part, or pretends to adopt them within the framework of her concern On acceptance or social consensus.( Arthur Hermann,p52)

Arab cinema did not pay much attention to women as a successful model and as a fixed value in society in the beginning, as it focused on short films that recorded events of a national, independence, festive nature, in which the masses, women and men, crowded around a ruler, or a popular leader, who represented them as a symbol for getting rid of colonialism. This role of cinema remained in the artist's subconscious, invoking him whenever disaster struck the homelands, with the artists realizing the importance of the magic of the "seventh art" and its impact on an audience suffering from poverty and illiteracy, but he found in cinematic art a democracy that is not allowed by the rest of the arts.( Jean Alexan,p242)

This thing did not apply to Algerian cinema, which ,in many ways, is not similar to its Egyptian counterpart, because it focused on messages with symbols and connotations with a constructive revolutionary civilizational content that embodies the culture of the Algerians and their true reality, as it contained realistic elements and axes that are truly present in the Algerian environment, focusing on the social, political and security reality, as it dealt in its beginnings mainly with the issues of the struggle for liberation, and directed to mobilize the people, and gradually emerged new topics related to building the modern state, and these topics were linked to the social changes that resulted from the agricultural revolution and the dialogue related to the National Charter. Reality has a semantic use with understandable meanings and without purely implicit meanings. The facts that the Algerian filmmakers lived through were a mainstay in determining the course of their cinematic works, which did not depart from the framework of the miserable reality punctuated by many disturbances at all levels, especially those related to the social situation of Algerians during the liberation revolution and what accompanied the construction phase building the foundations of a newly independent state. Algerian filmmakers have realized that Algerian women, like other groups, have their own prerequisites, and they have also noticed the harshness of society as individuals and as a general framework, in dealing with them, despite the sacrifices they made during all the historical stages that Algeria went through. Their role sometimes exceeded the role of men in formulating and directing events despite this apparent interest in it as a symbol, this celebration often led to intentional or unintended directives and distortions of it on the screen.

## 2. Algerian cinema: birth, a clear goal and a realistic path.

Algerian cinema was distinguished in terms of its origin, birth, goal, and trajectory from all the experiences of cinema in the Arab world, and through this distinction it always took the position of role model, although it started relatively late in terms of history, but it gave birth to a sound and it took deliberate steps, and in this way it was able to bring Arab cinema to the world, and the secret of this is that it is honest, as it was born in the heart of the battle of liberation, so that there was an urgent need to find a cinema that would keep pace with the course of the war that began in November 1954, and this cinema had to launch from a well-studied scientific point of view, it is not just an adventure, and for this reason, in 1957, a school of film formation was opened, and its director was the French René Vauthier, who joined the ranks of the National Liberation Army, and many of those who joined his school died on the battlefield, such as: (Fadel Muammar Zitouni; Oman Merabet; Murad bin Rais; Salah Al-Din Al-Senussi, Fardali Al-Ghouti Mukhtar, Abdul Qadir Hassania, Suleiman bin Samaan and Ali Janadi...).

Algerian filmmakers have realized that Algerian society has changed a lot since the first sign of independence, and is radically transforming in the social, economic, political and security fields, and that this transformation has been incapable of all institutions absorbing it, especially in light of the different and diverse new cultural formations and structures that affected the lives of Algerians. The social reality experienced by coercion, frustration, fear and anxiety brought them into a multi-faceted chaos. Algerian cinema has used the latest cinematic means since its first launch and has been influenced by the opinions of the great filmmakers, and it has adapted to a philosophical view that specialists in it consider necessary. Defended by Bella Balach for more than two decades (1920-1950), it is according to Titianov: "a redefinition of the visible world with montage and lighting", and this is relatively close to Dziga Vertov who once said in his theories "Cinema and Truth" that The movie drama "is the opium of the people", which is almost the same idea that transparent cinema defended. (judith laza,p137) Christian Metz sees that it is infinite, its shots do not end unlike words, they are limited, and therefore the shot is creativity, and the language remains lexical. The Algerian cinema was real, based on reality. It developed its view in line with the nature of the environment, its data, and its problems. This is the secret of the strength and sovereignty of Algerian cinema, especially in the sixties and seventies of the last century. Organizing them in a narrative form and to produce meaningful actions that take reality as a reference, although the cinematic's most limitations are its inability to give it some factors such as smell, touch, humidity and heat. (Fran Fentosa,pp 5-6) It produces for us a close connection between space and time, especially when there are directional or argumentative relationships or strong theses, such as the issue of women, and perhaps social and cultural problems impose themselves today in a large way on the scene alongside the issue of women, to be addressed by cinema in a discourse of images that produces meaning in certain ways, and the most important thing revolving around this meaning is social coexistence and the search for causal relationships for the emergence and exacerbation of phenomena.

