

The Presence Of Women In Algerian Cinema (A Semiological Approach Of Algerian Films)

Boukhelifa Khadidja¹, Chergui Mohamed²

^{1,2}Linguistics and Discourse Analysis Laboratory, University Ahmed Ben Bella, Oran, Algeria.
E-mail: ¹khadidjaboukhelifa@gmail.com, ²Med_chergui@yahoo.fr

Received: 05/2024, Published: 06/2024

Abstract:

Films are considered reflections of the conditions of societies, and they may change with time, as since the beginning of Algerian cinema, it has gone through a series of stages, like any other, as each stage has its own characteristics that were reflected in the stories covered in these films, the way they were told, and the appearances that accompanied the actors and actresses behind the screen. At a time when the actor was the strong and sacrificial hero in revolutionary films, actresses were only playing simple roles, devoid of their femininity, and deprived of the freedom to act in front of the camera in romantic and social films. Women were only depicted in films in which the heroine was good, content, tolerant, and accepting of her husband's betrayal. However, with the emergence of the black decade cinema, which accompanied conditions of injustice and violence, especially against women, several directors have worked to produce films that abolished the stereotypical image of women in Algerian films, and presented their image as an effective element in society in modern cinema.

Keywords: Algerian cinema, actresses, revolutionary films, females, women.

Introduction:

Cinema in Algeria began in its first years of establishing this art at the hands of the brothers Lumiere, by photographing areas of Algeria, and then witnessed the production of films with French colonial versions, until the year 1954 when the National Liberation Front realized that armed struggle was not the only solution to gaining freedom, and the events of the war must be documented and internationalized, so that the world can see them, and show the brutal acts committed by the colonizers against people.

The first Algerian films were linked to the liberation revolution during colonialism -or in the first ten years after independence- in a way that contributed to the consumption of the same themes that glorified the heroic, strong man and sacrificial fighter, and excluded women except in secondary roles, which did not give them their right and real effective role in films, as she practice in the reality of society.

We have several films in this regard, such as The Wind of the Auras, The Stick and the Opium, The Battle of Algiers..., and others. Even with the changing ideologies of directors by filming social and comedic films, through which they raise the current issues of society, the starring role was men and women were only helpful in making these works successful, and where she was assigned the roles of a woman who forgives betrayal, a young woman deprived of love and education, a weak woman in times of trouble, a sorcerer woman, and an evil woman... like the films "the hidden taxi, a carnival in a dachra, a man and two women...

Until the 1990s, despite the lack of production due to the unstable political situation, films became more comprehensive of women's themes and issues, which took into account

the necessity of the practice based on continuing what Algerian cinema had achieved, with the themes of violence, fear and terrorism prevalent at that time, as women in particular suffered from it, where she was subjected to rape and death, and was prevented from education, freedom of movement and immigration, as happened in the films “Rachida” , and “The Other World”.

After that came a group of male and female directors who worked to address the situation of women, which had developed in the world and in Algeria in particular, where films were produced with titles with feminist names, and the female roles in them took the forefront of the films, by shedding light on the position of women in Algerian society, and breaking restrictions in its depiction of living reality. On this basis, we ask the following questions: What are the stages that Algerian cinema has gone through? How did you raise the topic of women and femininity? To what extent did the actress convey the reality of Algerian women?

These are all questions that must be asked, and delved into the discussion of the philosophical and scientific problem that faced this art, as it produced a group of different films according to the stage, ideologies and social practices, and the presence and absence of the feminist element. We have addressed this research paper with the aim of presenting an analytical study based on the historical approach to study women’s topics in Algerian cinema.

1. Establishing a cinematographic department in Algeria:

In the year 1947, the French established a French cinema department in Algeria, and it is worth noting that all the short films it produced were French films par excellence, to produce the largest possible number of propaganda and promotional films for its colonial policy, and also to give a better picture of everything that was happening inside the country, to gain people's sympathy and respect .Despite the production of films with Algerian money and with titles that may fool the recipient at first glance that the film is Algerian, its content only serves France in all aspects, such as the film “Stop in Oran,” which was produced in 1949 and which further encouraged the French colonial movement, its actions, and the dissemination of the nature of its life in The city of Oran, such as filming barrels of wine in the port and carrying boxes of fruit...with the same goal the rest of the films were produced, “The Valley,” “The Oasis of a Thousand Domes,” “Fingers of God,” and “The Caravan of Light¹”, and most of which were shown in cinébus², although there was a cinematographic department affiliated with the General Commission of Algeria, it was formal, as the cinematographic department had to obtain the approval of the Paris Censorship Committee to approve or reject it³.

