

## Summaries

**Mourad YELLES**

### **To be done with patrimony ? Creations reflecting identity and cross breeding in the Algerian cultural field.**

*Taking into account its place, we can ask what use is patrimony in our ideological landscape. Especially when one realizes the time lag which is more and more striking, between the values which one pretends to defend, and social cultural practices. In Europe, heritage is a product of modernity, emerging from the ruins of popular tradition. As for, the Algerian patrimony, it is made up in so much as a cultural norm within the frame of a historical project which sees the state trying to produce a new national identity. Bur entangled in inherited contradictions for the colonial period, this “policy of patrimony” with its variants (Algerian personality, specificity, authenticity and constancy) has finally failed. Even more so, it has greatly contributed in developing a fundamentalist imaginary. Shouldn't we immediately abandon this mortifying concept to assume our cross breeding and at last promoting our plural memory.*

**Keywords:** Cultural heritage - Identity - miscegenation - cultural field - globalization - maghrébinité.

**Tewfik GUERROUDJ**

### **A question of urban and architectural patrimony in Algeria.**

*An inherited patrimony and current creations must be perceived as a homogeneous ensemble. Thus, a defiance of patrimony implies a current production of mediocre quality. Facts show an inexorable degradation of urban, and architectural heritage : lack of upkeep, new encroaching upon ancient, mediaeval tissues and small town centres are falling into disrepair. At the same time recent infrastructures are used in an unauthorised way, and a mediocre peripheral habitat is developing in a chaotic manner.*

*This situation, which is not specific to Algeria, has multiple anchoring, even if its roots are situated in the colonial past. We are going to focus our attention on history, the question of identity, a policy of habitat and bazaar economy. Other points of view, worth mentioning, won't be tackled.*

*The question of patrimony, is often asked solely in terms of preserving heritage. To ask the question in terms of enrichment, which implies safeguarding, valorizing, and producing, in a long lasting perspective, can be more realistic and more productive.*

**Keywords:** Urban patrimony - architecture - cities - habitat - patrimony protection.

**Hadj MILLANI**

**Creating heritage and imaginary identity. About songs and music in Algeria**

*After having introduced the complexity of meanings, dealing with the notions of patrimony, from tradition to collective memory, this article examines, by a historical route, different modes which have marked musical patrimonial configuration in Algeria for more than a century. Individual initiatives, technical procedures, associative examples, and the cultural mechanisms involved, in the function of historical, ideological and social data to found which is given out to seen like tradition and common heritage. In these formalisations, this long dynamic and reflexive work characterises and makes obvious the imaginary identities which cross a society.*

**Keywords:** Patrimony construction - imaginary - identity - songs - music - Algeria - cultural memory.

**Anissa BOUAYED**

**Modern painting and patrimony a subsidiary position, the turning point of the 1960's.**

*It would seem possible to prepare the ground for contemporary painting in Algeria, which must take its place as a subject of historical cultural study, its coming to light, its relationship with patrimony, questions relating to identity, and answers brought by artists in all their plastic and written work. The liberation war period shows that artists were not only witnesses, but actors of their time. But after independence, the use of pictures by the power in an instrumental way, weighs on the conjugation of authentic artistic creation with patrimony, thus revealing the thwarted destiny of artists' talent from the whole world to Algeria, leaving the question of pictorial contemporary creation in a subsidiary position.*

**Keywords:** Pictorial Heritage - Painting - Patrimony Conservation - Images - War of National Liberation - Museums.

**Rachid BELLIL**

**Religious agents of the Gourara region and Ahellil singing seen throughout several accounts.**

*These accounts of life, structured around actions and reactions of people, bearers of questions and symbols concerning at the same time group preoccupations and solutions to problems, all this going on in the imaginary of this ethno-cultural group.*

*Throughout these six accounts very delicate existing links come to the surface, which exist between the different religious actors "mraftin and shuro fo" within the Ahellil practices of the Gourara region.*

*Five of the six accounts concerning the agents of religious statue. These accounts are of interest to us in so much that they place us in the centre of the*

*problematic relationship between the saints with fringes communities for from central power The saints play their role of broad casters within the community in which they live by the norm of which they are bearers, but on the other hand this proximity to the community leads them to interiorize certain aspects of local practices.*

*There fore there is a confrontation of these accounts and their interpretation suggesting the idea that every thing is subtitled to the norm conveyed by the saints, the local communities trying to negotiate a statute for their ancestral cultural practices. This negotiation succeeds since these practices continue even if they have an inferior; statute with regard to the Islamic norm.*

**Keywords:** Gourara - Ahellil - religious agents - hagiographic - Ksour.

### ***Ouardia YERMECHE***

#### **Lexical borrowing as a stylistic procedure**

*A Lexical borrowing mainly from Arabic, and to a lesser degree from french, is a relatively frequent procedure in the ensemble of Berber Poetry, more precisely Kabyle poetry, of the last century.*

