



AN AUTOBIOGRAPHICAL APPROACH TO ASSIA DJEBAR'S «L 'Amour, la fantasia»

Yakhyokulova Nigora Shukhratovna

Assistant of the chair of the Uzbek language, literature and foreign languages Samarkand Institute of Veterinary Medicine

ABSTRACT

Our research has focused on the functioning of the multitude of narratives and romantic diversity in *L'Amour, la fantasia* by Assia Djébar. Our goal was to reveal the identity of the writer. Assia Djébar is unlike any other historian. Instead of writing the facts as they appear in the documents on which she based her letter, she slips hidden clairvoyant among the men and women of her country in the last century, she imagines their reaction. She writes the story as if she were writing a memoir.

Key words: *autobiographical novel, storyteller story, literary work, French-language literature, semi-autobiographical novel.*

Djébar's creativity does more than thematic coincidences: it reveals the development of a particular narrative and writing position. Djébar makes from biographical facts and events in writing signals the importance of the autobiographical to the authors' fictional writing. Many of the events to which the author returns obsessively are associated with her Algerian childhood. French colonial Algeria as a homeland, a place different from modern Algeria, seems to be extremely important for the author's literary works. The controversy in a country where Algerians and European settlers lived in close contact but were sharply separated by disparate economic conditions and privileges ensured that the author was still highly aware of the foreigner within himself, and was therefore willing to question and provoke through subversive writing.

Fatima-Zohra Imalayen, known as Assia Djébar, was born on 4 August 1936. She is considered the most famous and prolific Algerian novelist [5, p. 9-10]. In 2005, she became the first Algerian woman to become a member of the French Academy. Her writing career began during a protest by Algerian students in 1956. Instead of taking the final exams this year, Djébar began writing her first novel, *La Soif* [4, p.5-6]. The novel analyzed in this article, *L'Amour, la fantasia* by Djébar, is part of a series of four semi-autobiographical novels set in his home country.

L'Amour, la fantasia - can be studied, like a book about the life of a writer and her family against the backdrop of the war. Assia Djébar's multidisciplinary training undoubtedly influenced the composition of this novel in several ways. Combining her diverse talents as a historian, novelist and filmmaker, she brings us back to life in some episodes in the history of Algeria, which mingle with episodes of her childhood. The author moves from a shift from the distant past to the immediate past, from Algeria in 1830 to the War of Independence and the proclamation of an autobiographical self in the third person. In *L'Amour, la fantasia* Assia Djébar decides to write her autobiography and thus recognizes the need to write herself in order to open up to the eyes of others. This quest for self-awareness marks a break with Arab-Muslim cultural tradition, since speaking out is a violation.

This difficulty in speaking in the first person, in saying «I», is evident from the very beginning of the novel, when the anonymous narrator recounts his childhood story: «Fille arabe allant pour la première fois à l'école, un matin d'automne, main dans la main du père. » ([1, p11]. The anonymous narrator speaks on the next page and uses the first person «I ». In fact, *L'Amour, la fantasia* begins with a single incident that seems to be the center of an autobiographical pact. This unique «I » will soon be supplanted by the multitude of «I »s, female voices that take over the narrative. Therefore, Assia Djébar speaks about herself and translates the voices of Algerian women. The writer creates a character narrator who collects what other women have to say. The presence of these women, these anonymous voices, is necessary to tell and write the story of his life. This plural in French also opens up space for Berber and Arabic and allows for the reconstruction of identity in all its different aspects.

This novel reads a separate story of a narrator and a tale of solitary women, whose author wants to be a spokesman, reporting his cry of love and pain for the sake of female solidarity. This procedure influences the organization of chapters and induces the narrative plurality that we want to explore here. Indeed, this diversity offered by the author is materialized by the fusion of three stories, in which numerous references appear, touching on history, art, religion, painting, poetry, music ... Our choice of analysis will focus, in particular, on efforts to write and formal development this novel without forgetting its thematic originality. Assia Djébar's choice of this novel is dictated by our cultural affinity for the author - an Arab Muslim woman - but also because our passion for writing by Assia Djébar was heralded as our first research. Reading *Amour, la fantasia*, we find that the narrator is not interested in retelling his past life, but in anticipating the impact that this past life had on her personality.

