

The Cultural Role of Algerian Women through the Volume "The Cultural History of Algeria" by Historian Abu Al- Qasim Saadallah



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Abstract:

The volume "The Cultural History of Algeria" by historian Abu Al-Qasim Saadallah is one of the important works in which the author attempts to compile the cultural history of Algeria from the Ottoman presence to the outbreak of the revolution, Saadallah addresses several topics, including sections that discuss the role of Algerian women in this culture. This article seeks to highlight this role played by Algerian women from Saadallah's perspective, attempting to study the data presented in this ten-part volume.

key words: Al-Qasim Saadallah; Algerian; women; The Cultural; History.

Introduction:

The volume "**The Cultural History of Algeria**" by historian Abu Al-Qasim Saadallah is one of the prominent works that sheds light on the development of cultural life in Algeria through various eras. Among the important aspects covered in this volume are the rare features of the contribution of Algerian women in building and shaping Algerian culture. This volume reflects that contribution by highlighting different aspects of the life of Algerian women, from their role in the family society to their participation in public and cultural life.

The volume delves into the history and development of the lives of Algerian women through the ages, starting from the Ottoman period up to the Liberation Revolution, it emphasizes the efforts made by

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women in various fields such as literature, arts, education, Sufism, and politics, especially since women are often absent and unknown in history.

From the above, we can pose the following question: **How did Algerian women contribute to preserving Algerian culture?**

Study Objectives:

- To monitor the roles of women in Sufism, education, arts, economy, and writing as presented in the volume "The Cultural History of Algeria".
- To track the Algerian and European writings and studies about Algerian Muslim women in the volume "The Cultural History of Algeria".
- To critique the style of Abu Al-Qasim Saadallah in presenting Algerian women in the volume "The Cultural History of Algeria".

The research scope spans from 1500 to 1954, covering the Ottoman presence in Algeria up to the Liberation Revolution.

The historical method was followed in this presentation.

1. Introducing the Personality of Abu Al-Qasim Saadallah

Abu Al-Qasim Saadallah was born in Qumra, in the province of El Oued, in 1930. He received his primary education there and, after World War II, joined the University of Al-Zaytuna in 1947, where he was active in literary activities.

He obtained a Certificate of Achievement in 1954, He then traveled to Cairo and obtained a Bachelor's degree in Arabic Language and Islamic Sciences from the Faculty of Dar Al-Ulum. Subsequently, he moved to the United States, where he earned a Ph.D, in History and Political Science in 1965.¹

Saadallah began publishing his articles and poems in Algerian and Tunisian newspapers, like many other educated and creative young people of the 1940s.

He held several positions during the occupation and after independence. In 1967, he stopped writing poetry and dedicated his life to academic research in Algerian history.²

His Works:

- Victory for Algeria (Poetry), 1986
- Rebel and Love (Poetry), 1977
- The Green Era (Saadallah's Collection), 1985

- A Green Palm (Stories), 1986
- Studies in Modern Algerian Literature, 1985
- The Poet of Algeria: Mohamed Al-Eid, 1984
- The Tale of the Lovers (Editing), 1983
- The Literary Judge: Al-Shadhili Al-Qasantini, 1985
- Experiences in Literature and Travel, 1984
- Algerian Poems (Editing), 1988
- The Algerian National Movement, 1983
- Lectures in Modern Algerian History: The Beginning of the Occupation, 1982
- The Life of Emir Abdelkader (Translation of Churchill's Book), 2nd Edition, 1982
- Research and Opinions on Algerian History, 1982
- Algeria and Europe (Translation of John Wolf's Book), 1986
- The History of Al-Adwani (Editing), 1985 -
- Nations and Nationalities, 1985
- General Studies and Research
- Intellectual Premises, 1982
- The Pioneer of Islamic Renewal Ibn Al-Anabi
- The Journey of Ibn Hamadoush Al-Jazairi: The Language of the Article (Editing), 1983
- The Traveling Physician: Ibn Hamadoush Al-Jazairi (Study), 1982
- The Sheikh of Islam: Abdelkrim Al-Fakoun, 1986
- The Manifesto of Guidance in Revealing the State of Those Who Claim to Be Teachers and Saints by Abdelkrim Al-Fakoun (Editing), 1987
- Rebellious Thoughts, 1988
- Contentious Issues
- A Pen's Journey (Diaries)

The Cultural History of Algeria, which is the focus of our study in this presentation.

1. **The Algerian Woman and Sufism:**

In the writings of Abu al-Qasim Saad Allah regarding the Algerian woman and Sufism, the significant role of women in the Sufi scene in Algeria is highlighted. Saad Allah discusses the relationship of women with Sufism and their contribution to spreading spiritual and religious values in Algerian society. His writings shed light on the participation of Algerian women in Sufi activities and their important role in the Sufi movement in Algeria.

Saad Allah emphasizes the various roles played by Algerian women in Sufism, including their roles as preachers, teachers, promoters of spiritual and religious values, and even as leaders of the order in critical times. In the fourth part, Saad Allah states: "Many Sufi orders accept women and men equally, such as the Rahmaniyya, Qadiriyya, and Tijaniyya orders. Women are accepted as sisters."³

This excerpt provides insight into the participation of women in Sufi orders, indicating that many Sufi orders accept women and men equally. Saad Allah mentions that some of these orders, like the Rahmaniyya, Kadirriyya, and Tijaniyya orders, accept women as sisters (khawat), granting them important roles within the order. Women participating in these orders exhibit qualities of intelligence, organizational skills, and leadership.⁴

They attend meetings with men, albeit cautiously. Additionally, women within Sufi orders are expected to fully obey, perform rituals, preserve the secrets of the order, and show solidarity with other members of the order, this solidarity is evident in collective prayers, obedience, and participation in public affairs, as individuals within the order strive to achieve a sense of brotherhood/sisterhood among themselves. Women's entry into Sufi orders is considered a sign of freedom and democracy in those societies, as the Sufi community is portrayed as a "fraternal" society operating with equality among all its members, whether male or female.⁵

Furthermore, women have taken on leadership roles within Sufi orders, as seen in the case of the Rahmaniyya order when Khadija, the widow of Ali ibn Isa, assumed leadership temporarily during a dispute between the prince and Hajj Bashir. Upon the latter's departure from the lodge, Khadija managed it successfully, branching out into spiritual and worship life. She bore the responsibility of the lodge, confronted her cousin, and resisted the French authorities. Eventually, Khadija emerged victorious. Despite the struggle, French authorities recognized her rule. After her death, her cousin automatically succeeded her, and the lodge avoided the divisions witnessed in other lodges.⁶

2. Algerian Women and the Arts:

In the writings of Abu al-Qasim Saad Allah, addressing the role of Algerian women in the artistic field is one of the important and intriguing aspects. Saad Allah explores the history of Algerian women in various arts, shedding light on their contribution to enriching the Algerian artistic scene and enhancing the cultural identity of the country. Through recounting these stories and achievements, Saad Allah aims to highlight

the artistic abilities and talents of Algerian women. He considers this approach an opportunity to convey the experiences of female artists, introduce their creations, and their impact on the local and global artistic scene.