As a result of the bloody years and the thousands of lives that were martyred, men, women and children, the National Liberation Front decided to follow a new policy in bringing its issue to public opinion, which has been receiving the false and completely contradictory image over many years, which French cinema presents to them in the form of carefully selected feature films (Subject and technique) to mislead everyone.

¹ Sebastian Denis, narrated by: Youssef Baalouj. Hajar Kouedri, Cinema and the Algerian War, propaganda on the screen, 1945-1962., Production 2009, Ministry of Culture, Algeria, p. 48.

² cinébus: These are mobile cinema buses, which were used especially for Algerian films intended for them in particular, to reduce crowding in the exhibition halls, and to reach areas where there were no cinemas, (from the researcher’s effort).

³ Sebastian Denis, narrated by: Youssef Baalouj. Hajar Kouedri, op. cit., pp. 47-48.

After the outbreak of the Liberation Revolution and the intensification of matters, the officials of the National Liberation Front realized the necessity of using the media and spreading the Algerian issue outside the country, by recording all events and on the battlefields, “and here its leaders paid attention to the importance of cinema when they realized the importance of carrying the Algerian issue outside the country in 1955, so Djamel Chenderli took care of the media sector outside the country in favor of the issue of the Algerian revolution”¹.

The National Liberation Front focused its camera lenses on the violence practiced against the Algerian people and the fierce war that is still raging in order to gain freedom, as they fled to the mountains where the National Liberation Army was located, and there they established a cinematographic service for the National Liberation Army in 1954, which continued its work until 1962², through it, films were produced that helped and contributed to achieving independence through the internationalization of the Algerian issue, and exposing the heinous, brutal, and inhumane acts of the colonizers, in which various segments of society, including men, women, and children, contributed to the success of these simple experiments that relied on weak capabilities, but they achieved their desired goal.

2-Women in the first Algerian films:

A- The film “National Liberation Army Nurses”: an Algerian documentary film by all standards, and in a certain corner of the film they meet with Italian realism in conveying all the real events that were taking place in that period, and affecting the lives of individuals, men, children and women, and the difference between them in the actors in the Algerian film are real, not fake or impersonating roles to express their suffering and the two things they are experiencing.

These directors took the camera to the Aurès Mountains to convey the facts as they really are, and to highlight the great work done by people of all age groups, and the sacrifices made by even women. The story of the film takes place on the lands of the Algerian resistance, where the mujahideen are present, accompanied by nurses, to treat the injured, and they abandoned their feminine lives of household chores, raising children, cleaning, and grooming...and decided to head to the mountains, carrying the responsibility of participating in liberating the country.

The film's director expressed it in a manner different from what we are accustomed to in French cinema films, which excluded female roles from the lead, except in cases that made them a symbolic image of France, while here he brought it to present a picture to public opinion of the struggle that women experienced, who were deprived of pleasures 'life , she threw everything behind her in order to achieve independence side by side with the man, and describes the Algerian women as brave and valiant and supportive of the National Liberation Front and the army in the face of injustice, oppression and brutality imposed by the colonialists.

Given the financial deficit that the Algerian government was experiencing, it was not easy for it to carry out the installation and development within the country, as the army films were sent to the laboratory in Paris. With the advent of 1956, the Algerian Cinematographic

¹ Murad and Zanaji, *The Algerian Revolution in the Algerian Revolution 1957-1912*, Dar Al-Umma for Printing, Publishing and Distribution, House of Printing 2014, p. 39.

² Sebastian Denis, narrated by: Youssef Baalouj. Hajar Kouedri, op. cit., pp. 11.

Service provided the army with cinematic equipment from Indochina and Germany¹, facilitating the process of producing and making documentary and feature films that reflect the lived reality. After the film "Algeria is a Nation", a series of documentaries and films came in succession, such as "The Awaited Eid", "The Bombing of Saqia Sidi Youssef", "The Burning Land", "The Refugees", "Yasmina", "Our Algeria"...



photo No. 1: An archive photo of National Liberation Army nurses accompanying soldiers high in the mountains

B- The film “The Burning Land”: directed by Ronnie Vautier² (1958), an Algerian film whose events were filmed on battlefields, mountains, and in Algerian villages that reflected the lifestyle of its inhabitants during the Algerian revolution, and is accompanied by a commentary in French that explains and clarifies everything that happens, and narrates what captured by the camera lens. Vautier is known to address the issue of women in his films, as even when he was filming these documentaries, the female element was present and strong in many of the various cadres.

