

**FEMINIST DISCOURSE IN THE ALGERIAN CINEMA
A SEMIOLOGICAL STUDY OF THE FILM "I STILL HIDE TO SMOKE"**

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ABSTRACT

Algerian cinema, despite its small production volume, conveys meaningful messages. The research and technicalities of film building have become a scientific need in identifying the broad contours of Algerian cinematic identity. With this in mind, the purpose of this study is to reveal the characteristics of the feminist discourse in Algerian cinema and how they were manifested in the film "I Still Hide to Smoke," as well as to study the socio-cultural context of the film in its cinematic peculiarities and to dismantle its style of expressing feminism within Algerian society. The study also aims to examine the picture of Algerian feminism portrayed in the film (statement and inclusion) and assess how closely they adhere to Algerian societal norms. The research was conducted using feminist ideas and semiology analysis, and it took three anticipated months to finish.

Keywords: Feminist discourse, Algerian cinema, Film "I still hide to smoke".

ÖZET

Cezayir sineması, küçük üretim hacmine rağmen anlamlı mesajlar iletmektedir. Cezayir sinemasal kimliğinin geniş hatlarını belirlemek için film yapımının araştırılması ve teknik özellikleri bilimsel bir ihtiyaç haline gelmiştir. Bu düşünceyle, bu çalışmanın amacı Cezayir sinemasında feminist söylemin özelliklerini ve bunların "Hala Sigara İçmek İçin Saklanıyorum" filminde nasıl tezahür ettiğini ortaya koymak, filmin sosyo-kültürel bağlamını sinemasal özellikleri içinde incelemek ve Cezayir toplumu içinde feminizmi ifade etme tarzını sökmektir. Çalışma aynı zamanda filmde tasvir edilen Cezayir feminizmi resmini (ifade ve dahil etme) incelemeyi ve Cezayir toplumsal normlarına ne kadar yakın olduklarını değerlendirmeyi amaçlamaktadır. Araştırma, feminist fikirler ve semiyoloji analizi kullanılarak yürütülmüş ve tamamlanması öngörülen üç ay sürmüştür.

Anahtar Kelimeler: Feminist söylem, Cezayir Sineması, "Hala Saklanarak Sigara İçmiyorum" filmi

INTRODUCTION

The development of human societies is a process of innovative social methods designed to meet the specificities of each age. It is common knowledge that each social stage has its own means of expression which, on the other hand, represents means of both discussion and defense of the various social issues prevailing during these stages. Those issues must diverge and be involved with

developing their societies as they may move to other coming social stages. Thus, they drive their existence and continuity from their psychological and cultural considerations at first and then become a common social issue that may continue to take a revolutionary direction (style) if it is about insistence on the defense and work to establish a concept or group of ideas which are different from the prevailing counterparts at those stages. This can be applied to a number of ideas and social issues that came as a result of major revolutions in the world.

The era following the French Revolution has known new social subjects that are still meaningful today and even have spread and varied in terms of expression styles to fit the specificities of the second millennium.

Today, feminism is one of the world's most pressing societal challenges. It has grown as an ideology and a feminist movement since the early nineteenth century, undergoing significant development and evolving into various schools. Feminism is more than simply a concept or idea. It progresses to a political, social, and ultimately personal and subjective activity. The latter represents a collection of concepts and principles taken by women in dealing with the social reality of refusing the notions sworn in the reverence of men by women utilizing various expressive means to convey and transmit their messages to influence the various societal systems.

Western European societies may have already adopted the idea of feminism and are more experienced in dealing with it and introducing its applications to other societies.

Cinema, which began as a tool of intellectual and cultural expression and has had significant influences since its inception, is now regarded as an effective expression tool for all intellectual currents seeking to convey their messages to various classes through the most expressive social forms.

In addition, films serve as a medium of communication - possibly the quickest and most reliable way to get information into the minds and consciences of viewers. This is initially what a filmmaker aims to do. This indicates that having access to the mind and consciousness entails having the ability to "establish, modify, or change a particular social behavior." In the process, the latter has created a logical connection between "feminism," as a purely ideological and cultural issue, and film, as a potent socio-cultural description (image, medium) in which a relationship between women and cinema has developed since the medium's development.

A large number of well-known female directors have surfaced in the art world since the 1970s. To portray feminism, movies have presented a different image than what was offered years before, one that largely conveys masculine themes and generally features women as stereotyped actors in both social and political contexts. As a result, feminist currents are now a strong force in film, allowing them to effectively manage their messages inside the narrative of the finished picture. This defensive stance (regarding feminism) with its approved and implanted manner has become a new cinematic style across the Arab film industries in the last ten years due to years of promotion of European and American film.