This novel is in three parts, divided into chapters dealing with a different narrative and discursive situation. From one chapter to the next, these situations alternate, confront each other, mix and disintegrate, providing a writing with richness and great stylistic and poetic density. *L'Amour, la fantasia* has the advantage of reproducing a significant number of the author's artistic and cultural interests and tendencies.

The first part consists of eight chapters, four of which are autobiographical. The second part consists of six chapters: three historical and three autobiographical. These two parts end with pages in italics, in line with the narrator's inner reflections.

The life of the writer is outlined in autobiographical chapters. The author embodies this journey. To write *L'Amour, la fantasia*, the writer follows a certain chronological order, she imagined her life in its linearity, where she made great efforts to recreate, one after another, the various stages that marked her existence.

The author described her childhood and adolescence, but cannot tell about her personal life. Thus, her speech can be divided into two parts: the first part is devoted to the childhood of the narrator, and the second - to her youth until the day of the « wedding ».

Reading these two parts, we expect the narrator to tell us about her personal life, but instead she told us about scenes from her childhood that took place in her mother's home. As a child, she lived great happiness, but when she got married, tasteless ideas settled in the very heart of her love life and led her to separation.

In chapters two and three, the narrator describes her childhood and recounts her memories of when she was with her maternal grandmother.

The fourth chapter is devoted to women's meetings and subsequent discussions, the narrator at the time was a little girl: « J'observe protocole du couloir ou d'un coin du patio; les fillettes, nous pouvons circuler tout en restant attentives aux éclats, aux silences creusés par instants dans le brouhaha collectif » [1, p 40].

Djebar's writing has always been classified under the label of women's literature, linking every woman's pen to an attempt to assert and rebel against the degrading status of women in Arab Muslim societies. However, if these themes are indeed found in the works of Assia Djebar, the work on the form has not been overlooked. From *La Soif* (1957) to *Nulle part dans la maison de mon père* (2007), the writing of the Algerian novelist did not stop developing either thematically or in terms of structure. The turning point seemed to us decisive since the launch of the Algerian quartet. *L'Amour, la fantasia* is doubly innovative because it not only offers a new way of writing in the field of women's literature, but also breaks with Djebar's writing itself. The novel comes after another break of 10 years, when the author acquires maturity in terms of writing. This romance takes place at a time when Djebar is feeling the need for change. It will be necessary to show how this change occurs and to see how these new issues interact with his work. Assia Djebar is doing a dangerous exercise that challenges the unity of her romance as well as her status as a writer trying to find a place in a male-dominated environment.

She also talks about the traces left in her by the conjugal relationship between father and mother in the third autobiographical chapter of the first part. « J'ai été effleurée, fillette aux yeux attentifs, par ces bruissements de femmes reléguée. Alors s'ébaucha, me semble-t-il, ma première intuition du bonheur possible, du mystère, qui lie un homme et une femme » [1, p 43].

In *L'Amour, la fantasia*, hides and disguises the storyteller's love life; a love life that has been summarized in this work several times but has never been detailed by a narrator who feels like her life has been summed up and cut short.

From the very beginning, women's accession has been a line of strength and resistance, and its goal is to represent Arab women. She tries to decipher the hidden and ignored words of these women.

In this work, Assia Djebar linked war and love. The very title of the work shows us the connection between war and love in this story. In this book, love and war are closely related, and for our writer they are two integral elements of the Algerian war. In this work, she writes The History of Algeria, and also talks about her personal life to show the courage of Algerian women who participated in the Algerian war against the French invader.

One of the interests of *L'Amour, la fantasia*, is to try to link the historiographical project with the autobiographical writing by comparing them with the accounts of Algerian women (Lambert 2002).

This novel represents several types of intellectual experience, where the author re-reads war stories written by the French, immersed in an individual past and listening to Algerian combatants, so it is about writing the history of his country, but also remember to write his intimate relationships. To conduct historical research and tell the story of the war, the narrator turns to the stories of French officers, journalists and French artists fascinated by the Algerian land. By examining the stories written by the French, historian Assia Djebar is unlike any other historian; instead of simply reporting facts, she slips into a hidden voyeur among the people of her country in the last century, she imagines her reaction; imagines his dream and his aspiration. She writes history as if she were recording memories. Observing the arrival of the invaders on the Algerian coast, Assia Djebar is not content with imagining the reaction of the men and women of her country, but tries to infiltrate there to even