At the beginning of the film, a group of nurses appear in white nursing aprons, high in the mountains treating the injured survivors of the French enemy’s raids, in full activity and strength. It is an image that we have seen and repeated in many films of that period, and it confirms the extent of the responsibility that these women bore, on the other hand, the directors did not marginalize their role, but rather recorded and documented it in their films³.

¹ Sebastian Denis, narrated by: Youssef Baalouj. Hajar Kouedri, op. cit., pp. 138.

² René Vautier (1928), nicknamed the Friend of the Algerian Revolution, a French director whose films combated the Algerian issue, based on the diligence of the researcher

³ René Vautier (1928), The film “The Burning Algeria”, 1959.



photo No. 2: A group of Liberation Army nurses in the mountains treating injured soldiers.

The director did not stop at this amount of filming of them in nursing uniforms side by side with the doctors, rather, they appeared in military uniform, wearing feminine earrings, wearing hats, carrying weapons and a smile on their faces, which reflects the strong spirit, courage, and lack of fear of the enemy, despite the suffering, which heralds the approach of freedom.



photo No. 3: Female soldiers from the National Liberation Army - in "Burning Algeria", 1958.



photo No. 4: A picture of a village resident holding a mother and her daughter together.

This film is considered an important part in the history of the liberation revolution, because it exposed the heinous actions of the enemy to neighboring countries and the countries of the world. After part of it was filmed secretly in Algiers between the years 1956/1957, showing the film was impossible in cinema halls in Algeria in light of the censorship imposed at that time. The first copy of it was shown in the Egyptian capital, Cairo, where the audience was waiting for it, which approved of following it and increased its determination to support the cause of the Algerian revolution¹.

In another shot, the director brought in the soldier-nurse who went to the Dashra (village) to examine its people, while the women appear in traditional Algerian clothing, with tattoos on their faces showing their lineage, as they do housework and help each other².



photo No. 5: A snapshot of a soldier-nurse descending to the village to examine its residents.

¹ Mourad-Ouznadji, op. cit., p. 54.

² René Vautier (1928), The film “The Burning Algeria”, 1959.

Here is the example of “René Foté”, the strong Algerian woman who stays up, suffers and sacrifices in the high mountains for the sake of her people and her country, and in order for another woman to fulfill her duty towards her home and family and live among her children the feeling of motherhood.

3- Women activists in Algerian cinema 1962-1972:

After Algeria gained its freedom in 1962, the country’s suffering became more than just memories embedded in their minds, and the directors who survived the hand of colonialism wanted those images to be engraved in the minds of future generations, and to expose everything that France had done to this people in terms of torture, intimidation, and he killed...

It is natural for the stories and themes of Algerian cinema films after independence to revolve around the armed revolution until 1972, which was the turning point with the disappearance of the mujahid and images of war and blood, to be replaced by themes of problems of housing, work, youth, women, and love stories¹.

It is worth noting that cinematic productions have, over time, remained artistic masterpieces that have participated in several international forums and festivals, such as the film “The Wind of the Aurès” 1965 by director Lakhdar Hamina, the film “The Battle of Algiers” 1966 by Pontecorvo, “Outlaws” 1969 by Tawfiq Fares, and “Hassan Tiro” 1968. Lakhdar Hamina, “The Stick and the Opium,” 1970, by Ahmed Rachdi... The actors and actresses participated in drawing these beautiful and eloquent cinematic paintings, to show us the character of the resistant, brave, and heroic Algerian man, and the image of the struggling and sacrificial Algerian woman, in her best image in front of the camera.



photo No. 6: A still from the film “The Stick and the Opium”, 1971.

¹ Salima Chiqer, The Image of the Mujahid in Algerian Cinema: A Semiological Analytical Study of Films Produced Between 2009-2016: “Out of Morality,” “Zabana,” “Al-Wahrani,” and “The Well,” a dissertation to obtain a doctorate in media and communication sciences, University of Algiers 2019- 2020, pp. 101-102.