Furthermore, Saad Allah discusses the challenges and obstacles faced by Algerian female artists in their artistic journey and how many of them managed to overcome these difficulties and achieve success. This discussion contributes to a deeper understanding of the social and cultural challenges facing Algerian women in the field of arts, and it raises awareness of their importance and value as witnesses and creators.⁷

In the past, music and singing were integral parts of social life in Algerian society, despite differing opinions among scholars regarding their permissibility. There were three main occasions where people engaged in music, singing, and dancing: social events like spiritual gatherings, women's meetings in the bathhouse, and circumcision celebrations; religious occasions like the Prophet's birthday, pilgrimage season, and Laylat al-Qadr; and official events like the appointment of a new Pasha and celebrations of victories over enemies.⁸

Traditional practices encouraged support for artists and musicians, where gifts were given to them during occasions, and they received high fees, especially in religious and official events. Songs were characterized by historical themes, focusing on the life of Prophet Muhammad, his companions, and righteous predecessors, in addition to heroic stories that glorify the history of Arabs and Muslims, sometimes derived from the Thousand and One Nights and other folk tales. Dance was primarily reserved for women, especially in urban areas, and there were different types of dances varying according to the social and cultural context.⁹ There was also a more modest men's dance in rural areas and entertaining dance for women in bathhouses and other social events.

Despite the significance of music, singing, and dancing in Algerian society, they were not adequately documented in scholarly literature, perhaps due to social criticism of these arts. Nevertheless, Algerians' ancestors provided and enjoyed music and singing, but they suffered neglect and ignorance during the Ottoman period.¹⁰

Musical production relied on both male and female singers, despite known religious reservations about public concerts. Sources indicate figures like Teacher Yamina bint al-Hajj al-Mahdi, who became famous in the early 20th century. Her singing leaned towards the Tlemcen style known as "Bouqala" and "Jajoula," a type of singing also practiced by men. It's believed that Yamina recorded some of her Andalusian songs

since 1908, making her one of the earliest female singers in this genre. Additionally, other female singers emerged, such as Teacher Tawfiq, who also became known for Andalusian singing and recorded songs since 1908. Names like Hassiba bint Mohammed, Ghazala al-Jazairia, and Fatima bint al-Maddah are mentioned as other prominent female singers who appeared in the early 20th century and recorded their songs between 1910 and 1912. Among the prominent female singers is also Maryam Fekai and Fadila al-Jazairia, known as Madeni Fadila, who was born in the Kasbah during World War I. She worked in Paris where she sang for immigrants, then returned to the capital and joined a music band. She was imprisoned during the Liberation War, and her songs were of the popular Andalusian genre.¹¹

Saad Allah also mentions the renowned artist Warda al-Jazairia and provides a brief about her life. Warda was born in France in 1940 and started her artistic career at the age of eleven by presenting a weekly children's program on French radio and television. In 1951, she sang popular children's songs and attracted the attention of composers who wrote songs suitable for her age, like "Ya Marouh lil Biladi" by Raki Kharef, "Biladi ya Biladi" by al-Jamoussi, and "Habib al-Qalb" by Reda al-Qalai.¹²

Her father was among the first Algerian immigrants to France and managed a workers' cafeteria, which became Warda's artistic starting point. She began imitating the voices of major artists like Umm Kulthum, Abdel Wahab, and Farid al-Atrash, and her singing in childhood was associated with Maghreb songs, especially Tunisian ones. In 1954, at the age of fourteen, Warda began singing for the Algerian revolution, presenting songs like "Ya Habibi ya Mujahid" and "Biladi ya Biladi." In 1958, her family migrated to Beirut, and Warda continued singing for the Algerian cause. In Beirut, she sang songs like "Jamila" and "Ana min al-Jazair Ana Arabiya," and collaborated with the composer Riyad al-Sunbati on the song "Nidaa al-Dameer" by Kharef. In Cairo, where she arrived in 1960, she joined Mohammed Abdel Wahab and participated in composing songs like "Al-Watan al-Akbar" and "al-Jeel al-Saadeh." She became famous in the Middle East as "Warda al-Jazairia."¹³

Saad Allah concludes by stating that there could have been more discussion about artists and their music and life experiences, but they chose to limit it to this extent because the goal was to understand the relationship between art and revolution. Undoubtedly, there were folk singers, musicians, and poets, as well as painters and sculptors, who did

not join or secretly fought in the revolution, and they believe that the examples provided shed light on the subject from both sides.¹⁴

3. Algerian Women and Traditional Crafts:

Saadallah highlights the skills and talents of Algerian women in traditional crafts such as weaving, sewing, sculpture, pottery, carpet making, embroidery, and other traditional crafts that are an integral part of the country's cultural heritage. These crafts would have been lost with the arrival of French colonization in Algeria if the French colonial administration had not recognized their value and attempted to preserve what remained of these traditional industries. This was especially crucial as the orientalist trend was enchanting Europe at that time with tales from the East, and these Algerian crafts could have represented a profitable economy in Europe if France had known how to exploit them.

Algerian families became renowned for their skill in embroidery, specializing in this field. Among the notable figures in this context is Mohamed ben El-Hajj, who was known for his skill in embroidering silk fabrics with gold and silver, including belts, handkerchiefs, and towels. In 1845, the French became aware of this art when they noticed its decline and the threat of extinction. They began to take an interest in it and sought to preserve it. Embroidery was a source of income for artisans at the beginning of colonization and also attracted trade from European tourists who flocked to Algeria. Based on this interest, Madame Los, also known as Alex, in collaboration with Marshal Bugeaud, established a school to teach the art of embroidery. Some Algerian girls were brought in to contribute to the development of this industry and enhance trade with tourists.¹⁵

Over time, embroidery became associated with the schools established by Los and other French efforts, and the art was attributed to them rather than to skilled Algerians. Thus, French critics forgot the direct role of Algerians in developing this art and began to speak of embroidery workshops established by French efforts. In this way, colonization did not only entail control over the land and the overthrow of the state, but it also appropriated art and wrested it from its people, leading to the concealment of their history and efforts from future generations.¹⁶

4. Algerian Women's Education:

Previously, there was no distinction between educating boys and girls, as both were equally neglected. During the Ottoman era, the prevalence of girls' education was lower than that of boys, and due to the policy of marginalization pursued by the French colonization towards

Algerians, we do not expect them to give girls special attention in education compared to boys or to treat them equally.¹⁷

However, when the French began to spread French education, the focus was on educating boys rather than girls. It is worth mentioning that Algerians' concern about French education initially was associated with the fate of their children in general, especially girls, and perhaps this concern was one of the reasons behind the delay in admitting girls to schools. On the other hand, French society had reservations about educating women in general, especially before the Third Republic. However, later on, it was noticed that the number of French girls in schools sometimes exceeded that of boys, and the French began to implement the principle of compulsory education for both genders since the early 1980s. The French focused on educating Muslim girls for several reasons. On the one hand, they saw them as the key to spreading French influence in Algerian families, while men were the center of revolution and resistance. On the other hand, women were considered important economic contributors, so some thought of reviving traditional industries through them, which would enhance French civilization and promote the use of the French language in families.¹⁸