Feminism in the Arab world has developed into a highly intriguing paradigm, according to the reflection in the so-called Arab film of today with its subjects and ideas. The development of feminism as a film discourse in Arab cinema nowadays may be visible, in particular, in the Moroccan, Algerian, and Tunisian film industries in the Maghreb. For instance, The Algerian film has gained

recognition ever since the French occupation. The "Lumière" brothers were the first to present Algeria's beauty to the outside world under colonization. Many well-known directors have drawn attention to it with their silent films, such as Jack Feyder with his picture 'The Atlantide', because of its breathtaking landscape. Not just withstanding its significant achievements, which have had an impact on the development of Arabic film, its recent downturn has also forced it to go through a phase of stylistic and thematic shift.

The current state of Algerian cinema did not stop some of the country's emerging directors from discussing themes that are specific to Algeria and incorporating modern cinematic paradigms into this status (style). In Algerian cinema, "feminism" has been one of the most important characters.

The present study's primary focus is an examination of the Algerian film "A mon âge je me cache encore pour fumer," or "I Still Hide to Smoke." It is titled "Feminist Discourse in the Algerian Cinema." it tends to uncover the ideological pursuits of this cinematic work, as well as to recognize feminist elements in the hidden and explicit messages of the movie.

1/ Concepts

a/ Speech

In the West, the term 'discourse' refers to a set of distinctive indicators shared by members of a community or groups within it. The latter comprises a variety of oral, written, and general criteria. The discourse is tacit, not explicit or thought. Whereas 'thinking' is characterized as an abstract theoretical term, speech has both the self's absence and the recipient's presence. Set of words that have a certain function. It is a speech with hidden significance (Almawdoue.com, 10/10/2018; 12:46).

However, Latin is the source of the majority of the foreign synonyms for this phrase. The term "DISCURSUS," derived from the word "DISCURRERE," which translates to "running here or there" or "run back and forth," it is an act that incorporates the notion of a stampede about improvisation, free speech, and spontaneous expression (Jaber Ashour, 1997: 64)

"The general field of a total number of expressions, or a distinct group of expressions, or a practice that has its own rules which denotes a description of a certain number of expressions and refers to them" is another meaning of the terminological idea of speech (Michel Foucault, 1985:51-52).

A speech can be defined as a sequence of specialized interactions that serve specific objectives, or as a functional set of verbal performances generated by a collection of signals (Edith Kreiswell, 1993:379).

b/ Feminism

According to the Women Studies Directory, feminism is a collection of philosophical and intellectual viewpoints that aim to comprehend the reasons behind gender inequality to better the lives of women and expand their chances across all domains. In actuality, feminism is founded on data and facts regarding the status of women across the globe, not just theoretical concepts and intellectual notions that were created out of thin air. It keeps an eye out for discrimination against individuals regarding

the distribution of wealth, jobs, or other opportunities, and occasionally even basic needs like food, shelter, and education.

Thus, feminism is grounded in reality rather than only identification and is equivalent to awareness (Hind Mahmoud, Chaima Tantaoui, 2016:13). At the start of the nineteenth century, the women's rights movement gave rise to the term feminism. It seemed to be an approach to social, philosophical, and moral life that aimed to combat gender bias and male dominance that had an impact on political processes, social structures, and culture at large, as well as to rectify women's inferior status, which denigrates and despises women (Al urashi, 2008 :25).

It is a straightforward idea that has historically been expanded to include well-known tribal beliefs and conceptions of feminism as a movement that challenges global labor division and grants men opportunities in public domains, employment, sports, war, and government while women are domestic helpers who bear all the burdensome aspects of family life and receive no pay. (Feminist Activist, Susan Alice Watkins, Mariza Rowaida, Marta Rodriguez, 2005:15).

According to the Oxford Lexicon, feminism is the movement for women's rights that rose to prominence in the late 18th century during the French and American revolutions. Significant political change did not occur in Britain until the late 19th century with the rise of the Suffragettes movement. A feminist "second wave". In the 1960s, a "second wave" of feminism emerged, emphasizing sisterhood and solidarity; key personalities in this movement were Germaine Greer and Betty Friedan. As a response to the movements of the late 1980s and early 1990s that were seen as focusing too little on racial and class concerns, a "third wave" was recognized.

c/ The Algerian Cinema

1/ Cinema

In its most basic sense, a "cinema" is a work of literature through images. This is a general term that covers anything related to fictional documentaries, animated movies, TV shows, etc. Due to its obvious impacts on the various socioeconomic groups, cinema is one of the most significant arts that plays an effective role in modern human existence (Mansour Karima, Algerian film trends in the third century, 2013:10).

according to Erwin Penowski, Whether we like it or not, cinema has the power to influence the opinions, tastes, language, fashion, conduct, and even physical appearance of an audience that comprises over 60% of the world's population. That being said, given their immense power, movies are a hazardous weapon. It possesses possibilities that neither the theater nor other instruments can possess (Robert Flottev, Cinema; Machine and art: 11).