Image No. 7: Advertisement cover for the film “The Wind of the Aures”, 1965



Photo No. 8: A shot from the movie “The Battle of Algiers”, 1971, in the streets of the Kasbah.

4- The female image in Algerian films 1972-1992:

After Algerian films became well known technically and artistically, but their topics were exhausted and contained nothing new other than the glorification of the mujahideen, weapons, mountains and death, Algeria participated in the festival with the film “Al-Fahham” in 1972 by director Mohamed Bouamari, where the directors’ attraction to social issues such as “The Holiday of the Inspector Taher” began, and then “Omar was killed by his masculinity”, “Laila and the Others”, “Hezia”, ... and other films inspired by real life. A segment of the public emerged that demanded change through its public support through show halls, and even television viewing, which supported diversification in stories and the introduction of new issues that entertained a citizen living through the scourges of colonialism, and the cinema screen still reminded him of those tragedies.

Mohamed Hazaarli directed his romantic drama version of his film "Hezia", which he produced in 1977, where the director broke the routine of old and new Algerian films with a

love story in the middle of the desert, between actress Amal Sorour in the role of Hezia and actor Farouk Toualbia in the role of Said.



Photo No. 9: A snapshot of actress Amal Sorour from the movie “ Hezia ”, 1977.

The events of the film take place in the middle of the Algerian desert, where the beautiful, shy, and highly moral girl Hezia lives, the daughter of the chief of the tribe, and she was the dream of every young man, but Hezia loves her cousin Said, whom she cannot even talk to due to the circumstances and traditions in the tribe. Hezia and her sister Zahia go to fetch water from the nearby oasis, and only there, she can see Said from afar.



Photo No. 10: A shot of Said at Hizia's grave.

The director presented a love story that was subjected to persecution due to customs and traditions, and through it he presented an idea that changed the character of revolutionary Algerian cinema, which depicted women in the mountains as heroines of battles, to make them the heroines of love stories, songs, and poetry, as women at that time suffered from the inability to express her feelings and choices, and her opinions were not taken into account even in marriage. Hezia, the honorable Algerian girl, who, although she did not agree to marry Ibrahim, was not tempted by his money or the large and precious dowry he brought her, despite this, she did not stand up to her father and surrendered to her good morals, but she was smart in her action to cancel her wedding to Ibrahim without any problems.

With time, filmmakers had other words to say, and despite the lack of production, the initiative was present with diverse and purposeful social and comedic stories. Director Hajj Rahim presented his film “The Marriage of Fools” in 1978, and director Assia Jabbar presented the film: “The Battle of the Women of Mount Shinwa” in 1978, also in 1978, Sayed Ali Mazeef presented his work entitled “Laila and the Others”, followed by the film “The Return” by Omar Bakhti in 1979, then in 1981 Hadj Rahim presented the film “Take

What God Has Given You”, and then the film “Hassan Taxi” in 1982, directed by Mohamed Salim Riad; and the film “A Woman for My Son” by director Ali Ghanem, and the list remains long and we have not mentioned much of it, as the Algerian actress performed roles in which she did not have the freedom to perform, and customary and social restrictions prevailed. When she was playing the role of the lover, she was keeping her distance from her lover, just as she was playing the role of the wife, but the reserve in the dialogue was apparent, and she did not use romantic phrases at all, and this female had no share in that other than cooking, raising the children, and cleaning the house, while neglecting herself.

It also had a negative impact on the solidity and strength of the militant roles that were played in revolutionary films, which placed the viewer inside a space and always linked to that image, while the change in the realism of these films and the logic of narrating events depended on them.

What directors portrayed about females in those years did not go beyond its social framework, which everyone accepted in their home because of the customs and traditions of the Algerian people. Even in showing love stories, women were not allowed to play a role that explains the love relationship, and romantic scenes were forbidden and could not be shown to the viewer, except through symbols and suggestions.

This was coupled with the Algerian’s emotionally solid personality, and the emotional deficiency that colonialism left on his psyche, as happened in the movie “A Woman for My Son”, when she was robbed of the right to finish her education and the right to marry someone she loves and chooses for herself.

The film “A Woman for My Son,” which was directed by Ali Ghanem in 1982, stars actress Asma in the role of Fatiha, Chafia Boudraa in the role of Umm Hussein, and actress Farida Saboundji in the role of Umm Fatiha, with actor Mustafa Kasdarli in the role of Hussein, who is Fatiha’s husband. This version presented a stereotypical image of Algerian films of that period, as it dealt with a very important social issue, which Algerian society was suffering from at the time, and which claimed the future and dreams of many women as a result of customs and traditions from which the inhabitants of the villages and countryside suffered.