However, there was no official opening of schools for teaching traditional industries at first, the Frenchwomen were initially left to undertake this role. Saadallah says in this regard: "(French women and other visitors used to lament the situation of Muslim women in Algeria, seeing them as poor, ignorant, deprived of the joys of life, victims of men who bought them with their dowries (so they called them), content with divorce and hard work, and being married to them for a petty sum, resigned to fate, the written and traditions. The history of women in Algeria is full of many names of women who have declared themselves to defend their civil and social rights without politics, of course. Among them were Alex at the beginning of the occupation and Mary Bugeja towards the end) Then they were given the necessary facilities, and these schools were generally known as private schools."¹⁹

In the 1840s, Allix established an institute or a small school to teach French and Arab Muslim girls, after visiting homes and interacting with mothers. This initiative came during Marshal Bugeaud's era, when the idea of peaceful penetration into Islamic society began to spread, and some referred to this as spiritual colonization. Allix considered her project a revolution in itself, believing that girls constituted the future of society and that French civilization was more effective than Islamic civilization. She also saw the education of Muslim girls as highly

important. In her report to the administration in Algeria (Bugeaud Administration), Allix requested assistance and support. The report did not specifically mention when the school was opened or the number of students, but it indicated that success was incomplete until that time. This type of school is usually known as private schools. Allix and her husband primarily taught the girls French language in addition to teaching them embroidery and handicrafts.²⁰

Algerian women's education has undergone significant development over the ages. In January 1847, the Governor General (Bugeaud) authorized the establishment of a school (workshop) for educating Muslim girls in the city of Algiers, with only sixty students initially. It is believed that this school was part of the same project initiated by Alex, who had established a school in Oran and worked in Kairouan. This school expanded to accommodate 170 students and a workshop for 16 students, teaching French language, embroidery, and needlework.²¹

In 1850, decrees were issued to establish several Arabic-French schools, including six schools in the cities that had been occupied by then, with schools for Muslim girls being established in Algiers, Constantine, Blida, Oran, Annaba, and Mostaganem.²²

By the end of the century, mixed-race or mixed-marriage women began to play an important role in this field, with active participation in teaching French language and culture, reflecting their interests in liberating women from constraints. The same revival and renewal process occurred in the copper industries, blending Syrian and local styles.²³

These efforts were part of the endeavor to achieve progress and enhance the role of women in Algerian society, over time, Algerian women began to participate more actively in community life and in the development of traditional crafts, contributing to the preservation of cultural heritage and the promotion of the local economy.²⁴

Regarding statistics, there were only two schools for girls across Algeria in 1882, with 358 girls receiving education. By 1906, the number of schools increased to seven, and in 1907 it further rose to nine schools with fifteen departments, in addition to three vocational free schools, totaling 2,181 students, all at the elementary level. By 1930, the number of Muslim girls in French elementary education reached 6,712 according to official statistics. By 1936, this number increased to 8,330 in schools exclusively for locals, while girls attending special sections for locals in European schools were also included, bringing the total to 15,854 girls,

all at the elementary level, these numbers continued to rise with the educational awakening and the emergence of schools such as the Association of Scholars and other free schools like the Youth School in the capital and the Life Institute in Mezab. However, there was a decrease in the number of Algerian girls in French secondary schools, and they were absent from the University of Algiers or French-Muslim schools at that time.²⁵

According to Mr. Ricard's study, the number of Algerian students in vocational training schools exceeded thirty thousand, with 29,000 male students and 2,000 female students. Ricard noted that girls opting for vocational education after graduation often predominated, leading to a special program for them, comprising 10 to 15 hours per week, while boys received only about one hour weekly on average, it's worth noting that this educational program was offered to regular students in public education. Additionally, in 1907, the number of students receiving vocational education was limited to about 300 males and 400 females.²⁶

Education at the Teacher Training School was organized so that students learned all common professions. According to civilian affairs expert Jean Mérant, the Algerian Education Directorate organized models of agricultural schools in several regions starting in 1910, including Mazouna, Oum el-Bouaghi, Taourirt, and Ibn Chikhaou. These schools included agricultural land where students engaged in farming activities, making them interested in fruit trees and agricultural work in general. Thus, students became successful agricultural workers upon graduation. Model gardens in these schools were open to students and their parents, as well as to farmers who came to observe the trees and benefit from farming techniques. It is also mentioned that the special section at the Teacher Training School included studying general medicine, common diseases, health preservation, agricultural work, handicrafts, and traditional arts.²⁷

A decree was issued on October 18, 1892, establishing inspector positions dedicated to inspecting various professions such as agriculture, technical, and industrial training. It was clear that education in embroidery and weaving was directed towards Muslim female teachers, who received specialized training in this field starting from 1910. However, their number was very limited: there were two trainees in 1905, six in 1910, and fifteen in 1929. Therefore, there was a lack of interest in developing this education in general, which sparked sharp criticism from the national movement, calling for its revitalization and expansion.²⁸

It was noted that Madam Luce had established in the capital, in collaboration with the Bugeaud administration, the first workshop to teach embroidery, French language, and arithmetic to some Algerian girls. Luce is considered an adventurous woman who started her life in France, married there to Mr. Alex, bore a daughter, then fled to Algeria and engaged in various activities, learning the vernacular Arabic language until she embarked on her mentioned project. It was mentioned that the declared objective of the workshop was to teach Algerian women the art of embroidery, and it seemed that the workshop had fulfilled its mission satisfactorily, as it continued to develop and expand until Luce participated in international exhibitions with Algerian embroidery, including the London Exhibition in 1862. Madam Rogers noted that embroidery had declined in 1845, but thanks to Luce's workshop, it flourished again, with English tourists buying embroideries at high prices, with some pieces reaching £150.²⁹

Among the students of Luce's workshop, some Algerian women learned the art of embroidery, including Miss Nafissa bint Ali, who obtained a "brevet" or diploma in embroidery in 1856, but she did not live long after that and passed away in 1861. The Ibn Aban school also continued the legacy of Luce's work. Then, in the era of Jules Cambon in the last decades of the past century, several schools for teaching embroidery and other women's handicrafts emerged, with the aim of trade and preserving traditional domestic industries. Charles Jonar showed particular interest in these industries in the early part of this century, as workshops increased and spread to several places. Ibn Aban School was established in the capital around 1850, announcing that it offered education to Algerian girls in French language, arithmetic, drawing, needlework, and household management. In 1883, Mrs. Susroat founded a school in Constantine to teach embroidery and weaving, adopting the traditional method in dyeing as used in tents and nomadic life.³⁰