Realism was somewhat absent when the cinema was silent, although the best Algerian films were the ones in which the text was used more. Today, expressive techniques have developed greatly. Realistic cinema has developed independently of mental language. The documentary filmmaker Georges Vertov tried in the thirties of the century to capture reality without manipulating it, that is, applying its theories through cinema-eye). He saw that the camera, like the eye, captures reality as it is, without manipulating it, but his view has changed today under fraud, installation and montage ( Fran Ventosa,pp 8-12). Although our cinema lacked this scientific witness Cinema in the light of realism works to achieve communication and strengthen social ties by transferring values, ideas and ideologies as a complex quantity through the reproduction of reality, especially since the content of cinematic films carries the most important intellectual, cognitive, creative, artistic and ideological products as it has become addressing the mind and the senses with image and word, in its folds it carries a state of creativity, dazzle and strong influence, and uses new production

methods and techniques based on scientific theories and academic studies, although our cinema lacked this scientific witness. (Ibid., pp. 12-20)

Despite this added value to realistic cinema in general and to Algerian cinema in particular, many still do not recognize that it belongs to the fine arts, and many of them do not recognize Algerian cinema as a re-making of reality. They reserved the label, and said that it achieved only the minimum in that, They may be right if it comes to quantity, but if we analyze its content, we will find that it honestly expressed what really is and without distortion except in a few stations. There are those whose vision of cinema is linked to the material dimension and the popularity it achieves. This popularity, in their belief, is a compelling argument for its success and access to people's minds. If it is not close to reality, the viewers say it and reject it. The Lumiere brothers once admitted that their invention of the cinematograph It was nothing but a useless machine as a profitable business, but some ideas began to enter the minds of observers that this art could be a new form of expressive language, this ambition is an old dream of the Lumiere brothers that came true after all these years, this is what Roger expressed Once upon a time it was "the great aim of philanthropists towards the establishment of a universal language."( Jamal Chaaban Chaouch,p04) Kevin Jackson likened cinema to a hybrid creature that resulted from the cross-pollination of words without distinguishing origin, starting from theatre, laboratories, filming locations and the concerns of painters, all the way to high cultural or colloquial levels alike. This feature in cinema attracted millions of fans who do not belong to it at all. The broad and unusual for its expressive language, which indicates its openness to all topics and issues, especially real social issues. This important view of the art of cinema dispelled the opinions of the pessimists who declared on its centenary that it is an extinct art.( Kevin Jackson,p08)

Algerian cinema, in the first centenary of the birth of cinema, was absent. The reality was bitter. It had the desire, but the reality prevented it. The facts in the nineties were very happy. Add to the list of obstacles the state of emptiness in which all Algerian filmmakers fell, a great drought in production except the rare realistic films that dealt with the issues of the period, especially the issue of insecurity and abuses that afflicted all segments of society, including the category of women. The cinema could have reproduced reality because it was the only one that had the superior ability to convey ideas, values, ideologies and assimilate and understand values and ideas with innovative evidence and meanings. , especially in light of a media system that is vacillating, chaotic, helpless and exhausted. Film directors who have a special view of issues, events and the environment in which they live could portray the situation in a great aesthetic, so that the Algerians refrain from practicing the violence that they used to practice unconsciously. Cinema in Algeria, however, was born and with it the factors that revived it as a human art committed to the issues of the people and the homeland. ( Jean Alexan,p217)