Asma plays the role of the beautiful, cultured, and educated Fatiha who seeks to finish her studies, but after her engagement, her father forces her to marry someone older than her without her consent, so she is forced to stop studying and give up her dream of working later and the dream of marrying someone she loves, to find herself in a new family that has nothing to do with learning, An unemployed husband is only interested in immigrating to find work. After a period of marriage, he goes to work in France and leaves Fatiha alone while she is pregnant with his father and mother, which was later the reason for her leaving home and getting divorced... so that she returns to live with her family¹.

This film presents a story that began with the traditional marriage that parents imposed on their daughters, because women had an unheard voice and had no right to study except to learn to read and teach their children later, and even the right to work was a dream that could not be fulfilled, and her destiny in the end was to build a family, cook, and clean, and to be stripped of her femininity.

¹ Ali Ghanem, a woman for my Son, 1982.



Photo No. 11: Actress Asma from the movie “A Woman for My Son”, 1982.

Asma played the role of every Algerian woman who might suffer this injustice from her family and her husband, because in the end the person for whom she gave up her dreams traveled and left everything behind, indifferent to her, and forced her to bear the responsibility of her son alone.



Photo No. 12: A shot of Fatiha and her husband Hussein in the room

Ali Ghanem also covered the life of Umm Fatiha as an example of a mother who does not express objection to her husband’s words, as it was a reality that the woman suffered in silence. Her friend was living the same bitterness of life, as her husband left her and went to the desert to work and married again there. Perhaps the original problem is the lack of job positions, but women are the ones who pay and are paying the price for that.

5- Cinematic activity during the Black Decade:

There are many examples of the image of women in Algerian films, between the angry, the revolutionary, the one demanding liberation and change, and the other of the educated and working woman... and some films have combined several types of these women.

During the Black Decade¹, cinematic activity declined due to the political conditions that Algeria was going through, and the period of lack of security stability that it was experiencing as a result of the group of terrorists and extremists who were focusing their attacks on showrooms, festivals, artists as individuals, and other civilians, so in 1998 the

¹-The period of the civil war in Algeria, an armed conflict that claimed the lives of thousands of innocents, from 1992 until 2002.

government abolished the National Center. For the Arts and Film Industry, and the National Company for Audiovisual and Film Industry¹, this caused great terror in the artistic community, leading to the departure of directors, actors, and screenwriters, fleeing the country for their lives after some of them were killed.

The minority of films that were produced from outside the country, their subject matter was different within the framework and space of the atmosphere that Algeria was experiencing at the time, such as the film “The Red Devil”², “Rachida”³, and the film “Barakat”⁴ ...

Because women's liberation and their demand for independence were some of the reasons that prompted these extremists to oppose this in their way, male and female directors focused on this discourse in their films.

The film “The Other World” by Merzak Allouache is a dramatic experience that summarizes what was happening during the 1990s, and the political, intellectual, and religious imbalances that Algerian society suffered from. It also deals with the topic of the woman who is not afraid of risks and leaves her home and travels to other countries, unknown places, and an unknown world for the sake of the person she loves, and she sacrifices to find him while the armed forces were unable to find him.



Photo No. 13: “Mary Brahimi”, the heroine of the film “The Other World”, by Merzak Allouache, 2001.

The period of the 1990s and beyond witnessed an important turning point in Algerian feminist cinema, which began with the presentation of many films by female directors, in which they expressed the problems facing women within Algerian society and the customs that stand as obstacles to their development on the psychological and human level. The films produced demanded liberation and equality between men and women and forced society to recognize their independent entity, they also provided women with their natural functions in life and made them retain their heroism.

6- Women’s issues in modern Algerian cinema:

After emerging from the 1990s and the civil war that limited cinematic production, Algerian cinema entered a new era with the arrival of peace and security, as the possibility

¹-Dr. Djamal Chaaban ChawiCh, Algerian cinema from documentary narration to interpretive discourse: data, paths, and questions, New University Printing Press, Algeria, 2022, p. 57.

²- Hafsa Zenay Gudil, “The Devil is a Woman”, 1994.

³- Yamina Bachir Chweikh, “Rashida” movie, 2003.