During the first two decades of the 20th century, numerous schools for folk arts and traditional crafts emerged with the encouragement of the administration of Jonnart. The aim was to revive ancient techniques in Arabic embroidery, carpet weaving, tapestry, and needlework. Algerian capitals were hubs for these activities, along with other cities like Constantine, Bejaia, Oran, and Tebessa. It's important to note that these schools were not elementary schools but specialized in teaching embroidery, carpet weaving, and needlework to promote traditional heritage and encourage trade. Additionally, the White Fathers and White

Sisters in their churches and affiliated workshops undertook similar endeavors. These workshops were present in regions characterized by Christian missionary activity, such as Ghardaia, Zawia, Bou Saada, and Chlef, with an additional aim of converting the population under the guise of reviving traditional crafts.³¹

Before World War I, schools for embroidery and traditional weaving existed in several regions in Algeria, including the capital. Madame Quitfils ran a workshop in 1913, teaching traditional crafts that she had learned in Kairouan before establishing her workshop in Oran and eventually the capital. Her school specialized in Persian and Coptic styles of carpet and tapestry making, with highly sought-after products. Likewise, the Ait Hicham School in Zawia, founded in 1890, won the International Exhibition prize in 1900 for sewing and embroidery.³²

During Jonnart's administration, a special office for drawing was established under the education department. Its task was to create a precise and permanent inventory of available artworks in Algeria, to be reused as needed. The office also screened, purified, and corrected these artworks, restoring their original classical forms. In this context, Jonnart's administration requested Eastern or Arab-Berber art models from the French authorities in Tunisia and Morocco (which France occupied in 1912) to develop them in Algeria as part of the common heritage of the region. Thanks to these efforts, well-known crafts like the Qarqour and Qal'a carpets experienced improvements. The geometric shapes common in Berber art were incorporated, and other techniques in embroidery and handicrafts were developed. Algeria benefited from Morocco's experience in a style of embroidery known as "Rbati," characterized by its use of flowers, blue and green hues, as well as deep purple and gold.³³

Between 1893 and 1910, seven centers were established in Constantine province, where 539 female students specialized in Berber weaving, Arabic embroidery, needlework, as well as various types of tapestry and cradles. Similarly, in Oran province between 1906 and 1910, there were seven centers with 674 specializing in Moroccan embroidery – particularly Rabat-style tapestries – and the production of Jebel Amour carpets. Challenges noted during this experiment, directed by Hamed, included an initial gender imbalance in education, overcrowding in training sections, which sometimes made it difficult to follow lessons. Consequently, there were not enough opportunities for female graduates to continue their education, leading to rapid forgetting of what they had learned.³⁴

5. The social status of women:

The issue of women in Algerian society was a major topic of discussion and writing during the French colonial period. Many misconceptions and misinterpretations arose due to ignorance of social traditions and Islamic teachings. Some shared sorrow for their situation, while others described it as tragic. Most opinions attributed the reality of women to misguided interpretations of Islamic teachings. In their view, women were confined within myths and subservient to men, who treated them as commodities, perpetuating their ignorance and backwardness. They were seen merely as beings burdened with tasks like obeying orders, serving the household, caring for children, fetching firewood and water. In this perspective, women were deprived of joy, freedom, and social participation. Their youth faded quickly due to lack of care and attention, facing aging and decay even before reaching forty. Thus, Algerian society was considered male-dominated, denying women a recognized role or status. Attempts to save women were based on the widespread stereotype about them. These attempts began with the belief that no society could change without altering the status of women within it, emphasizing the need to understand their mentality, feelings, and preferences. Merely describing Arab-Muslim women's situation by European men was not enough; there was a call to send European women to deal with them. Some European women were interested in understanding the Algerian woman's situation and desires, striving to improve her deteriorating status. Some even carried the cross in an attempt to bless Muslim women and raise their status. Some European women opened workshops to receive Muslim girls after convincing their mothers that there was no danger to their safety, religion, or cultural identity. Thus, communication and understanding began, with attempts to break cultural and social barriers between European and Algerian women.³⁵

It's worth mentioning that there were other attempts to improve and develop the status of women in Algeria, as previously mentioned, starting with the workshops of Madame Lucy and Madame Ibn Aban, which focused on teaching embroidery and weaving. These later turned into centers for educating girls and promoting social and cultural empowerment. Despite some progress, the situation of Algerian women still faces many challenges and restrictions. Women have not been able to lead their liberation march alone but have relied on the support and intervention of others. This contributed to women remaining dependent and not independent in making decisions about their fate.³⁶

Despite the new challenges, families in urban areas continued to educate their daughters about the Quran, albeit rarely, in the nineteenth century, John Morrell described women in Algeria as ignorant, and it was rare to find private female teachers. This reflected the general trend in society. Mrs. Bruce mentioned in 1849 that girls were not allowed to go out for Quranic memorization, and Quran learning textbooks were restricted to boys. These books were often described as only for males and not mixed. Some girls who attended embroidery and sewing workshops instead of going to school were among them.³⁷

Nevertheless, women were not entirely devoid of education. Despite scarce opportunities, some families and regions provided learning opportunities, although this learning primarily relied on listening and memorization rather than practical application like writing. Some women showed knowledge of religion and Sharia and offered advice and guidance to the community. Some religious scholars, such as Sheikh Mohammed bin Yusuf Atfich, provided private lessons for women and taught them Islamic teachings. Despite the limited opportunities, some women in society had a notable scientific and cultural heritage. Some women learned and developed under the supervision of their fathers or husbands and contributed to preserving heritage and culture. They played an important role in political and military society as well. Women like Madame Lalla Zahra and his wife Lalla Kheira proved to be of great support to Prince Abdelkader and offered him advice. Many women were also affected by imprisonment and displacement due to their contribution to the national struggle.³⁸

During the Zaatasha Revolution in 1849, women wore wedding and festive attire, abandoning mourning garments, expressing their joy for the martyrs from their families who fell as fighters. This continued during the period of the narrow siege imposed by the French forces on the oasis. Women were present with their actions and symbols in the resistance. There were many prominent women in Algerian history and leadership during the occupation. Algerian women were present in both urban and rural areas, not waiting for assistance from European women or Western thinkers to rescue them.³⁹

Algerian women suffered persecution and imprisonment under French rule but sang for freedom and bore children who witnessed their deaths in battle. Women like Fatima Nsoumer resisted until she was arrested and died in prison, Bushusha was killed by the French in Constantine prison, and Aichouch managed governance affairs in Touggourt, Zainab managed the Hamel Zawiya after her father's death.