hear his words. In this work, the narrator seeks to rewrite history, revive the dead, return them movement and voice. Likewise, the narrator told the story of the virgin Badra, Mazuna's most beautiful daughter, twenty pages long, but she does not reconstruct the source of her letter. The narrator sees Algeria in the form of this virgin, Algeria, who was stripped but not raped, because her Algeria is a woman who cannot be tamed. The narrator tried to restore the memory of the Algerians who died in or after the battles by reading and commenting on historical documents written by French settlers. To tell the story of the war, the narrator replaces with his own vision the witnesses of the invaders and then the women who survived the war of liberation. AssiaDjebar met Algerian women who were somehow strongly influenced by the cruelty of the invader.

The narrator went to the Dahra mountains, where she wrote down all the words spoken in her letter. She woke up the voices buried in the third part. Each of these women sees herself as a tireless storyteller, telling events in her own way. So, in this story there are several sources of «I», several numerous and diverse subjectivities, and there the writer-storyteller turns into the main storyteller, who takes every thing said about these women, develops it and gives it more texture and poetry. She is one of those women who personify the memory of the country: “unemémoirevivace et authentique”.

L'Amour, la fantasia contains or deals with three kinds of history: the story of the writer, the story of the war of women's liberation, and the history of her country. We can say that in the structure of each story two concepts appear, the first is individual, the second is historical.

Describing his family, love life, the narrator argues about the voices of hidden, withdrawn and raped women. There is a connection between writing a war story and writing love. The history of war plays a big role and takes a big place in the life of the narrator every time it means a word of love or about love, the corpses of his ancestors, sentenced to death by the enemy, invade his memory.

L'Amour, la fantasia conducts textual research on individual and collective memory. The writer demonstrates long reflections on hereditary memory - the memory of ancestors - so defining in oral transmission, as well as subtle meditation in his native language in his connection with writing. For AssiaDjebar, writing is a way of testifying to the importance of speaking in her Arabic culture. Writing is a sure-fire way to let the quiet voices of women be heard throughout history. In fact, we are moving not only from collective to individual history, from the distant past to the recent past, but also from a generally impersonal storytelling in historical narrative to a general personal narrative in autobiographical narration.

The example of this novel shows us that a person can have the will to stand out from the group to which he belongs only if the latter is no longer a problem. In the opposite movement, when History is created by violence and again suffers from its consequences within himself, this individual as such has a choice only between being silent or perceiving himself only involved in the torment of his wounded community.

LITERATURE

1. JDjebar, Assia, *L'Amour, lafantasia*, Paris, AlbinMichel, 1985
2. Dejeux, Jean, «AnthologiedesEcrivainsMaghrebinsd'expressionfrançaise», PresenceAfricaine, Paris, 1964.
3. Dejeux, Jean, *Lalitteraturealgeriennecontemporaine*, Pressesuniversitairesde France,1975.
4. MORTIMER, Mildred, «Entretienavec A. Djebar», in *Researchin African literatures*, University of Texas Press, Vol 19, N°12, 1988
5. Priscilla RingroseAssiaDjebar: *InDialoguewithFeminisms*, Rodopi, 2006 p 266

6. Shukhratovna, Y. N. (2020). THE EARLY PERIOD OF CREATIVITY OF ASIA DJEBAR. InternationalEngineeringJournalForResearch&Development, 5(ICIPPS), 6-6.
7. Yahyoqulova N. Sh«ThemaintrendsintheliteraryprocessinFranceinthesecondhalfofthe 20th century»JournalNX- A MultidisciplinaryPeerReviewedJournal ISSNNo: 2581 - 4230 VOLUME 6, ISSUE 4, Apr. -2020
8. Erkinovna, T. M. (2020). ThecomparativedescriptionofadjectivesinSpanishandUzbeklanguages. ProceedingofThe ICECRS, 6, 132-134.
9. Shukhratovna, Y. N., Togamurotovich, R. J., Tashtanovich, O. M., Erkinovna, T. M., &Ismatovich, G. S. (2019). Integrationofnewtechnologiesforlanguagelearningprocesses. AcademiaOpen, 1(2).
10. <https://press.umsida.ac.id/index.php/icecrs/article/view/563/439>
11. <https://press.umsida.ac.id/index.php/acopen/article/view/404/265>