According to the Oxford Dictionary, a motion picture, sometimes known as a cinema, is a visual media that presents reality and conveys tales through the skill of moving pictures. Cinema is the most recent art form in the world, having been created in the last years of the 19th century. It is also by far the most intricate, expensive, and collaborative form of artistic expression in the world.

2/ The Algerian cinema

Algeria has been involved in film since the French colonization era, when the Lumière brothers were the first to showcase and record Algeria's natural beauty to a global audience. The breathtaking scenery of the nation drew the attention of several silent film directors, such as Jean Renoir with "The Country" and Jacques Feyder with "The Atlantide." With the rise of European-language cinema, filmmakers Julien Duvivier (1935) and Christian-Jaque (1936) released their respective films: "Golgotha" and "One of the Legion" (Notes sur trente-quatre films de Christian-Jaque). Though they weren't as well-known, a lot of movies were made following World War II.

After 1954, the film's director joined the FLN, and René Vautier's debut documentary, "Algeria Burns," was released. To support the revolution, Ahmed Rashdi, Mohamed Lakhdar Hamina, and Djamel Chanderli founded a film production cell in 1957.

The historical drama "The Night is afraid of the sun," directed by Mustapha Badie in 1965, marked the formal beginning of the lengthy cinema era following independence. The majority of the movies told tales of conflicts that took place during the colonial era. since then, the film production index increased since the Algerian government took care of the promotion and distribution of movies. They later founded the Audio-Visual Center, which allowed several filmmakers to enter its hall of fame.

Several films have been made in recent years, including "Outlaws" (2012), directed by Rachid Bouchwareb, which was nominated for an Academy Award for Best Foreign Film; "Ridicule" (2008), directed by Elias Salem, which won the Best Film award at the Carthage Film Festival; and, last but not least, "El Wahrani" (2014), which caused a huge stir.

Regarding Algerian cinema, which we discuss in our research and which is shown in the current sample film, it falls under the category of modern Algerian cinema.

3/ The film 'A mon age je me cache encore pour fumer'; 'I Still Hide to Smoke' is directed by Rayhana Obermeyer.

Actress, playwright, and director Rayhana is a Franco-Algerian feminist who has resided in France since 2000. Her debut feature film is called "I Still Hide to Smoke." She was born an Algerian on January 1st, 1963.

The movie narrates the tales of women who gather in a public bath and are given the freedom to spend a few hours living exactly as they like, including smoking, being completely nude, and conversing freely about anything.

The film is set in Algeria during the 'dark decade' (1990s), and 1995 was chosen by the screenwriter and director to represent that period.

Fatima, fed up with her violent husband, takes pleasure in her few moments of peace to smoke in private. She has just reopened her hammam (bath), when a small daughter bursts through the door crying. Meriem is it. She reveals that her "dishonored" brother has threatened to murder her and that she has become pregnant. Then Fatima decides to conceal her in this off-limits area for men to protect her. Similar to Samia, Nadia, and Louiza, All these ladies are in the center of the hammam, far from the men's critical gaze.

a/ Bath : Establishment of the place and subject

The bath was the only location the filmmakers could find to actualize the movie, and it was a crucial one. This decision was not made at random or by happenstance. It came to represent the reality of Algerian society, which was in disarray, strife, and disorder as a result of the country's experience with terrorism in the 1990s. As a result, the bathroom stops being merely a location where women take showers and becomes to represent social standing.

The bath's symbology incorporates a number of paradoxes. It's a spotless, profane place where people enter and exit fully clothed. It's a place where the rich and the poor, the young and the old, etc., can meet, but it eventually divides men and women, and this is where the film's director discovered her theme. She takes the woman away from the man who uses her as a weapon to further his own goals and who enslaves and dominates her. The latter is predicated on the idea and ideology of feminism, which views males as the periphery and women as the center due to the long-suffering victory of the former over the latter.

The director of the film, who meticulously depicts every inch of the bath and every scenario in which women may be present, chose the hammam (bath) as a central symbol for the events of the movie because it has a spatial quality that allows the voices to be heard more clearly. As a result, the voice of the downtrodden women who experience the true oppression and humiliation of males is heard.