## **2. Algerian cinema : few films, and a solid value.**

The Algerian filmmakers have lived through a bitter reality throughout their professional careers, and they have observed horrific events and fierce battles that they embodied during the revolution, after independence and recently. Two years of imprisonment, as well as (The Flaming 1958 by René Vauthier), (Sakiet Sidi Youssef) and (Refugees 1958 by Pierre Clement). And (Our Algeria 1947 by Pierre Chouli, Jamal Chanderly and Mohamed Lakhdar Hamina), and (The Freedom of Algeria 1947 by Sacavierte), and (The Nation of Algeria, 1955 by René Vauthier); (My Eight Years, 1961 by Leanne, Olga Lomason, and René Vauthier); (Yasmina 1961 by Mohamed Lakhdar Hamina); (The People's Voice 1961 by Lakhdar Hamina and Jamal Shanderli), and (The Freedom Rifles 1961 by Jamal Shenderly and Mohamed Lakhdar Hamina) and ( Five Men and a People 1962 by René Vauthier, (A New Ladder by Jacques Sharpie 1964), (The Night is Afraid of the Sun by Mustafa Badie), (The Dawn of the Tormentors by Ahmed Rashidi 1965), (The Wind of the Euras by Muhammad Lakhdar Hamina), and (The Road by Muhammad Salem Riad 1968); Hassan Tiro by Muhammad Lakhdar Hamina 1968); (The Outlaws by Tawfiq Fares 1969); (Stories from the Liberation Revolution 1969 by Rabah Al-Araji, Sayed Ali Mazif and Ahmed Bedjawi Maarouf); (Opium and the Stick by Ahmed Rashidi), (The African Cultural Festival 1971 by

William Killen); ( Long live, Dido, by Mohamed Zenat 1971), and “Long Live Algeria by Mohamed Bouazizi, Akrazabi, Bouchahama, Al-Araji, and Rachidi 1972); (the Ghoula or - who passed away - by Mustafa Kateb 1972); (The Good Families of Jaafar Damerji 1972); (Black Race by Sayed Ali Mazif 1972); (Hassan Tayro’s Escape by Mustafa Badi’ 1974); (The Chronicle of the Years of Ember by Muhammad Lakhdar Hamina 1974)...and many others. And about films produced in partnership with foreigners, we find (the film The Battle of Algiers, Black Sun by Denis Dolapatonis, (The Stranger of Lucisto Visconti, Z (Greek) meaning (to live) or (political assassination analysis by Costagavras), (Elise or -The Real Life- by Claire Eiccirilli, 1970); (The Sweet Confessions of Eduard Molinar, 1971), (Brancalion in the Crusades of Mario Monicelli 1971); (The Golden Donkey by Sergio Pessina, 1971), (December by Muhammad Lakhdar Hamina 1972), (We will Return by Muhammad Salim Riad, 1972), (The Bird by Muhammad Shaheen 1967); (Clay Fences by Jean-Louis Bertuccilli, 1971), This film tells the story of a young rural girl who lives in depression In the mud houses of her village, and this miserable life that accompanies her every day pushes her to an inevitable end, which is to flee. As for the Television Corporation, on the first tenth anniversary of independence (1972), it produced a group of immortal films that focused on reality, including: (Good Families by Jaafar Damirji; The Black Race by Sayed Ali Mazif; Al-Fahham by Muhammad Boumari; Forbidden Zone by Ahmad Al-Alam; Nuwa by Abdul Aziz Toulbi and Tariq Hashemi Sharif; The Assaulters by Amin Merbah and Downfall by Muhammad Shuwaikh; Diaries of a Young Worker by Mohamed Aftisan, and Near the Willow by Moussa Haddad), all of which are films that attempt to approach the contemporary Algerian reality after independence and deal with the subject of the liberation war and its remnants, without mythical illusions that empty the liberation war of its true content. It also produced realistic films, including: (From the culprit, by Youssef Bouchouchi, The Sihhr by Mustafa Badi’, Taken or Leave by Jamal Bin Dadouch, No Blank on the Front Page by Youssef Bouchouchi, Going and Returning for Ahmed Al-Alam, The Generation of War by Tawfiq Fares, The Story of Freedom by Khaled Pension, The Blood of Exile by Muhammad Iftisan. It has gone through two important stages in terms of the ideological development of its owners. The first stage was a foundational stage for this type of art, and filmmakers were floundering in the problem of defining their identity in relation to the other represented by the West. Despite this, Algerian cinema was bearing signs of recovery in the seventies and eighties, and in the second stage, specifically In the eighties of the twentieth century, the estrangement between the cinematographer and his identity occurred as a result of setbacks, which have been eroding the glories of the nation in its modern era, and apostasy occurs, and the cinematographer turns from the bearer of the hopes and pains of his society to a film only, and thus the film industry becomes the supreme goal of every worker in this field of arts , to the point of surrendering to individual ambitions in isolation from the process of reality and history, but it deteriorated by the nineties of the twentieth century to a depressed position. the release of any new Algerian film no longer causes a media or intellectual sensation, but no longer draws attention, and the main reason is due to the neglect of the internal market, and despite this, good realistic films were produced such as (A Man and Windows by Merzak Allwash 1982); (The Sand Wind by Mohamed Al-Akhdar Hamina 1983), (the last picture 1985); (Mr. Faber’s Mill by Ahmed Rashedi 1982), (the first step and rejection by Boumari, Freedom by Sayed Ali Mazif 1986), and( the gates of silence by Ammar Al-Askari 1987). And Abdel Rahman Boujermeo, who presented “Scream of the Stone” in 1985, and Muhammad Shweikh with the films “The Interruption” 1982, and “The Castle” 1988. Mostafa Mangoshi and Rabah Boshamha , who contributed clips from a film about the role of Algerian children in the independence battles . Ali Ghalem returned from exile with "Wife for My Son", Tayeb Mufti directed "The Marriage of Musa" 1982, Rabah Larradge "Roof and Family" 1983, and Muhammad directed "Autumn Song" 1983. Mohamed Zemmouri, "The Crazy Twist Years". The nineties witnessed the birth of a new generation, headed by Ibn Al-Akhdar Hamina, with his movie (Autumn-October in Algeria). The nineties also witnessed the birth of new directors such as Rabih Ben Mokhtar, Rachid Ben Allal, who started as editor and then turned to directing, and Rachid Ben Ibrahim, who directed “The Third Chapter” in 1992, in addition to the writer and novelist Hafsa Zain Al-Qudil who presented the movie “The Devil’s Woman” 1993, which caused a sensation in the Algerian cultural milieu. A number of directors of the seventies and eighties also continued to present their works in the early nineties, including Ibrahim Tasky, who directed “The Neon Children” in France, and Mohamed Zemouri, who directed “Honor of the