After the death of the leader Hamza Zawiya Ouled Sidi El Sheikh at the hands of the French, one of his wives was accused of poisoning him for refusing to surrender to the French. Similarly, Taliaa Bint Rabah was accused of poisoning her husband, Commander Djalloul Ben Hamza, for his loyalty to France. Rukaiya Bint al-Harama's son showed loyalty to Algeria and refused to cooperate with the French.⁴⁰

Even women who rebelled against social and religious traditions had roles in society. For example, Halima Bint Muhammad al-Zayani witnessed her bravery in Oran and its surroundings, participating in equestrianism and receiving French delegations with her administrative husband. Stories of Algerian women during this period illustrate their important roles in daily life and resistance, embodying their strength and determination to preserve their identity and values in the face of French colonialism. They worked to support and enhance Algerian society and culture.⁴¹

According to Paul Boillot, it is unnecessary to exaggerate the economic role of women, acknowledging their importance in household systems, property management, income, and savings. He suggests that household work is the responsibility of a single competent wife, pointing out that polygamy makes communication between Europeans and Algerians impossible and carries grave consequences. Polygamy is limited to some wealthy families, and Boillot proposes preventing Algerian employees in the French administration from practicing polygamy and boycotting second marriage ceremonies and visits to houses with more than one wife.

Boillot also discusses the complaints of Algerian women during the occupation, where they were exiled from their families and homes. He mentions a case of a woman whose husband died in battle, and when she requested alimony from French authorities, her request was denied because her marriage was not in accordance with French law. Boillot also mentions French attempts to integrate Algerian women into French society and the economy, noting that these experiments failed in achieving this goal, highlighting the contradictions between the two societies.

After World War I, there was a noticeable development in the interest in the role of women, reflecting social ideas and trends. Education spread among both genders, and the reform movement paid special attention to women, considering them essential members in societal reform after being neglected for a long time. The Algerian

scholar Ibn Badis provided general lessons available to both men and women, setting an exemplary model in this regard.⁴²

Ibn Badis founded the magazine "Al-Shihab," which dedicated a special section to discussing the role of women in Sharia and Islamic history, linked to the reality in Algeria. It became impossible for any reformist newspaper to be issued without addressing the topic of women and their social and religious role.⁴³

Abu Yaala Al-Zawawi wrote a book about the mirror of the Muslim woman, although its contents are unknown to us. He mentioned it in his book "Correct Islam," published in Damascus in 1924, which is considered one of the early books in this field. Some of the published stories, whether in the "Garden" magazine or in books like "Islam," could be fictional, but some could be real. Among these stories, Sheikh Saeed Al-Zahiri mentioned a story dating back to the Muslim woman and her role in society and religion, considering authoring a book about the hijab.⁴⁴

Some Frenchmen and Frenchwomen focused on the Kabyle (tribal) woman in their writings. Some saw her as deprived due to the application of tradition, while others saw her as more adaptable to integration into society. Marie Bujja, the wife of Emmanuel Bujja, distinguished herself with her writings criticizing outdated traditions and calling for the liberation of the Muslim woman, making her of great interest at the time. Marie Bujja was a dedicated social activist in her study of Algerian women, citing progressive experiments in Egypt calling for the liberation of women and the abandonment of traditional constraints. Bujja was active in journalism and clubs, and her works had a significant impact, as she published her lectures in newspapers and magazines and toured inside and outside Algeria.⁴⁵

Mary Bujja was well-versed in the history of Arab and Islamic women, especially the situation of women in the Zawawa region. She admired the opinion of Sheikh Sultan Muhammad al-Masri, which he presented at the Orientalists Conference in Algeria in 1905, and began to cite it in her works. One of the new initiatives she undertook was organizing the Mediterranean Women's Conference in Constantine in 1932. The conference was attended by women from Europe, and a message was delivered on behalf of Mrs. As-Sayyida As-Saghir Al-Hasan, the wife of Commander Saïkos. Some men also participated and presented reports on the situation of Muslim women.⁴⁶

During the conference, solutions were proposed for the problems facing Muslim women, including teaching them the French language.

This initiative was supported by Bujja in her efforts to save Muslim women, in collaboration with the Civil Affairs Administration led by Jean Mirant. Similarly to Mary Bujja, Roche, one of the proselytizers, presented herself as a "sister" to Muslim women, describing Algerian women as suffering from the constraints of tradition. She called for adopting the French language and European civilization.

Roche also conveyed some writings of assimilated Algerians about Muslim women, such as those in Rabi' al-Zinati's book in "La Voie Indienne," which addressed the backwardness of Muslim women and the contradiction between tradition and reality. Additionally, there was an article by Manour Qalal in the newspaper "Le Colon," written by Ladbache Al-Jiryane, about the integrative youth's attitude towards marrying "ignorant" Muslim women. According to Qalal, this "educated" youth sought a life partner who suited them and was not satisfied with a partner who was backward. This trend seems to have been common in the thirties, as others also wrote about this topic, as in an article by Ibn Hurra in the same newspaper "Ladbache" about Islamic reform and individual liberation.⁴⁷

Newspapers of the Association of Scholars and reformist newspapers, in general, discussed these issues in a favorable or critical manner, as seen in the writings of Muhammad Saeed al-Zahiri. Saadallah believes that Algerian women were actually waiting for salvation at the hands of the nationalist movement, not the intellectuals mentioned above, their awakening came when the revolution emerged from its corridors, radiant with the dawn of November. At that moment, Algerian women revealed their identity and shocked everyone who lamented over them with crocodile tears.⁴⁸

6. The European Woman in Algeria:

Abu al-Qasim Saadallah mentions in the fourth part of this volume several examples where European women were used for espionage and other purposes, living freely and enjoying lavish gifts such as palaces. He spoke of the adventures of the famous Madame Isabelle Eberhart, for whom there is no need to mention details of her life, as Saadallah says, as she wrote about herself, her conversion to Islam, her profound love for desert life, and her lovers, including Suleiman Hani. The French accused Isabelle of spying for Germany, leading the authorities to intensively monitor her activities and relocate her lover Suleiman to Batna. Isabelle was an exceptional figure, proficient in several languages, including Arabic, and embraced Islam, adored Arab culture, and appeared differently in Arab attire. On one occasion, Isabelle joined the Qadiriyya

Sufi order and received teachings from Sheikh al-Hashimi. She later attended a reception held for Sheikh al-Hashimi, attended by hundreds of knights, curious individuals, and brothers from various Sufi orders, where green, yellow, and red flags were raised as a sign of solidarity and respect.⁴⁹

Abu al-Qasim Saadallah also discussed the Tijaniyya order and mentioned the story of the brothers Ahmed and El Bashir, who fell victim to colonialist schemes and social exile. Ahmed married in Bordeaux a French girl named Aurelie Picard, whose father was an officer in the gendarmerie. If the French had wished, they could have prevented his marriage to her, as they did in other cases. For example, the judge of Constantine, Mohamed al-Shadhli, desired to marry a Frenchwoman in Paris, but the Algerian authorities quickly intervened to prevent this marriage, safeguarding their interests without regard to his personal interests (because he was a judge under French rule). Although Ahmed Tijani's position was higher in the eyes of his followers and even in the eyes of the French authorities, marrying the French girl Aurelie Picard served the long-term plans of those authorities. The church in Bordeaux and the cardinal approved of this marriage, while a similar approval was not granted in Algeria.⁵⁰