In the movie, the bath depicts several connections, the most important of which being the one between men and women. Women's aspirations of marriage, sexual relations, early marriage, underage marriages, divorces, widowhood, and other situations are examples of how the latter is expressed. Bonds between sisters, between women, and between women and their offspring are among the relationships.

From the viewpoint of the film and the philosophy of its creator, every one of these aspects reflects the reality of Algerian women in that era's society.

b/ Algerian woman between the two branches of religion and masculinity

The movie rejects religious and male authority in an attempt to subjugate it. When considering the work director's feminist ideological background, this viewpoint is simple to defend. Because of the power and influence males have over women, the film makes severe criticisms of both Islam and men.

The film director portrays a higher authority in the opening moments of the movie as she documents an Algerian man forcing himself on his wife, even though she wants to listen to the adhan (call to prayer). In a scenario that collects sex and calls for prayer, the filmmaker here blends the strength of men, which is drawn from the power of religion.

Suppose religion is associated with men. It has turned women into a tool for males to satiate their instincts. When it comes to fighting for women's rights throughout the globe, this viewpoint is the most significant feminist tenet. as Fatima has already stated. A Muslim and a Communist woman

engaged in a verbal altercation with one of the movie's heroines, the head of the maids in the bath, likening them to two distinct cars—a sedan and a convertible—that are inoffensive to males. Two kinds of ladies can provide one with sexual pleasure.

The theme of the "veil," in which the filmmaker uses the color black to symbolize darkness and women's religious subjugation, also highlights the power of religion. The latter aims to demonstrate that the veil is a communal duty established by religion rather than a personal belief. Thus, the filmmaker is adamant about showing ladies removing their veils in the bathtub and all of their apparel that is likewise colored black. One of the actors mentions in a shower that she was threatened to wear the veil after receiving an instruction to do so from Islamists via a tiny child.

The issue of children underage also serves as a vehicle for the contrast between religious and masculine authority. which the director of the movie used to depict an old woman who told the story of her first night together after getting married at the age of eleven to a guy who was the same age as her father. She conveyed the seriousness of her experience by the tone of her voice. wherein she discussed how her husband, who had formerly been her father's friend and had been giving her candy until the night of the wedding, when everything changed, exposed her to masculine aggressiveness that had defiled her childhood.

The filmmaker chooses to distance himself from men who are portrayed in the worst possible light—as terrorists, rapists, homosexuals, murderers, and erotics—but he still honors the greatest desire of the woman, represented by Samia, the movie's heroine, who was killed by the man she had imagined to be her husband.

c/ Islam and terrorism, troubled concepts:

The work's feminist philosophy, which forms the core of the cinematic discourse, stops short of fully articulating the problems faced by Algeria's repressed women. It is a constituent that first experiences all of the psychological, intellectual, and even nationality-related demands as well as privileges owing to "religion."

The conclusion that "religion is the main culprit in the situation of women" was reached as a result of the film director's various approaches to expressing the various issues facing women. It was also determined that the majority of vocal statements made on behalf of actresses, those sent through motion, and those involved in the event scenario directly relate to the authority of the respective religions.

One of the primary characters in the movie, Fatima, who portrays the bath supervisor, reflects the feminist philosophy of leftist religion. She was enraged the entire movie and refused to accept the circumstances that she and the other ladies in the movie were in. Because of the latter, there are now a lot of disputes and issues in society, and women are frequently the victims of these issues. Her verbal abuse and irrational body language constantly criticize religion and the unbridled authority it allows males to degrade women, treating them as his possessions and acting in ways that satisfy him.

The extreme leftist representation of religion involves using statements like "my god has nothing to do" and "people are floating in the blood, thanking god" to the point of divine violation. Using

statements like "God supposedly loves all people" and other harsh terms like "he slaughtered his sister to win a place in paradise" to dispute the divine self-justice is another matter.

The communist movement has been depicted by the filmmakers not only through Fatima's persona but also through her harsh religious speech, strong accent, and frequent use of foul language bereft of societal morals and dignity.

The Algerian researcher Saber Bagour's study, "Algerian elite between the choice of Islamization and secularization - a study in field content," confirms the definition of the left-wing secular feminist movement as an unjustified violation of religion and self-divine, limited to demeaning and ridiculing them.

Unlike the Muslim-oriented elites in Algeria, the secular, leftist elites lack a coherent purpose and a clear vision for social, cultural, economic, and political reform in the country. First, it offers flimsy arguments to refute the religion's central tenet and deny the presence of God, which saps its intellectual energy and inhibits the emergence of a cultural revival project in the Algerian social context.

