

Woman, from submitted to leader, in feminist movies: case study of El Jaïda of Salma Baccar

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1. Abstract : Tunisian women have had the potential of governing, having full responsibility status, and occupying decision taking ranks since the prehistory. Many cases confirm this viewpoint such as Dido/Elissa(-839,-759), the founder and first queen of Carthage; Kahina/Dihya (7th century), the warrior, religious and military queen; Al Jazia Al Hilaliya (10th century) cavalier, warrior, poetess and adventurer; Assayda Aïcha Al-Manoubiya (1190-1266), the saint woman, Aziza Othmana (1606-1669), the princess of charity and slaves freeing etc. And treating the influential presence of women in decision taking positions, being faced by an eternal societal and political conflict, have been taken into consideration through media

Key Words: feminism, women and freedom, women and leadership, cinema, El Jaïda, Salma Baccar

2. Problematic:

What if the treatment is taken into consideration by a feminist and militant filmmaker such as Salma Baccar, through her fiction movie *EL Jaïda*? And how can we analyse her creation of manifestos around women right's defence knowing that she started to treat this problem since her first movie *Fatma 75*, that she made during the international women's year IWY 1975, and that was censored for a decade, in addition to her deep political experience as a member of the constituent assembly, and the political party Al Massar

Legally speaking, the women in Tunisia started to be defended since the edition of the Code Of Personal Status, result of a series of progressive Tunisian laws, aiming an appeal of equality between women and men in a number of areas. Besides, Tunisian Women Have reached many valuable situations such as Political stands that she can hold in addition to High social positions in hard professions such as pilot, surgeon etc. Also the filmmaker Salma Baccar's experience as a parliament member, has enriched her viewpoint reflected on

5. Conclusion:

Wajihha Jendoubi's Interpretation!

3. Material & Analysis

To do this research, we have looked for references from two axis that may help us in analysis: **first** we took a look for and made a lecture of different legal texts that refer to the defence of the women's right and their social value: laws in which the women's standing in society has never ceased to increase; **Second**, and as we concentrated in the curriculum of Salma Baccar as a filmmaker who treats the women's case, we chose her last movie Jaïda as the deepest testimony to the women's value

4. Results :

Bahja, main character played by Wajihha Jandoubi, has evolved throughout the film in various situations: **from an accused** of marital infidelity instead of the real guilty: her husband who betrayed her, then jailed in Dar Jwad, a house managed by a Jayda headmistress, and in which accused wives execute orders & undergo punishments if they don't follow the Jaïda's orders, **to a leader** reflected on her daughter (role played by the same actress), who became a contemporary member of the Tunisian parliament (part of the biography of Salma Baccar)

We Deeply express our acknowledgement to the filmmaker first for her perfect treatment Of the Issue of the woman's value in Society as much as her enlightening Her political worth and role in national Issues solutions' findings, then for her agreement to use her movie's shots in our poster to argue our view point about women's leadership and decision making position's occupying by Tunisian women, that has been treated through the fiction Picture motion Jaïda, made by Salma Baccar in 2017

6. References & Acknowledgement:

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