Tribe" 1993, "Adwaa" 1992, and Shuwaikh, who directed "Youssef Ostoura the Seventh Sleeper", Belgermo, and presented "The Forgotten Side" 1992.

It is noticeable that in the nineties, the Algerian cinema witnessed an intense migration of its men to France, and even if they strived in producing and directing films that depict their reality, but their source, thought and means are not Algerian. (1990), (One Hundred Percent Arabica) by Mahmoud Zemmouri (1997), (Zouzo) by Merzak Allwash (2003), (The Wind of Oblivion) by Belkacem Hajjaj (2003) and (Rashida) Limina Chouekh (2003), as well as (Bab Al-Wab City) by the same director (2005). . It happened after the eighties and nineties that there was a profound shift in the viewer's taste, which did not attract the attention of those working in the field of cinema. Bouakadougou (March 2005) Actor Sid Ali Kouerat wins the Best Actor Award for his role in Kamal Dahan's movie (The Doubts), which is a story adapted from a novel by writer Taher Djaout, while Belkacem Hajjaj's movie (Al Manara) is distinguished by its technical side, and he gets the award for best sound. However, Algerian films, although full of prizes at various international festivals, lack honor for the Algerian viewer, as filmmakers confiscated his opinion, and in the end he is the one who follows, evaluates and judges, and thus determines the effectiveness of cinematic creativity and its ability to influence and entertain.

