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Algerian Cinema and the Screening of Terrorism:
Representations of In/Security in Yamina Bachir's Rachida (2002)

Ahmed Bouchemal

Abstract

Much has been said in recent years about terrorism and its impact on individuals' physical and mental status. Algerian cinema more than other worldly cinemas payed more attention to themes of terror, fear and uncertainty as the country and its peoples experienced more than ten years of instability and hostile violent death. In/Security in this regard became a matter of concern for all individuals who projected a sense of insecurity and an assumption of a negative future situation. Matters were even worse for women who became a target of pain, death and malevolent threat. The loss of security made their life torn between the fear of loss and the hope for a secure space though temporal. Through the female protagonist, Yamina Bachir's "Rachida"(2002) depicts the harrowing experience of woman when terror undermines the very sense of their security. Rachida, the protagonist, lives in strict psychological conflicts as insecurity builds a harmful and detrimental scenario where the uncertainty of the future becomes a day-to-day situation. This paper focuses on the representations of in/security in Yamina Bachir's "Rachida" (2002). Through a close scrutiny of the protagonist's inner and outer self as influenced by terrorist attacks and threats, the paper further reveals that in/security becomes a driving force for the protagonist and her surroundings to create a secure space through transgressing the threshold and continuing to live despite all circumstances.

Key words: in/security; representation; Algerian cinema; Yamina Bachir; Rachida; terrorism