The statement made by one of the heroines, "We love the verse that says that it is forbidden for a wife not to permit her husband to have a sexual relation with her, and the man who satisfies his wife in bed while having sex goes to paradise," is one of the many indicators in this image of the Islamic film that conveys uncertainty and unease about the concept. When what is said in this remark is not covered by a passage in the Quran. This demonstrates the prevalence of religious misinformation resulting from the feminist ideologues' distortion of Islam in Algeria through stereotypes, their inadequate understanding of the Quran, and the dissemination of remarks about it that support the whims of the interpreters.

One of the most notable aspects of the Islamic disorder in this movie is its confrontation with another disorder in the Christian notion, where a hero named Meriem (an obvious allusion to the Virgin Mary) makes an appearance. By coming into touch with sperm left in the bath that men use in the evening, this character becomes pregnant. The movie tells the tale of Meriem, who is on the run from her brother, who wants to kill her, and how her Muslim society at the time perceived her as adultery, suffering from allegations that were akin to the Virgin Mary bearing Jesus child and harming her reputation. Even though she was a lady, she became pregnant via supernatural intervention rather than at the whim of a man.

When the midwife told one of the women, "Don't approach the men's side of the bath, you risk becoming pregnant as it happened to the Virgin Mary or to Meriem, Zoubeida's daughter," it was an apparent convergence of ideas and a verbal analogy that absolved Meriem of the sins of society. In a conversation with a character in the movie that stood in for the Islamic tendency, she revealed a genuine misunderstanding of religion by bringing up the subject of conception without a physical encounter and accusing "Meriem," one of the movie's characters and alluding to Mary, the Virgin. This demonstrates that the movie is not just against Islam, but against the thesis of all religions.

In the movie, religion was discussed in relation to the verbal, physical, and interpersonal abuse of women. This relationship was closely related to the ideas of terrorism and religion. The backdrop of the movie portrays the tale of society throughout the terrorist years, but it also makes a clear and

direct connection between Islam and criminality and violence. Another disclosure of illegal acts against women occurs at the opening of the movie when the filmmaker inserts a voice call for prayer (adhan) to go along with the sex scenes or the scene when a lady is being sexually abused by force. From the outset of the story, when she first shows Fatima walking down the street toward the bath, she connects the notion of terrorism with Islam. She explained this link by citing the terrorist explosion from which Fatima had fled.

To connect the attack to Islamists, it depicts a bearded guy facing the other way. Then, going to the bath gate, where a picture of a child wielding a plastic sword of Fatima while chanting "Allah Akbar" (God is the mightiest) is displayed. This image illustrates the film's theme of linking terrorism and violence to religion by showing how the child's Islamic upbringing has resulted in aggressive behavior since childhood.

The film features several violent scenes, including one where a brother wants to kill his sister (Meriem) and the child she is carrying because she rejects the notion that she is pregnant from the bath and believes the kid is the product of an illicit connection. The latter supports the idea that religion bestows male authority on men (brothers) over women.

There were also explicit sexual scenes in which the film's director connected Islam to terrorism through the narrative of the little child who became speechless and dumb after seeing her sisters and her family being slain by terrorists while being raped.

Additionally, the director's support for the lady in the communist personality who the Islamists blasted with hot water was apparent because she was wearing a short skirt that severely damaged the upper portion of her body. Her defense speech, which details the verbal abuse these ladies have endured from Muslim women, speaks to the rights of women and her acts of retaliation against the actions of Islamists.

The concept of terrorism has been defined clearly in its arbitration, despite the film's inclusion of both direct and indirect messages linking religion and terrorism. The proposal has confused the concepts of terrorism and violence, combining them in some instances without any discernible logic.

The movie also tells the story of acts of terrorism against women, blaming religion while ignoring the social, political, and even economic factors that contributed significantly to the rise of terrorism in Algerian society. Consequently, it is well known that terrorism may result from a variety of political, social, or economic factors, such as an intelligence scheme that the filmmakers fully ignore to minimize the problem of terrorism in Algeria.

d/ The freedom of the Algerian woman is the main message of the films.

The title of the movie encapsulates the creators' point of view about the limitations Algerian women's independence faces due to social norms based on religion. Women in Algeria are compelled to hide to smoke because it is still considered taboo and forbidden behavior.

The title of the movie, which originated in a forum of confession or a statement to a woman complaining about the disguise she practiced a long time ago just to smoke, is originally a simple right that the filmmakers have taken refuge in to pass the biggest rights messages. In the eyes of

feminists, smoking is a woman's most basic right, which is illegitimate.

By doing this, the filmmakers aimed to depict the human rights abuses and hardships Algerian women have endured over an extended period of time. This can be understood from the opening sequences of the movie, in which the director captured the heroine "Fatima" buying a hidden pack of cigarettes, hurrying to smoke it in the bathtub while fully nude, and then sobbing while sitting in the middle of the tub and lighting a cigarette.