Nadia Sharabi Labidi, for example, found after studying a number of films such as (The Auras Wind, The South Wind, Shabeka, Omar Qatlatou Al-Rajla, Laila and the others..) in 1987 that the contents of the Algerian films that dealt with reality remained confined within the problem of (traditions - modernity). ) This is in the analysis of social and cultural phenomena, as those in charge of these films showed civilization as the source of social ills and Western modernization, this perspective translates a great fear of brutal urbanization accompanied by misery. Labidi mentioned that this criterion (traditions - modernity) is an inaccurate approximation tool, as every phenomenon carries some of the traditional and some of the modern, at the same time, so it is wrong to confuse tradition and conservatism, with modernity and progress.( Fran Ventosa,p24) It is recognized that the social status of women has changed radically, as her conditions have changed thanks to education and openness, and she has become involved in public life, and has overcome the obstacles and psychological barriers and societal customs and traditions, and she has faced difficult circumstances until she reached what she has reached today, As the most attractive and interesting sex, it has always been the fat material from which filmmakers make their subjects (Awatef Zarari,p12). The movie "The Citadel" was very popular, and it won several local and international awards, especially the European one, such as the Golden Jujube Award, with the care of the first prize in the two festivals (Bastia Corsican and Amiens in France, and the second prize in the Valencia Festival in Spain), and it was one of the important events in the Carthage Festival, Montreal, Berlin, Istanbul and Washington And others. And it knew a wide coverage from the local and international press, where after its presentation it knew discussions and criticisms about the content.( Awatef Zarari,p13)

### **3. Examples and reading in some Algerian films that dealt with the issue of women:**

There are many films that have left a great impact on Algerian cinematic history, because they identified with reality with apparent meanings and easy to disassemble and understand, and they are many, but we will focus on some of them only. In a village in the Jurjura area, and while contact is taking place between him and the jeweler, who must follow him to the men of the resistance, he falls in love with his cousin, whom he has not seen since her childhood. His beloved, but the results of the war are often worse than the war itself. The fiancée Safieh has a child as a result of being raped by paratroopers. The boy goes through a difficult period of arguing with himself and finally accepts the fiancée as well as the child.( ahlem mostaghanemi,p39) It is a realistic movie with many meanings, love has always been associated with cruelty, the woman lives this as a debt, it was -like the soul- close to the other movie (Houna 1965), in which Ahmed hellam tried to narrate the reality of high school students discussing with their teachers about what the Algerian girl encounters difficulties in the way of liberation from outdated restrictions. The restrictions of customs, traditions, frameworks and masculine obligations, the content of this film is not far from what came in the movie (The South Wind 1975), as Muhammad Salim Riad presented a picture of Nafisa, a high school student who studies in Algeria, returning to her village to spend

the summer vacation with her family, so her father tells her that she must marry sheikh of The municipality (Si Malik), but the eighteen-year-old girl refuses and seeks help from her mother, who refuses and tells her that the first and last word is for the father, then she complains to the old woman (Rahma), who has a great influence on the residents of the village, so she also teaches her the necessity of agreeing to marriage, especially since (Si Malik) The old woman had great mercy and affection for him because he was a mujahid during the revolution. this girl found nothing but escape towards her aunt's house in the capital, and during her escape through the forest she was bitten by a snake, and at the same moment she meets Rabeh Al-Ra'i who helps her and takes her to his mute mother, so she treats her, and during her stay at home convinces the shepherd Rabeh to go with her to the city, where the promising prospects proposed by the agricultural revolution cooperatives await him. In fact, the two young escape and join the bus heading to the capital. The film ends with the scene of the father's pursuit of the judge, who is straddles his horse and raises his weapon to avenge his honor, but the horse cannot catch the bus.

The film came to show us a variety of issues related to issues such as marriage, education and work, all were associated with different age groups, there is the young woman; the mature woman, and there is the old woman. The film reveals that women, like other groups within society, are subject to the existing system of productive relations. In the mind of a man, she is no different from any of the things he owns, and she does not have the freedom to act and choose. In the film, the man sacrifices the house for the sake of the land. ( Jean Alexan,p242) As for the movie (Laila and the Others 1977), in which Sid Ali Mazif tries to hire two main characters: Laila, who works in the factory owned by the public sector, and Meryem, a student who is eager to complete her higher education. Guardianship, which is no longer compatible with her economic situation, is the struggle that is the main focus of the film. Helping to gain a renewed awareness and decisiveness to remove his issues. About the film, academic and filmmaker Ahmed Bedjawi says: "It is completely imbued with the ideas of feminist orientation in its various social groups."( ahmed edjaoui,p148) The character of Laila prevailed in the film to address two issues, the first is the wife working outside the home, and the second is the worker's right to demand her rights in responsibility and the need for her to be equal with men.(Awatef Zarari,p80) In the film, women appear in all aspects of daily, family and professional life, and even in the street, wanting to play their social role, in order to change the conditions of their life in society.( Abd al-Salam Hamida,p24) The film tried to discover for us the prejudices prevailing in the female and male sectors alike.( Awatef Zarari,p82)