Aurelie Tijani, or the Queen of the Sands as she was known, completely transformed the life of the Tijani zawiyah, where she established the Cordaan Palace, which became the nucleus of the French stronghold in the desert. The palace welcomed French guests with the same luxury they would receive in European palaces but with an Arab and Islamic spiritual touch. It would be ignorant for some to believe that Ahmed married Aurelie with the consent of God and His Messenger, and that he divorced his other wives, and that the Hanafi mufti was the one who officiated the marriage contract upon their return from France in 1872. It is not known whether the marriage was conducted secretly or unlawfully before that.⁵¹

7. **The Algerian Woman in Algerian Poetry:**

Abu Al-Qasim Saadallah mentions in the second volume of the cultural history of Algeria: **"Perhaps the absence of women in Algerian society is what made love poetry relatively scarce. The poets did not specifically address women in their expressions of love; instead, they described women from a detached perspective."**⁵²

Saadallah speaks about the impact of the absence of women in Algerian society on love poetry. The poets did not address women specifically but described them from a detached perspective. Some

European writers attributed the roughness of nature and expressions among Algerians to the lack of movement of women in society.⁵³ Consequently, some writers believe that the lack of female activity in society is the reason for the absence of refinement and delicate feelings among the poets. This absence led them to immerse themselves in their imagination and use a language of rough servitude instead of a language of delicate freedom. While this statement may be somewhat true, it emphasizes the lack of sincerity and emotional intensity in Algerian love poetry during the studied period, indicating that some poets were forced to use male-oriented love poetry due to the absence of women's participation in society, despite their status in science and society.⁵⁴

Abu Al-Qasim narrates the story of the scholar and poet Ibn Ali, who loved a woman but could not marry her. He felt intense sadness because of this and expressed his feelings in poems. When his friend Ibn Maimoun learned of what happened, he wrote a poem expressing the same sentiment, saying: "Is the heart of the one with the heart afraid? Its arrows and its bow, a veil." Ibn Ali proposed to this woman, as Ibn Ammar informed him, but she rejected him, and he remained in love with her until his death. Ibn Ali's poetry, exchanged with Ibn Maimoun, reflects the bitterness of deep sorrow he experienced. He spent a lot of time in parks with Ibn Ammar and others, and they wrote wonderful poetry in this context. Poets and artists around the world responded to Jamila Bouhired's story by releasing a poetry anthology and a play, expressing their admiration for her bravery and condemnation of the injustice she faced. Some writings focused on her life, her struggle, and her resilience in the face of torture. They presented many moving images that influenced public opinion. Additionally, poet Abdelrahman Esh-Sharawi presented a play that addressed Jamila Bouhired's story and her ordeal in an impactful and inspiring manner. This play received the approval of the masses and was screened in cinemas, making it part of Algeria's national history.⁵⁵

8. The Algerian Woman in Cinema and Documentary Films:

The film "Yasmina" is considered the only film that relied on a story according to critics, but it did not depart from the characteristics of documentary films. It is considered - according to estimations - the beginning of Algerian narrative cinema during the revolution era. It was directed by Al-Akhder Hamina based on the story of an Algerian orphan girl who lost her parents in a bomb explosion. The film tells the story of all Algerian refugees who were forced to leave their country to live in camps within the Tunisian borders. The film is characterized by a black

and white style and dates back to the period of 1960 - 1961. It lasts for 20 minutes and was shot using 35 mm technology, blending between reality and fantasy. The character "Yasmina" in the film symbolizes all Algerian children and the role of women during the revolution.⁵⁶

Saadallah mentioned the cinema in the world and how its spotlight focused on an Algerian activist woman, admiring her strength and heroism, namely Jamila Bouhired. He says: **"The Algerian woman received special attention during the revolution, and we attribute that to the appearance of girls in the field of struggle, where they participated significantly in various activities related to the revolution, from nursing to throwing bombs in places frequented by Europeans. This can also be attributed to the severity of the sentences issued by the French authorities in Algeria against Muslim women and their neglect in education, work, and being looked at with disdain, which aroused the anger of the Algerian, French, and international public opinion."**⁵⁷

Jamila Bouhired faced a theatrical trial and was sentenced to death. She left a mark in literature, poetry, theater, cinema, and singing. She was one of the few women who succeeded in achieving great success during the twentieth century in the world of Arab art and culture. She embodied her heroic role in various artistic fields, presenting influential roles in cinema and theater. She participated in works reflecting her role in the revolution and her experience in court and the justice system. Her character was portrayed in an influential film produced by Egyptian artists, where the artist Magda brilliantly and powerfully portrayed her.⁵⁸

9. Studies on Algerian Women:

Our historian mentions books addressing the issue of Muslim women in the seventh part of the volume, highlighting the significant interest of authors in this topic. This interest arises from the judgments issued by French authorities regarding certain Islamic practices and traditions, such as women's education, polygamy, and the hijab. French books in this field varied between religious or racial biases and a lack of understanding of the details of Islamic society and religious teachings. These books provoked reactions from Muslims, with some authors striving to clarify concepts and explain the legal and social aspects.⁵⁹

Among the French books that discussed Muslim women is **"The Arab Woman"** by Eugene Daumas, written in the 1840s but not published until after his death in 1912. Daumas based his book on answers provided by several figures, including Emir Abdelkader. Then came Ernest Mercier's book **"The Muslim Woman in North Africa"** in

1895, which was addressed by some Muslim writers like Muhammad bin Mustafa al-Kamal and Ismail Hamid. French books on this topic continued, with some female French authors specializing in it, such as Madame Bougiea.⁶⁰

In Algeria, the book answered by Emir Abdelkader for General Daumas addressed the subject of the Muslim woman from a local perspective. The questions and answers varied to cover a wide range of topics, such as education, polygamy, women's rights in marriage and divorce, and other social and legal issues. These questions and answers reflected the disparity in understanding between the French and Muslims regarding the role and rights of women in Islamic society and how Islamic teachings are applied in women's lives. In fact, Daumas's questions indicate that he had some prior knowledge but was provoking the Emir to express his opinion openly and elaborate on his views, revealing his personal perspective on the matter. Daumas had lived in Algeria for a long time, gathered diverse information, read books and documents, and interacted with various knowledgeable individuals. His questions, therefore, did not stem from ignorance but from a desire to delve deeper into knowledge and explore different opinions through provocation and stimulation, as described by historian Saadallah.⁶¹

It is noteworthy that the Emir responded in a detailed and logical manner to Daumas's questions, often exceeding the details. However, the Emir's opinion on women now is not of great importance, whether conservative or liberal. What matters is the answer itself, which relies on Sharia, reality, and the Emir's personal understanding. The Emir was a prominent figure among the people and religious and worldly leaders, thus having a significant influence on public opinion and social thinking at that time. Emir Muhammad discusses the impact of his father's answers on the subject, highlighting the challenge of European prejudice against Islam and its stance on women. He provides an analysis of this attitude and the objections it raises regarding Muslim dealings with women's issues. Emir Muhammad wrote on various topics that attracted attention in the East and West at the end of the last century, including his book "Al-Faruq and the Antidote in Polygamy and Divorce" and his book "Tuhfat al-Wali," both published in Egypt. Among the works that drew interest is "Al-Iktirath Bi-Huqūq al-Ināth" by Muhammad bin Mustafa al-Kamil in 1895, which was translated into French and promoted by the French. The translator, known as Arto, was a prominent figure in Muslim journalism and culture. The book addressed the condition of Muslim women, their rights, and duties, and the author demonstrated a non-

fanatical religious stance, emphasizing the importance of education for both men and women.⁶²

