

## Summaries

### **Souad AÏT DAHMANE : *The Myths of the Minotaur, Labyrinth and Mermaids in Tombéza of Rachid Mimouni***

*Inhabited, on the one hand, by the representation of monstrosity and dehumanization and that of alienation and confinement, on the other hand, Tombéza of Rachid Mimouni reminds us of the myths of the Minotaur and its labyrinth. The bewitching voice that inhabits a monstrous body reminds us of the myth of the Mermaids. These three myths are taken up, revisited and sometimes even reversed by Mimouni in order to represent and understand the contemporary Algerian reality. In this article, we will try to illustrate and explain the different facets according to which these three myths manifest themselves in the novel while analysing the world views they conceal.*

**Keywords:** Myth - Monstrosity - Confinement - Voice - Speech.

### **Meriem BENKELFAT : *A Shifting Identity in The Night of Origins of Nourredine Saadi***

*The question of identity is a commonplace in the francophone literary field in general, and the Algerian in particular. In this sense, Nourredine Saadi 'fictionalizes' in his narrative the theme of origins and, by ricocheting, that of identity. The novel carries a 'transpatiality' and a 'transtemporality' converging towards a spatial and temporal in-between. Indeed, it stands out different spaces, ranging from micro to macro spatiality, supported by two temporal landmarks: the past and the present. The setting thus proves to be a dynamic unit constituting the main operating structure of this novel.*

*From this analysis, it emerges that the interaction and connectedness between the two seemingly antithetical areas and eras: East/West and past/present give rise to a dynamic and negotiation between each other in order to describe a shifting identity with blurred boundaries.*

**Keywords:** Identity - Origins - Space - Time - In-between.

### **Fatima Zohra BOUCHAKOUR : *Spatial and Identity Representation in Yasmina Khadra's What the Day Owes the Night***

*The Algerian identity, as plural and rich as it is, calls upon space to define itself, or at least to allow itself to be emancipated. In *What the Day Owes the Night* (*Ce que le jour doit à la nuit*), Younes, the hero and the narrator of the story, is in contact with a good number of spaces. Each occupied space embroiders his own future. From his native Douar to the beautiful city of Oran by passing through Río Salado, Younes' identity is shaped gradually along with our reading; through the various spaces he walks through throughout the story.*

**Keywords:** Scriptural space - Identity - Otherness - Spatial referentiality - Algerian literature.

**Badreddine LOUCIF : *Writing the Body and Memory or the Standard According to Nina Bouraoui***

*Standard holds a special place in Nina Bouraoui's growing body of fiction. After so many female characters, this author takes the gamble from a male point of view. She does so with all that this implies in terms of radicalism; moving away from the almost stereotypical image of her previous characters. We have opted for a comparative approach that has allowed us to put into perspective the dedicated themes for Bouraoui and to reveal two of them: the body and indecision.*

**Keywords:** Bouraoui - Standard - Body - Indecision - In-between.

**Nadia SOULIMANE : *Linguistic and Cultural Identity according to Malika Mokeddem through a Sociocritical Analysis of her Novel The Forbidden Woman***

*Given that the literary Francophonie appears as a multicultural, even plurilingual entity, the Francophone writer cannot help but distinguish himself, dominate and master a common language. Also, in his struggle to form his own language, the Francophone author inevitably projects his own culture which is not necessarily that of the used language. Having noticed this state of affairs in Malika Mokeddem's novel *The Forbidden Woman* (*L'Interdite*), we have decided to focus first on the author's linguistic identity which in our opinion manifests itself through the use of a specialised language; in this case medical French. This will secondly lead us to focus on the writer's cultural identity through the sociolinguistic analysis of two processes, namely: code mixing and the literal translation of idiomatic expressions representing the Algerian cultural and linguistic heritage.*

**Keywords:** In-Between - linguistic identity - Cultural identity - Interculturality - Sociolinguistics.