In the movie (Wind of the Sands, 1982), Mohamed Lakhdar Hamina won an appreciative award at the Cannes Festival in the same year. The film deals with the image of women in a simple primitive environment. It takes place in an isolated oasis in the desert. The inability to have children, and the burden of having only females, as she is depicted, unable to defend himself in an unjust patriarchal society, as well as seeming ostracized, oppressed, and accused of treason or having an emotional relationship with the praised slanderer and falsehood, until she is expelled from the oasis. The woman here is accused of committing a misdemeanor called femininity. Another example appeared in the film of the grandmother of the woman who was characterized by the negative role, as she resented the arrival of the newly born girl, because she sees in her eldest son who compensates for the absence and provides the safety of the negation. It must be conquered, informing the viewer of the injustice and tyranny practiced on women, at the same time describes the devastation and destruction that takes place in an isolated oasis in the desert, this oasis characterized by closing on himself where traditions and mentalities are frozen.

The mental image that the film paints about the Algerian woman is the oppressed and closed to herself, although the reality does not fully suggest that and therefore the message it carries is not expressed or distorted as much as the real image of this woman witnessed a profound transformation in the composition of Algerian society, this transformation came as a result of other transformations at all levels in algerian society, these transformations had an impact on the family system, and had other repercussions, which in turn have caused a psychological crisis for all segments, including women, who have an important position in the family and societal structure, whether she is a mother, wife or daughter.( ONCIC,p271)



In the movie (Radia 1992), Mohamed Lamine Merbah presented the story of an Algerian family consisting of four members, and the most important problem posed by this film is the duality (tradition-modernity), as we find in it two contradictory female personalities, the first representing traditions and embodied in the character of the mother "Razia", and the second representing modernity and progress and embodied in the character of the girl "Salima" - Habiba - what distinguishes the character of the mother is that she is a traditional character and what expresses this is her traditional dress so that when she goes out she wears a quilt. This mother compares the past that she lived with the present that her daughter lives in. This present, which has given women greater freedom in all fields of education, going out to work, granting greater freedom in the relationship of woman to man, as it allows her to choose her future husband, and the most important characteristic of the mother's personality is her title represented by Radia, which carries a semantic meaning that corresponds to the position taken by this women face difficult social conditions such as the illness of the husband and the emigration of the son to America. The film also focused on a second female character, which is the character of the girl portrayed by the director as a psychologically disturbed character to the extent that she no longer knows herself whether she is healthy or a lover. Modern clothes that always like to imitate the model of western women and models of western fashion and adorn themselves, and the second character that this girl carries is the character of the veiled and religious girl who always stands as a barrier against the desires and whims of the modern girl, this duality wanted by the director to show that the Algerian woman despite her fascination in the new liberation era in which she is living, however, there is an inner voice calling her to return to the origin and the reference culture that is represented in the Islamic culture. For this reason, the director employed the veil in the character of Habiba, who is the inner voice of Salima, as a symbol of this culture. This contradiction also reflects the psychological situation that the Algerian girl was suffering from in a period associated with the security crisis.

In the movie (Al-Aqaba 1966) by Bouamari, we see a love story between a young man and woman who wants each other and cannot fulfill their wishes due to the opposition of the parents and their adherence to conservative customs and traditions. In the city environment, we find that Merzak Allwash was shown at the Arab Film Festival in the French Film Archive in 1977, he dealt in a simple realistic way the daily life of a young employee living in the capital, how he lives and thinks and what he dreams of, and (Omar Qalatu aradjela) is a popular term that means the exact opposite of its meaning, The film achieved great success in many international festivals, as it was shown in the Critics' Week in Cannes, the Young Film Festival in Berlin, and at the Festival of French-speaking Countries, and it won the first prize in the Algerian Film Week in Damascus. (Jean Alexan,242) As for the movie (Nawa), it was a socio-historical analysis of the Algerian Muslim society in three periods, before, during and after colonialism, by presenting the daily life of an Algerian village. As for the movie (The Adventures of a Hero) by Merzak Allwash, talks about the contradiction that arises in underdevelopment in an imaginary Arab country.