The text indicates that the topic of women was not limited to Algeria alone but was also of interest in Tunisia and the Mashriq. Books such as "The Liberation of Women" by Qasim Amin appeared, and there was increasing interest from European writers in this subject, as evidenced by the publication of books like Mercyier's book on Muslim women in 1895.⁶³

The text also presented several books that addressed the issue of women in Algeria, such as "The Relationship Between Religion and Philosophy" by Abdelhalim ibn Samaya, which was presented at the Orientalists' Conference in Algeria in 1905, and "Islamic Urban Life in Algiers and the Status of Women According to the Quran and Sunnah and the Works of Muslim Women" by Muhammad ibn Abi Shanab in the years 1907-1909.⁶⁴

It also discussed the book "The Principles of Adornment, Dress, and Veiling" by Muhammad ibn Mustafa in 1907, and "Muslim Women of North Africa" by Ismail Hamed, which addressed several social issues, including the role of Muslim women and the impact of mixed marriages on society, finally, the text presented two other letters about women, one by Abu Ya'la al-Zawi and the other by another conservative man, each seeking to contribute to the understanding and addressing of women's issues from a religious and traditional perspective.⁶⁵

Abu Ya'la al-Zawawi wrote a book titled "**The Mirror of the Muslim Woman**" which is said to have approximately 200 pages, though it's uncertain if the book was actually published. The book was divided into different chapters where al-Zawi expressed his views on the role of women in Islamic society, emphasizing that it's incorrect to say that women don't work and should not be seen by suitors. He called for the necessity of educating and nurturing women, considering it inappropriate for women to be weak members of Islamic society. Al-Zawawi also addressed the topic of polygamy in detail in an article published in al-Balagh and al-Shihab, and it seems he discussed the same subject in his book "The Mirror of the Muslim Woman," which wasn't accessible, he referred to his research on this subject based on the opinions of contemporary scholars like Prince Shakib Arslan. He explained that polygamy is based on Islamic legislation, and the role of men in society is to provide for and protect women.⁶⁶

Moreover, Muhammad ibn al-Amir wrote a treatise titled "**The Differentiation and Antidote Concerning Polygamy and Divorce.**"

The author argued that Allah allowed polygamy and the use of secret remedies for those not satisfied with one wife due to his physical strength and desire, to avoid committing prohibited adultery, he also saw wisdom in permitting divorce and the dissolution of marriage in case the spouses become averse to each other, to prevent one of them from being compelled to endure. The author divided the treatise into an introduction, two discussions, a continuation, and a conclusion. In the introduction, he discussed the wisdom of polygamy and the condition of justice among wives, emphasizing that if one of the spouses fears injustice, polygamy is not permissible. In the first discussion, the author explained the wisdom of polygamy and its impact on achieving tranquility and procreation, noting that polygamy was prevalent in ancient cultures such as the Bible and ancient books as well as among the Greeks and Romans. In the second discussion, the author addressed the topic of divorce and its secrets, pointing out matters agreed upon by scholars such as visible signs and renunciation. In the conclusion, the author addressed the topic of love and its importance in marital life, and he offered advice to mothers for their daughters upon marriage.⁶⁷

Furthermore, several studies were circulated regarding the role of women in Islamic law, as mentioned by Saadallah in the fourth part of the volume. Mercier published a book titled "Muslim Women in North Africa," while Leon Meaux wrote a book addressing Muslim women in the Arab Maghreb, focusing on the influence of Sharia, custom, and French civilization on the status of women. Mohammed Ben Mustafa Khoja also presented a study related to women's rights in Islamic law. Additionally, numerous studies emerged regarding the role of women in traditional societies and local customs.⁶⁸

Mrs. Bougjaja addressed the topic of women in general in Algeria and conducted a detailed study on the role of Sharia in defining the position of women in society. The period also witnessed the publication of studies on Islamic courts and their operating rules, including a study by Mr. Ali Hussein. Despite the committees and debates that arose, Islamic jurisprudence texts could not spread due to the preference for French legal practices. Algerian judges had to deal with this challenge and strive to liberate the judiciary from external interventions that hindered integration. The national movement is expected to play an effective role in this context, as liberating the judiciary is an essential part of liberating the country.⁶⁹

10. **Algerian Female Writers:**

Abu al-Qasim Saadallah mentioned female names in the Algerian literary scene, noting that there were poets of the feminine gender who wrote in French, unlike their counterparts who wrote in Arabic. While it was rare to find a woman writing poetry in Arabic during the revolutionary period, there were several women writing poetry in French, which is a phenomenon deserving of study by critics and sociologists. Some of these names include Leila al-Jabali, Asia Jabar, Malika Oul Hassan, Jameela Dabbish, and Zahra Zerari.⁷⁰

Saadallah provided a translation of the life of Asia Jabar in the ninth part, consisting of three pages. Jabar is a talented Algerian novelist who stands out as one of the emerging writers in Algeria. The historian dedicated a special introduction to the writer in the preface of an issue of a magazine, not specified by name, where he talked about her life and literary background. Jabar, at the age of 22, a graduate of the Normal School, had her new literature compared to the French writing of the emerging writer Francois Sagan. She published her novel "Thirst," which received praise from French literary critics and journalists. "Thirst" is considered Jabar's first novel, which brought her fame and appreciation among contemporary readers. A French critic wrote an article praising her talent and referring to her educational path and success in a challenging competition in France. From this commentary, it is evident that Jabar successfully overcame significant challenges on her way to entering the Higher Normal School, and it seems she wrote her first manuscript "Thirst" while still young in her twenties, highlighting her exceptional abilities and steadfastness in achieving her literary goals, according to historian Saadallah.⁷¹

Jabar is considered one of the Algerian writers of the generation who began writing about the same subject in the 1950s, a critical period for the development of Algerian literature written in French. This period coincided with the emergence of Algerian writers in French who embraced the revolution. Jabar, born as Fatima al-Zahra Eimallan in August 1936 in Cherchell, displayed her literary talents early on. She studied at the high school in her historic coastal city before moving to Blida to pursue higher education. Although she did not directly write about the revolution, her works addressed the circumstances and reasons that led to the revolution, as well as the suffering of women and children during the war of liberation.⁷²

Despite gaining international fame in the 1960s and receiving French awards and translations of her works into several languages, and

despite discussing an Arab world, she did not make an effort to master the Arabic language and write in it, as some other Algerian writers did. In summary, Asia Jabar is considered a distinguished writer who addresses extremely important topics related to Algerian society and its history in her transparent and suggestive artistic style, with her calm emotions.⁷³