⁴- Djamila Sahraoui, “Barakat”, 2006.

of photography and expression became freer, and social dramatic topics, romantic ones such as the movie (The Lighthouse)¹, or comedies (Masquerade)² diversified.

Rather, it touched the ceiling of revolutionary and historical feature films through which directors revived the authenticity, strength, and sacrifice of Algerian women for the sake of their homeland, such as the film “Mustapha Ben Boulaid” in 2008, “Karim Belkacem” in 2014 by Ahmed Rachidi, the film “Zabana” by Said Ould Khalifa in 2012, and the film "Fatima N'Soumer" by Belkacem Hajaj, as well as the film "The Well" directed by Lotfi Bouchouchi in 2016 which relates to the 1950s, where it retells the story of brutal colonialism and the forms of injustice it practiced against the Algerian people.



Photo No. 14: An advertisement cover for the film “The Well” by director Lotfi Bouchouchi, 2016.

The name of the film “The Well” goes back to the main theme of the film, which is the events that took place in the desert, where the French soldiers besieged a village and did not allow its residents to leave it to fetch water from the well, leaving you dehydrated and thirsty to force them to give information about the mujahideen, but the villagers, children, women and men, endured the thirst and did not betray their country. The film presented a great role for the Algerian woman who maintained her principles in the most difficult times and sacrificed for her country.

Historical films about the revolution were shown from the west, east and center of the country, and director Bouchouchi took another space for us to express what the people suffered and their struggle in the country’s desert.



Photo No. 15: A snapshot of Fariha’s children memorizing the Holy Qur’an.

¹- Belkacem Hajaj, the film The Lighthouse, 2004.

²- Elias Salem, the film The Masquerade, 2008.

Actress Nadia Oukassi¹ participated in the role of Fariha, the strong mother who teaches her children to read the Qur'an and urges them to endure thirst and patience for the sake of the homeland and the land, as well as actress Leila Mitsitan in the role of Khadija, who was martyred while trying to leave the village to search her son, Taher, without fear of martyrdom².

"Fariha", "Khadija" and their colleagues presented the best example of the strong, striving, and committed Algerian woman, and the director passed all these ideas to us through their clothing, the harsh and stubborn facial features and patience with suffering, and the absence of her femininity, because the beauty is not clear, the tone of the voice is not low, and there is no fear...and all that remained inside her was the voice of a mother protecting her children.

However, director Mounia Medawar did not believe that the films produced were sufficient to present the suffering of Algerian women and what they experienced, and she re-filmed these events with a new story under the title "Pabisha" in 2019, similar to the scenes of violence that were practiced against women at that time, such as their harassment on buses and roads, and violence against educated women, even on university campuses.

The director presented the idea of armed groups imposing the choice of the hijab on girls, or death, and the freedom of opinion that was taken away from them, provided that they always remain silent. Lina Khoudari and her friends played roles full of symbols and explanations, like some of the models that preceded her and were constantly repeated about the Algerian woman, who is searching for liberation, learning, and having her voice heard without being restricted, and even choosing her husband without being forced.