In the movie (Al-Manara 2004), Belkacem Hadjaj narrates the tragedy that brought Algeria into a state of bloody terror, in a manner that combines the harsh and harsh rhetoric of events, the human view of developments and the upheaval in which the people or society were pushed, which made some of them turn into puppets (mechanical means) run by unknown forces. the film is a sensitive Algerian issue whose subject covers most of the events that took place in Algeria before and after the events of October 1988, in which women were present as victims of the barbarism of terrorism. It symbolizes the state, and events overlap, where the beautiful image of the pleasure of daily life recedes to dominate images of cruelty and terror between Democrats and Islamists. No mind accepts it, so the other side responds harshly, and in the midst of all these events, friendship evaporates, attitudes and principles are broken, and the two friends, Ramadan, the "doctor" and Fawzi, the "journalist" become enemies. Asmaa remains confused between them trying to maintain balance, then friendship is defeated and Ramadan moves to the other side that sows terror, death, and destruction, believing that this party carries the values of the true religion and the true knowledge of Islam, and turns Fawzy, who seeks in his writings to show the truth and defend human rights To another person who was harsh in his judgments and attitudes by his extreme hatred of the "fIS" party and its militants, then Asmaa gets married to Fawzi, so life can continue between them, but in great fear and terror that threatens all of society until the day Fawzi and his wife Asmaa

fall into a fake checkpoint of a terrorist group on the road to Cherchell. Fawzi was released with a ransom paid by his father and names kept by Ramadan (Abu Hamza), who changed his name to brutally rape her. Then Asmaa and Bushra escape from the prison of terrorist groups with the help of Ramadan to prevent the explosion of the lighthouse celebrations on the occasion of the Prophet's birthday, but they fail in that after the truck explodes and Bushra dies next to Yassin, whom she loved for many years and rest from the inferno of terrorist groups and the look of the ruthless society, and at the end of the film she points out Asmaa indicated that Ramadan benefited from the law of mercy, and Fawzi her husband changed a lot and this change embodies it more by not recognizing his son and denying the fetus that Asmaa bears from him, despite the medical tests that confirm his paternity, so Asmaa decides to leave this country and the past of the painful days, to give her daughter hope and happiness Ten years later, she receives a message via the Internet to someone asking her to meet at the lighthouse, and Asmaa asks who sent her, and this matter does not matter to Asmaa much, as she wants to give her daughter good news of hope, security and peace, and she finds in the lighthouse celebrations the light that lights her daughter's path. Asmaa decides to return to Cherchell after a long absence to wait for the popular lighthouse celebrations and sow the seed of joy and hope for her daughter Bushra. The end of the film came with a reference to popular culture and ancient traditions that will bring Algerians together by forgetting the past and thinking about the present, focusing on the beacon that will light the way for generations and live in rapprochement and peace and forget the bloody events that dismantled the fabric of society, and the beacon will be a support for the return of the beautiful image of the celebrations and sanctification of the Prophet's birthday. Therefore, the director had a special conviction about the role of the lighthouse, not only to celebrate the noble Prophet's birthday, but because it would once again bring together all groups and segments of society, and would illuminate the path of Bushra, daughter of Asmaa, and all the children of Cherchell and Algeria to live in peace and harmony.( Awatef Zarari,p116)