Saadallah also mentioned the writer Zahour Wenisi under the title "Zahour Wenisi and Her Dormant Pier." He provided a translation of her life and her relationship with this story, which she wrote, as they represent two unique personalities in the Algerian cultural scene. Zahour Wenisi, born in 1936 in Constantine, emerged as a writer in the context of her star rising during the reform movement in Constantine. She was greatly influenced by that period of education and upbringing. She began writing for the newspaper Al-Bassair, where she addressed social issues and presented narrative images reflecting the reality of life in Constantine and the events of the revolution.⁷⁴

Constantine in the early 1950s was an active cultural and educational center unlike other cities in Algeria. It housed important schools such as the School of Education and Knowledge, Ibn Badis Institute, and Katani Institute, as well as the newspapers Al-Najah and Al-Shalla. This stimulating cultural environment had a significant impact on Zahour Wenisi and inspired her to be part of the cultural and revolutionary movement. After independence, Zahour Wenisi paved her way into publishing and became one of the first women to enter the world of writing and publishing in Algeria. She published a collection of stories and novels that were well-received by the public and critics alike. Her writings embodied the spirit of revolution and freedom, characterized by simplicity and clarity in narrating realistic stories. She also played a significant role in the political and cultural life of Algeria, holding various positions and influencing society greatly. Zahour Wenisi's writings reflect a multi-dimensional view of Algerian society, embodying the revolutionary spirit and national movement with depth and realism, according to Saadallah's analysis.⁷⁵

11. A Critique of "The Cultural History of Algeria" by Abou El Kacem Saadallah:

Indeed, it's quite challenging to encompass a comprehensive history of Algerian culture over nearly five centuries in a single work, especially with the political and social challenges the country has faced. Abu al-Qasim Saadallah's work is a valuable attempt to shed light on various aspects of Algerian culture throughout its diverse history.

It's important to acknowledge that this type of work may have its shortcomings and may overlook important figures or prominent cultural aspects. This can be partially attributed to time constraints, the available sources to the researcher, and sometimes the author's choices in focusing on certain aspects over others. Women have also inspired poets in writing their poems and have been subjects of legal or critical discussions. Additionally, we have observed that Saadallah attempts to present women within their historical and temporal contexts, suggesting that evaluating their situation through the lens of the present day might lead to erroneous judgments about their status. Saadallah also criticized European writings that attempted to show a disingenuous sympathy towards Algerian women of that period. He considered colonialism the primary cause of the suffering of Algerian women.

However, this work can serve as a valuable starting point for Algerian cultural studies, inspiring researchers and enthusiasts of Algerian culture to explore more aspects and figures that haven't been adequately covered. This is evidenced by the interest in figures such as Hadda Zourgui and Saadia Baida, who are important parts of Algerian cultural heritage and history, like Fatima Mansour Ait Amruch,⁷⁶ Taouss Amruch, and others.

And the historian also presented a collection of studies and writings about women, but he did not address those published in Algerian Arabic newspapers during the occupation, such as articles⁷⁷ by Mubarak Al-Mili⁷⁸, Hamza Boukoucha⁷⁹, and others about women.

Results:

- In the first part, which extends between 1500-1830, Abu al-Qasim Saadallah talked about women participating in endowment and mentioned women's education during the Ottoman rule in Algeria. He stated that during this period, women were absent from leadership roles, and there were no princesses, ladies, writers, or poets except for rare cases of those who received education.
- In the second part, also extending between 1500-1830, Saadallah discussed women's participation in arts like dance and music. He also mentioned their absence in public life but their presence in the imagination of some poets. He narrated incomplete love stories between poets and women.
- In the third part, spanning from 1830-1954, Saadallah discussed girls' education, providing statistics about female students. He attributed the lack of education and literacy among girls to French

colonization, which neglected this issue for a long time. However, some girls received education within vocational training programs overseen by French women. Saadallah hinted at immoral stories from the 1850s, such as girls eloping from their families and changes in their clothing style.

- In the fourth part, also spanning from 1830-1954, Saadallah discussed women in Sufi orders, where women had more equitable status, equal to men, and could lead in challenging Sufi conditions. However, this privilege was limited to daughters of Sufi leaders. He also talked about European women in Sufi orders and their mobility in Algeria, acquiring French privileges and others from the Sufi leaders. Regarding the traveler Isabelle, Saadallah didn't romanticize her love story with Suleiman Hani, as other stories do. He mentioned she had more than one lover, and Suleiman was just one of them. He also presented studies about Muslim Algerian women.

- In the fifth part, covering the period from 1830-1954, Saadallah discussed the life of Emir Abdelkader in the Levant, including his relationship with his mother Lalla Zahra, his sister Lalla Khadija, his wife Lalla Khaira, and his daughters. The Emir had other African wives as well. Saadallah discussed their clothing style, accessories, and tattoos. The Emir and his family faced serious illnesses in Paris, leading to the death of twenty people.

- In the sixth part, also extending from 1830-1954, Saadallah discussed the social status of women from the European and his own perspective. He compared women's strength in facing colonial oppression through resistance, either by confronting the enemy militarily like Lalla Fatma N'Soumer or by facing the sadness of loss with joy and singing. However, European pens depicted them as oppressed women within a financial exchange or sharing with other women for the same husband.

- In the seventh part, covering from the beginning of colonization to the outbreak of the liberation revolution, Saadallah discussed Algerian and European writings about women, addressing their clothing and morals.

- In the eighth part, also extending from the beginning of colonization to the outbreak of the liberation revolution, Saadallah discussed Algerian art and the contribution of Algerian female singers. He also talked about girls learning embroidery in sewing workshops and urban girls entering these workshops.

- In the ninth part, spanning from 1830-1954, Saadallah mentioned the Algerian artist Warda Al-Jazairia, providing a translation of her life. He also discussed cinema and Algerian women like Jamila Bouhired. He introduced female writers and provided translations of their lives and experiences like Assia Djebar and Zahora Nesri.

- The tenth part, dedicated to the indexes of the previous nine parts, listed 93 Algerian female names, 13 Arab female names, and 26 European female names. It also included a picture of the Mariem Fakka band and a picture of Madame Jeanne Derieux.

Conclusion

Finely, The researcher Shirnne Dodson says: **If we want our girls to benefit from the courage and wisdom of the women before them, we have to share the stories**, and author Myra Pollack Sadker says: Each time a girl opens a book and reads a womanless history, she learns she is worth less.

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²⁰ نفسه، ص 442

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25	نفسه، ص 447
26	نفسه، ص 439
27	نفسه، ص 439
28	نفسه، ص 439
29	نفسه، ص 468
30	نفسه، ص 468
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42	نفسه، ص352
43	نفسه، ص352
44	نفسه، ص352
45	نفسه، ص353
46	نفسه، ص355
47	نفسه، ص354
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