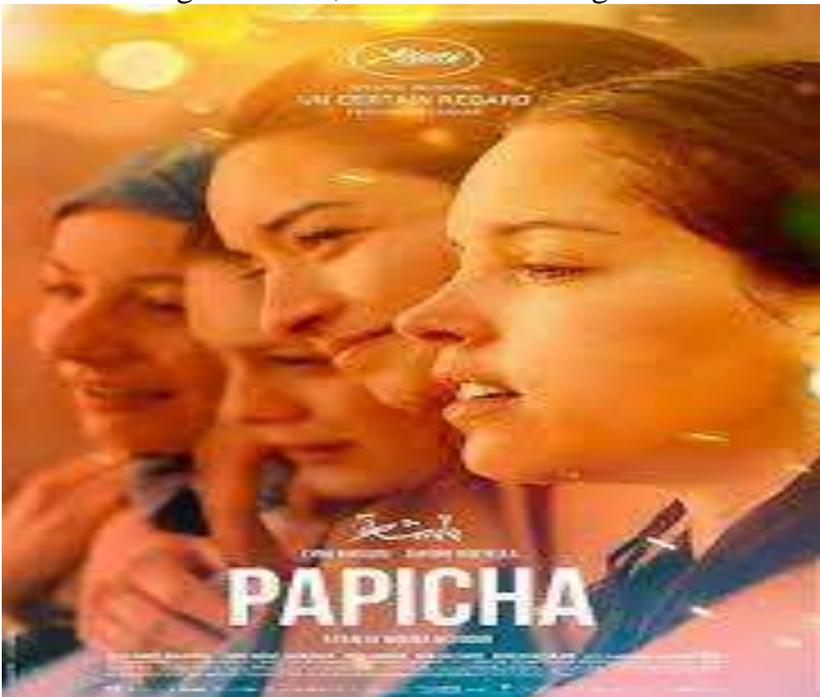


Photo No. 16: The film "Pabisha", directed by Mounia Medawar, 2019.

¹ Nadia Oukassi, born in 1970, is an Algerian film and theater actress.

² Director Lotfi Bouchouchi, "The Well", 2016.

The story of the film tells the lives of young women residing in the university district during the 1990s. Its heroine is actress Lina Khoudri¹ in the role of Najma, and her friends Wasila and Samira. Najma is a fashion designer and an intelligent and ambitious girl whose dream was to hold a fashion show for her designs, despite the difficult circumstances in light of the extremism of terrorist groups, as these terrorist groups repeatedly spoiled her organization, but in the end she achieved her goal, which cost her many sacrifices.

Conclusion:

Today, the feminist element in Algerian films has taken its right from the front of the screen in embodying women's topics and other topics compared to its beginnings, as women have come to represent their femininity without stripping it, thus experiencing feelings of love, treachery, betrayal, strength, and weakness when needed, like actresses in world cinema, and she also performs his role in front of the camera freely from traditional and customary social restrictions.

References:

- Ali Ghanem, a woman for my Son, 1982.
- Belkacem Hajaj, the film The Lighthouse, 2004.
- cinébus: These are mobile cinema buses, which were used especially for Algerian films intended for them in particular, to reduce crowding in the exhibition halls, and to reach areas where there were no cinemas, (from the researcher's effort).
- Director Lotfi Bouchouchi, "The Well", 2016.
- Djamila Sahraoui, "Barakat", 2006.
- Dr. Djamal Chaaban ChawiCh, Algerian cinema from documentary narration to interpretive discourse: data, paths, and questions, New University Printing Press, Algeria, 2022, p. 57.
- Elias Salem, the film The Masquerade, 2008.
- Hafsa Zenay Gudil, "The Devil is a Woman", 1994.
- Lina Khoudri, 1992: Algerian film actress, won several awards as the best promising actress for her role in the movie "Pabisha".
- Mourad-Ouznadj, op. cit., p. 54.
- Murad and Zanaji, The Algerian Revolution in the Algerian Revolution 1957-1912, Dar Al-Umma for Printing, Publishing and Distribution, House of Printing 2014, p. 39.
- Nadia Oukassi, born in 1970, is an Algerian film and theater actress.
- René Vautier (1928), nicknamed the Friend of the Algerian Revolution, a French director whose films combated the Algerian issue, based on the diligence of the researcher
- René Vautier (1928), The film "The Burning Algeria", 1959.
- René Vautier (1928), The film "The Burning Algeria", 1959.
- Salima Chiqer, The Image of the Mujahid in Algerian Cinema: A Semiological Analytical Study of Films Produced Between 2009-2016: "Out of Morality," "Zabana," "Al-Wahrani," and "The Well," a dissertation to obtain a doctorate in media and communication sciences, University of Algiers 2019-2020, pp. 101-102.
- Sebastian Denis, narrated by: Youssef Baalouj. Hajar Kouedri, Cinema and the Algerian War, propaganda on the screen, 1945-1962., Production 2009, Ministry of Culture, Algeria, p. 48.
- Sebastian Denis, narrated by: Youssef Baalouj. Hajar Kouedri, op. cit., pp. 47-48.
- Sebastian Denis, narrated by: Youssef Baalouj. Hajar Kouedri, op. cit., pp. 11.
- Sebastian Denis, narrated by: Youssef Baalouj. Hajar Kouedri, op. cit., pp. 138.
- The period of the civil war in Algeria, an armed conflict that claimed the lives of thousands of innocents, from 1992 until 2002.

¹ Lina Khoudri, 1992: Algerian film actress, won several awards as the best promising actress for her role in the movie "Pabisha".

- Yamina Bachir Chweikh, "Rashida" movie, 2003.