

## Summaries

### **Rahmouna MEHADJI: *Poetry in popular Algerian tales***

*Within the traditional oral practice framework this article brings out the story and more precisely the poetry in popular Algerian tales.*

*Poetry is inherent in the prose for this type of story telling it is an integrant part of the story, while poetry takes over from prose it is not only a virtue of saying it well, or a rhythmic rime, which could sum up all being as well as prose. In fact prose and poetry are linked intimately. They form a coherent entity, thus offering one characteristic stemming from Arab- Moslem culture.*

*It is a question here, of reflection about the type of structure to show that both techniques, prose and poetry, ensure at the same time and each one in turn, well defined functions relative to their own modalities.*

**Keywords:** Popular North African tales - prose/poetry - opening/closing expressions - translation.

### **Sidi Mohamed LAKHDAR BARKA: *Camus metaphors: a paradigm of foreignness***

*A systematic exploration of Camus' metaphoric process put to work in "l'Etranger" leads up to an elaborate significance code of the variations determined by place, time and general context of his work. The restrictive and systematic aspects used enable us to understand the encounter of a sensorial environmental perception, a sort of analogical cognition and wording of the world by verbal code, not without constraint on the second. One can therefore deduce that we are witnessing the birth of language practice clusters sharing the place and geographical entity namely Algeria but not without spoken word, hence "foreignness".*

**Keywords:** metaphors - metaphoric constituents - manifest – comparative - intersection - ellipse - sensorial cognition- intellectual cognition.

### **Khadidja ZATER: *Jabra Ibrahim Jabra's autobiographic accounts***

*This approach tries to study the way the narrator has structured his functions, which are first of all informative, expressive and coordinative, and that in both his works mentioned "The first well" and "Princesses' street" which make up an affirmed autobiography.*

*We notice that in both texts the narrator is not satisfied at mentioning facts throughout his work, but that he uses margins in such a way that they stand out in so much as an additional space for multiple discourse. This is what has brought us to consider this question.*

**Keywords:** Jabra Ibrahim Jabra - approach - narrator's functions - autobiography - marginal discourse.

**Ennouel TAMEUR: *Implied theatrical discourse***

*Dramatic texts offer an opportunity for interactive discourse, iconomatic images and movement in a shifting space advocating a perfectly harmonious semiotic reading with the context, what is imagined and real in the interpretation of the text/ body through the animated subject read and imagined far from imposed types.*

*Each dramatic text has its own language and rhythm at its disposal characterizing it and which structures it in an interaction.*

*The play-wright bases his argument on what is implied, symbolic, and metaphorical to give harmony in a system of connotations which flow in the general sense of the structure, this gives the interpretation an assumed implicit sense.*

*Thus discourse is not conveyed by one sense, except at the moment it is accomplished by an arranging and breaking down within the frame of its presentation. It is an infinite web of what is not said and undeclared. The sentence which comes to the surface and is not fulfilled, remains rooted to a restraint in the arms of silence and the actor's cowardliness.*

**Keywords:** implicit - explicit - theatrical discourse - interpretation - reading strategies - superficial level - ambiguity.

**Abdelghani NAIT BRAHIM: *Discourse transmutation in the religious sermon***

*Discursive practices in Algeria have evolved giving rise to a rhetorical-discursive phenomenon of capital importance at a cultural level. This phenomenon boils down to a double transmutation of the religious sermon, in so much as a discourse type. From a second type, the religious sermon has been transmuted to a first type. It has equally been imported from the religious register to be transposed in the political one as the form and style of new political Algerian discourse. This operation aims at popularizing an ideology, which otherwise wouldn't have reached the general public, while keeping its sophisticated political discourse style. Moreover it enables the author, the rhetorician, to take advantage of optimal reception conditions, called felicity conditions, bringing him nearer to the general public, thus favouring the complete effect desired, an overall locutory effect that is to say the public's adhesion to the orator's thesis.*

**Keywords:** religious sermon - discourse type - first kind - second kind - transmutation - rhetorician - wording force - overall locutory effect.

**Samira BECHELAGHEM: *The sacred element in Maghreb symbols: the example of oral tradition rewriting the tale of Joseph and Abraham's sacrifice***

*What happens when popular oral tradition (tales, poetry) take up topic belonging to the sacred canonical category, a topic which originally figures in our reference text namely the Koran?*

*We must ask ourselves firstly, why this interest for such sacred topics and figures, in particular for the story of Joseph and Abraham's sacrifice, and many other tales which have passed from a sacred register to profane owing to their having been taken up by oral tradition. Then it is necessary to question the reality of eventual differences intervening during such a procedure, that is to say during the transfer from one register to another.*

*Finally, if differences really exist, it would be correct to question what they bring to the source text or what they miss out in the stories they are derived from.*

*Would it be a question of procedure to take away the semantic and sacred element in the source text target ?*

*These are the sort of questions which we have tried to answer throughout this article.*

**Keywords:** text - sacred - profane - logo - oral tradition - rewriting - profanation - semantics.

### **Abdallah BAKOUCHE: *Mohammed Arkoun and a plural Maghreb: in favour of a scientific approach***

*Far from endorsing the definition of a Maghreb cultural identity personality limited to "Arabic", "Islamic" and also "Berber" dimensions confirmed in "official" nationalist discourse and that of prominent citizens and recently islamists (of pure Islamic ideology), M. Arkoun privileges a rather multi disciplinary approach (socio -anthropological, historical, ethno-linguistic etc., with a view to assuming the "ruptures" , "the omissions" and unimagined elements, over the thousand years of Maghreb history." In the name of a scientific attitude which means going beyond defensive approach once justified by anti-colonial struggles, then by national reconstruction actions resulting in mobilization, M. Arkoun pleads a getting out of this "ideological period" to substitute it for an "epistemological epoch" : to rethink the Maghreb space without any a priori. Especially to go beyond "dichotomy" (Arabic tongue/oral and written cultures, a knowledgeable Islam/popular Islam) to advantage a plural vision. Our study tries to take the pertinent Arkoun scientific approach into account as for the stakes in socio-cultural debates, which he raises prior to the rewriting of Maghreb history today. Considering the exhaustive Arkoun project, our discussion is limited to some remarks and echoes from the author's thesis, as well as their consequences.*

**Keywords:** Arkoun - identity - plural Maghreb view - ideology - epistemology - rewriting Maghreb history.

### **Nabila HAMIDOU: *The fourth form text book, a space representing Oneself and the Other***

*Works in social psychology show that ideology is carried by different didactic discourses and is put forward by institutions influencing in a conscious or unconscious way how we represent our culture, our language, our reactions and emotions. However many texts in the 4<sup>th</sup> form literary class (IAS lit.) carry*

*many negative clichés relating to Algeria and Algerian culture. We think that a reiteration of a negative image consciously or unconsciously models the learners' imaginary by acting on the representation he makes of the self and the other. The literary stream text book analyses enabled us to deduce certain aspects of the Other's culture, to the detriment of our own culture. In this case, the intercultural perspective that the apprenticeship of French represents in Algeria becomes assimilative. Of course this goes towards an intercultural apprenticeship.*

**Keywords:** text book - learner - representation - cliché - devaluation - Oneself - the Other.