These scenarios may illustrate the visual implications of the problem of women's limited liberties and the psychological strain that has built up over time in Algerian culture, which saw the development of a religious wave during that time (1990s).

The film included a variety of personalities and expressions of women's discourse on women's independence, the majority of which were embodied in the conflict between religious and macho thievery and the societal restrictions that women faced.

The way the numerous acts on victims are shown hasn't hushed the intricacies of the work production, tale, or depiction.

The director of the movie even insisted on portraying the lady as a subjugated object who simultaneously rebels against her victim position. To alter the circumstances and position, she demanded the development of women's defenses in addition to denunciation.

She started the true story of the problems from the opening scene of the movie, which shows the heroine's popular neighborhood with a female vocalist singing in the Amazigh language. The song was critical of the idea of freedom. Women's voice priority over the voice of "adhan" (the call to prayer) may be a feminist statement that opposes religion and the notion that any voice is superior to the holy voice.

The director of the piece not only provided and postponed the sound, but also began to use Adhan's voice as the narrator, giving her speech an Islamic accent. This is hardly a harmless connection, particularly when considering the first two aspects.

First of all, the adhan is holy according to religion, thus it is best to be quiet about it. Then, concentrating on Samia's speech's content, she disclosed one of her most fundamental dreams-to scale the house's roof and meditate in the sea. However, she informed the audience of the challenges standing in her way, stating that her mother forbade her from climbing for no reason at all, only out of concern for other people's opinions that would be hurtful to their honor. 'I resist washing clothes and expose them on the surface without my mother's concern,' she remarked, indicating that the condition of the other women is no different from her own. This highlights the descriptive message of the discourse regarding the plight of Algerian women. I therefore promise that nobody discusses me or claims that I went up without cause, and that's also what the other ladies in the area do.

As a result of reflecting on a few of the speech or first novel lines, a number of observations are made that are directly related to the film's central concept and the philosophy that the bird (Nawra) is expressing. "Samia," who said, "I always see this bird in front of me and imagine the picture of the fish wandering in his stomach alive," articulated the latter.

This expresses the limitation and internal consumption of living spirits straightforwardly and

understandably. Here, live spirits stand in for women, while the bird symbolizes the patriarchal societal structure that imposes limitations on liberties.

The lady who cheerfully says, "Congratulations girls, I got divorced," as she enters the bath is a striking and obvious example of the film's portrayal of women's independence. The filmmakers portray the woman's divorce as the actual cause of her pleasure, and by emphasizing the joys and approval of the other women in her life, the director painted straightforwardly to express the feminist idea that a divorced woman is unrestricted by men, religion, or society.

At that point, the fundamental feminist tenet that women are distinct, capable, and even powerful in their non-belonging to men was developed. The playful gestures of the personality convey her ability to make choices. Here, the filmmaker has given a single individual plenty of room to demonstrate both choice and liberation from life.

The film's depictions of freedom convey a broader feminist viewpoint rather than just the viewpoint of the one lady who demanded release and told her story. The director of the picture sticks to her conventional view of using attack as a kind of protection. Since her goal was to undermine males, the film's portrayal of many perspectives tended to highlight women's independence, highlight men's authority, and challenge both the societal and cultural grounds for it.

This thesis was presented in a straightforward yet substantive manner. If we take into consideration "Fatima's" comment that "man is just a stomach and a male organ," it is a critique of the way that feminism views man, portraying him as an erotic creature who just thinks about his basic desires. The film's narration was always supported by the story, as seen by Fatima's words in which she stated that she had to go make her husband some dinner. The latter makes a clear allusion to the domination of males and the subservience of women. The fact that Fatima forbade her from exiting the bathtub serves as yet another warning not to follow the men's instructions and to free oneself from restraints, reliance, and fear.

3/ The semantics of the cigarette in the film

One of the key components that helped shape the overall meaning of the movie is the cigarette, so the director's decision to include the word "cigarette" in the title served as inspiration for the narrative, directing, and full production processes that followed.

the title 'I Still Hide to Smoke' portrays a scenario where a woman faces societal constraints that hinder her freedom of action. Consequently, she turns to smoking as a means of seeking solace from these pressures.

The title of the film itself may attribute dual primary functions to the cigarette. Initially, it symbolizes the act of tobacco consumption or smoking, even in clandestine settings, due to the societal taboo surrounding women smoking in Algerian culture. Such portrayal of women smoking in the film serves as a potent metaphor, challenging societal norms and legal restrictions. Furthermore, the cigarette serves as a manifestation of the psychological burdens experienced by Algerian women, offering a discreet means of solace. Its depiction not only underscores a habitual aspect but also signifies a feminist standpoint opposing the societal taboos imposed on women in Algeria.