As for the movie (Rashida 2003), Yamina Bashir Shuwaikh portrayed the scene of a girl named Rashida who lives a simple life in a popular neighborhood in the capital with her mother. In the capital, a group of young terrorists interrupted her way to ask her to place a bomb in the school in which she works, but she refused to give in to their demands and refused strongly and preferred to sacrifice herself to protect the students. To die and turn the street full of noise and hustle into a complete silence, everyone took a spectator position and no one dared to show symptoms, then a passer-by came to Rashida's body to make sure that she was still alive, and asked for an ambulance, to be transferred quickly to the hospital, where he came to urgently visit her mother and fiancé, Rashida is rescued and leaves the hospital in fear, feeling that there is someone chasing her all the time, and discovers that life has become impossible in the capital. So, she and her mother decide to leave the capital for the countryside, so that she may be safe from these terrorists. Rashida regains her job as a teacher in an elementary school in the village in which she resided, to begin to gradually restore the details of her life with her mother in the city, which is not much different from life in a distant suburb and in the village, so that the dramatic events escalate and culminate in terrorist acts, rape, kidnapping, murder, violence, and an elder's refusal to return his daughter home after being raped by terrorism...etc (Jamal Shaaban Shawish,p-p 202-210) The film ends with a tragedy and a massacre, and the wedding of one of the girls in the village, who was forced to marry her, turns into a massacre for the entire village, and Rashida miraculously survives, but Rashida regains her courage and appears amid the devastation and destruction and walks very slowly and puts the Walkman in her ear to head to school and the children gather around her to resume her lesson and write On the blackboard "Today's Lesson". This film touched on the situation of women in Algerian society, and their suffering from terrorism and the various social, psychological and security problems arising from it. The specialist employed in the film, who provided the viewer with an ideological discourse that emerged in the scenes and the initial footage of the film, in the portrayal of the film's heroine, Rashida, free and at large, who performs plastic surgery and refuses to wear the veil.

Women in a social context carries a lot of suffering. The director believes that despite the woman's suffering from terrorism and persecution, she has reached a level of progress, allowing her to participate in all different areas of life. The film carries another ideological message resulting from the film's narrative discourse calling for changing the image of Algerian women by addressing their suffering from terrorism and the need to take into account their miserable conditions, kidnapping, rape, murder, psychological problems, This is by virtue of the fact that the director belongs to the feminist world, and she is influenced by the French school in film production, and what confirms this saying is the foreign language in which the film expressed its message, as the French language was used in the generic and the title, even words and expressions in the French language were employed in the film.

Rashida is an educated, liberal, educated person who is fully aware of her surroundings. She travels everywhere, infiltrating the terrorist space. She symbolizes the steadfast woman who defends her rights, duties, and her homeland, and the decision to continue teaching in the village after the terrorist massacre is evidence of her steadfastness. There is a perpetration of a fallacy against the Islamic religion. The religion in this film caused the misery and suffering of some women, as if it was the reason for the emergence of terrorism. The film did not reflect some of the cultural values of Algerian society, but rather Western cultural values were used far from that. The director touched on the suffering of the residents of villages and rural areas and the lack of security forces in isolated areas, which made control of these areas weak, and they became a haven for terrorists in the complete absence of state institutions and symbols, in serious challenge. The film flirted with the Western mind by presenting a negative image of the Arab and Islamic citizen by focusing on the elements of backwardness and radical fundamentalism, the presence of terrorists in major cities and villages, and the weakness of the state's security institutions in combating this phenomenon. Young people presented by the director complain about unemployment and marginalization, and women express their absolute despair about social and security problems, and working women are chased for illogical reasons, and the director expressed her fear of extremist Islamists coming to power because, according to her perception, they will impose their strict project, and they will deprive all people, especially women. It is a form of modern life, and at the end of the film, the director indicated that there is a window of hope that remains open, despite the crimes of terrorists, but that Algerian society does not kneel in the face of abnormal pressures and terrorist acts that claimed the lives of many innocents. The film focused on the suffering of women from terrorism and this is what this is confirmed by the title of the film, as well as the position of the characters inside it. Most of them are women, the most important of which is Rashida, who was assigned the main role.

### **Conclusion:**

It seems that Algerian cinema has clearly depicted things, relationships and topics, as they are in the real world, and did not resort to fantasy or other types of delinquency. It transmitted the miserable life that the entire Algerian nation lived to the whole world. The history of the Algerians and social problems have been the inspiration for its work and its source. The Algerian issues, including the issue of women, were presented as the most controversial within the Algerian social context, and they represented this context with great professionalism. The issue of women in Algerian cinema, as in international cinema, has remained at the fore in the list of the most exciting topics, and other societal problems have been linked to it, and it has always been the weakest party, so Algerian cinema tried to present it in a new form that does not humiliate and detract from its value, and despite that, it sometimes occurred in stereotypes that went beyond the limits of what was drawn by the scenarios of the films. Algerian cinema remains committed to playing roles that are rarely outside the environmental framework. However, the lack of cinematic production and the lack of exhibition spaces make it face great challenges, especially in light of the great popularity of other technological means, but this does not mean that it is unable to restore and regain its lost position.

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