While the film prominently features the cigarette in its title, its integration into the scenes is strategically limited, primarily confined to the initial sequences serving as a precursor and a subsequent depiction of a group of women sharing a cigarette. This presentation juxtaposes the societal role of men in Algeria, who often partake in communal smoking rituals. Through this contrast, the film subtly underscores notions of equality and highlights the disparity between public behaviors of men and the covert actions of women. In accordance with the feminist perspective prevalent among filmmakers, smoking is positioned as a fundamental right for women, akin to the freedoms enjoyed by men and reflective of their autonomous choices.

The utilization of the cigarette as a subject in the film was orchestrated by the director during a dialogue among women. This particular scene depicted the fervor of an elderly woman as she tried a cigarette for the first time, while reminiscing about her past experiences, including the challenges she faced due to societal norms. The director subtly conveyed a powerful message through this scene, highlighting a woman's right to explore and engage in experiences that were previously forbidden, regardless of her age. The overarching theme conveyed was that rights should be upheld regardless of one's age, circumstances, or era.

d/ Dressing up and the body usage in the movie

The filmmakers strategically utilized the setting of a bath to emphasize privacy in the movie. By predominantly featuring scenes in a women's bath, the director effectively communicated her ideas, particularly those aligned with feminist ideologies. The bath served as a symbolic space for cleansing and renewal, which required characters to be minimally clothed or even completely naked. The choice of clothing in the film was carefully selected to reflect these themes, with options such as:

1/ The Islamic dress

The utilization of Islamic attire by the film's director was evident in depicting the female characters outside the bathhouse, particularly exemplified by the protagonist 'Fatima' donning the 'Djellabah' and a veil, as well as the attire worn by certain male characters. Overall, the clothing choices served to symbolize the Islamic cultural influence. The deliberate use of colors in the garments is notable, with black being specifically chosen to convey Islamic ideologies in various scenes featuring individuals adhering to this faith wearing black veils. Furthermore, the visual of black fabric floating in the air toward the film's conclusion symbolized the fading away of Islamic ideologies, as captured by the director.

2/ The light dress in the bath

The luminous garment was utilized to convey a spatial reference, allowing the director to depict the essence of a genuine woman's attire, highlighting her femininity and physique details as they would be perceived by others. The clothing worn in the bathroom scene typically mirrors that in the photograph; however, what stands out in this particular attire in the film still is the strategic placement near the entrance of the bathroom. This alludes to the societal expectations dictating the appropriate

attire for women in public settings.

3/ The naked body:

The filmmaker intriguingly opted to depict women in a state of complete nudity, showcasing a diverse range of body types including those with high, moderate, and even excessive weights. This serves as a clear indication of her objective to portray the physique of Algerian women.

The nude figures featured in various scenes of the film were captured using a professional approach, carefully selecting the elements to be included within the composition. The body occupied the most prominent position within the frame, dominating the visual narrative over other elements present.

Through her work, the director of the film has effectively utilized the human body as a potent tool for conveying the specific ideas she aimed to communicate.

One of the primary objectives behind the portrayal of the human body in this context is to stimulate a reflective mindset that contemplates the notions of beauty and femininity associated with women, attributes that are often obscured or suppressed by societal and religious constraints.

4/ El Hayek dress (traditional Algerian dress)

The garment known as the “Hayek” holds significant cultural value in Algerian society, exemplifying cultural nuances and societal norms. This particular attire is traditionally worn by Algerian women to cover their entire bodies, with only a small opening to allow movement. Historically, it was the preferred choice of dress for Algerian women from the seventeenth to the nineteenth century. Despite being commonly recognized in black or white variations, the film's director opted for exclusively white attire in the final scene, particularly during the confrontation between women and Islamists accompanying Meriem's brother.

The director aimed to underscore gender disparities by juxtaposing contrasting elements in a cinematic tableau. This stark contrast is evident in the choice of colors and attire styles. Women are portrayed in traditional white attire, symbolizing serenity, purity, innocence, peace, and victory, while men are depicted in Islamic black attire, emphasizing not only through clothing but also beards and eyes. This particular scene stands out as a pivotal moment where the director skillfully presents a clash of ideologies.

This critical scene marks a turning point in the director's exploration of feminist ideology and gender portrayals. By portraying themes of acquittal and condemnation, the director effectively conveys her stance, culminating in a poignant scene where a man tragically kills a woman, ultimately meeting his demise alongside her.

5/ The film language

The film is one of the few or rare Algerian films in which the sharp language was created in this form.

It would not be an exaggeration to classify it as the first Algerian film to use the street's language in many of the dialogue stations and with full satisfaction.

The dialogues that took place between women in bath was a mixture of sharp and inappropriate words which are usually spoken by men, and not all of them; but only a specific category.

Talking about the quality of the speech used in the film, most of terms were 'Insults with sexual connotations'.

Despite the quality of the words used in dialogues which are classified among the descending tone in Algeria, but the dialogue in many stations has known many changes at the level of expression, we notice at various stages very open expression and well as the full generosity recorded at the level of talk in sensitive subjects (sexual relations, masturbation, marital cohabitation, etc...) which defined a very frank dialogue and methods that transcend the linguistic custom used by the Algerian viewers or the one included in the various social cinematic works.

The message we derive from the language used in the film or the one of the dialogue, is a strong feminist message adopted by the director to communicate the voice of the Algerian women as having the same abilities as men in the consideration of topics and discussion, and even to see the sensitive issues from the same perspective or might be more shameless as seen in the film.

CONCLUSION

Through the utilization of film semiological analysis methodologies in the examination of 'I Still Hide to Smoke', particularly from a feminist perspective, the subsequent findings have been attained:

1/ The film was grounded in feminist ideology, providing a spatial dimension through which the societal realities faced by Algerian women during the era of terrorism were articulated. The bath scene delineated distinct boundaries where conflicts intersect and women are prompted to retreat from the social and religious constraints dictating their conduct beyond those confines.

2/ The exploration of women's relationships with men emerges as a central theme in the film, with its various facets depicted through the interactions between brothers and sisters, husbands and wives, as well as mothers and their sons or daughters...

3/ The film was influenced by the feminist ideology tinged with leftist communist undertones, evident in its repudiation of religious authority and the derision of perceived divine superiority.

4/ Religion was portrayed in the film as possessing inherently masculine traits, reducing women to mere instruments for fulfilling men's desires.

5/ The film aimed to substantiate the argument that the veil is not merely a personal choice but rather a societal imposition dictated by religious norms.

6/ The director depicted men in a negative light, portraying them as terrorists, rapists, homosexuals, murderers, and objects of desire, yet paradoxically remaining the ultimate aspiration for women.

7/ The cinematic portrayal of Islam in the film reveals a conceptual confusion, stemming from misconceptions and misrepresentations influenced by the feminist narrative of Islam in the Algerian

context.

8/ A prominent aspect of the portrayal of Islam in this film is its juxtaposition against another portrayal of disorder within the framework of Christianity.

9/ The analysis demonstrated that the film's critique extends beyond Islam to encompass a broader critique of organized religions in general.

10/ The depiction of religion in the film is closely intertwined with instances of physical, verbal, and human rights violations against women, underscoring the nexus between religion and terrorism.

11/ The film's underlying message appears to draw a connection between violence or terrorism and religious beliefs, particularly through illustrating the impact of Islamic upbringing on a child's aggressive tendencies from a young age.

12/ The film's treatment of terrorism introduces a notable contradiction in its discourse, blurring the distinction between terrorism and violence and employing exaggerations that conflate the two without providing coherent justifications.

13-The discourse in the film provided an analysis of terrorist actions against women linked directly to religion, surpassing the social, political, and economic factors that have significantly contributed to the rise of terrorism in Algerian society.

14=The director of the film remained positioned in a specific corner, aiming to defend against the attack. The assaults on the male character occurred in this setting, allowing the different scenarios in the film to showcase women's freedom while simultaneously challenging the man's authority, questioning its legitimacy, and undermining its social and religious justifications.

15=The primary message of the film emerged as a call for women to rise up, disobey male commands, and eradicate feelings of fear, apprehension, and dependency.

In conclusion, our analysis of the film reveals a disturbance in the conceptualization of women's ideology in Algeria, indicating its immaturity and various ideological inconsistencies. Nevertheless, the film's narrative, along with its outcomes, featured numerous strong feminist statements, reflecting the director's attempts to assert her ideology by portraying women as independent beings separate from men, their practices, and religious doctrines. The film's beginning and end conveyed a significant message, illustrating a woman envisioning her aspirations through a man, only to be tragically killed by him.

It is noteworthy that the film represents a milestone in the history of Algerian cinema production. The director's vision demonstrated a high level of professionalism in utilizing filters, performances, and precise frame designs, enhancing the overall visual representation of the film. The accompanying music, synchronized with the poetic scenes and characters, served as a supportive element, conveying attitudes and themes effectively. Therefore, the film's intricate details successfully contributed to the cinematic work as a whole.

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