*In Si Mohand or M'hand, a 19th C. Kabyle poet, this lexical borrowing is a stylistic procedure, a mode of expression, in the sense that it is used in a deliberate manner. The use of Arabic vocabulary (numerous idiomatic expressions relating to the sacred or profane vocabulary and also more "scholarly" borrowing) is a manner of inscribing it in the religious field and revealing itself by its learning. There is recourse to it from a stylistic preoccupation, for the measure and harmony of rhymes, it uses "xenisms" frequently, or occasional loans (non codified by the language), besides integrated Arabic loans (That is to say those which have taken on Kabyle phonetics and morphology).*

*This lexical borrowing endows this poetry with a particular charm in the sense that its author uses a cross bred tongue a "Langue metissée".*

**Keywords:** lexical Loan - Si Mohand or M'hand - popular poetry - Kabylie.

### ***Laid MIRAT***

#### **Historical foundings and birth of the Algerian theatre. A study of theatrical forms in Algerian**

*The objective of this study is to bring out the historical origins of popular expression which the Algerian society knew before the birth of modern theatre, but we must bear in mind that it is not limited to a study of causes and factors contributing to the existence of the theatre in Algeria. Because these forms of expression despite their differences, form a source of creation and inspiration for play wrights who have experimted this patrimony with different visions. The aim of these experiments was to found a theatre within the Algerian society. We can name for example : The 'halga', popular tales, and the "meddal". The question that we have the right to ask is ; are those forms of popular expression relevant to and efficient in creating a theatre of Arabic expression, with its ideological and aesthetic particularities reflecting the reality of an arabic*

*civilisation in Algeria, with all its cultural wealth, and answering the Algerian ambitions of expressing its interests and preoccupations.*

**Keywords:** Algerian Theatre - patrimonial forms - oral expressions - Folklore - theatricality.

**Ahmed HAMOUMI**

### **Patrimony and the theatre. Two Algerian experiences.**

*When one goes back to the beginning of the theatre in Algeria, one understands that investing the patrimony was an unavoidable necessity. Allalou, after the failures of Georges Abiod and Tahar Ali Chérif, use the Jaha heritage, a Thousand and One Nights, just as Alloula in the 1980's uses the patrimonial form (Halqa) for a more direct contact with the public, which he wanted to enlighten and to make consionable.*

**Keywords:** People's Heritage - theater - Algerian experiences - theatricality.

**Mohamed GHALEM**

### **Colonial archives and emigration movements to words the countries of Islam**

*Emigration movements which Algeria experienced during the colonial period had gained the attention of colonial authorities. High civil servants wrote circumstancial reports to try to analyse the factors pushing Algerians to emigrate towards countries of Islam (Hijra), research was carried out led by official commissions. To this research were added studies carried out by specialists, press articles...*

*From this example, we suggest a reflection on the relation ship between historical sources and historical truth in this article.*

*“No history without documents” positivist historians declare. A Laroui goes even further when he affirms “when the nature of documents change, it's the entire conception of the event which changes”. A historian must ask himself about the nature of his sources, he must clarify the conditions of their production, the reasons which resulted in their elaboration. He must put in evidence, not only their value, but also their limits.*

*While revisiting the colonial archives; we tried to answer those questions. Finally, we tackled the question of their use, notably, by the French historians of Algeria, without falling into a useless controversy. We consider that these historians with their intellectual and conceptual means at their disposal, contributed to the historical knowledge of Algeria. They wrote a history marked by the political climate of their epoch, by their social origins, and the surrounding political milieu. Despite Sud deforming,, reducing and oversights, this history is of use.*

**Keywords:** Colonial Archives - exodus - emigration movements - Algeria – Middle East

**Saddek BENKADA**

**A cultural heritage. The geographical and archaeological society of Oran (1878-1988)**

*The Geographical and Archaeological society of Oran, whose foundation goes back to 1878, has produced a certain number of publications, at the same time as its precious bulletin, publications touching various aspects of historical and geographical knowledge concerning North Africa. These publications are preserved in the centre of the society, along side the collections of Bulletins, and reviews of this ancient Algerian and North African knowledgeable society, further more form an inestimable documentary wealth, which due to its antiquity and rarity, is to be considered as part of our national cultural patrimony.*

**Keywords:** Cultural Heritage - Geographical Society and archeology Oran – scientific society – bulletins.

**Abdelkader CHARCHAR**

**National patrimony. A study of a Kadi theologian's manuscript, Mohamed Ibn Kürd a divan on the work of Sidi Ahmed ben Youcef of Miliana**

*Our approach on the kadi theologian's manuscript Ibn Kürd enters in the field of studies of national patrimony, in the sense that a manuscript heritage is considered as part of the individual and collective memory of a country, from where its contribution and major role in conserving cultural identity on the one hand. On the other hand, our approach accentuates the problems which our national patrimony is experiencing, in spite of natural causes or others which go as far as making it disappear or its partial or total destruction.*

*Thus, it has proved correct that the role of certain international institutions, in particular the programmes of UNESCO which are responsible for protecting international cultural patrimony against all destruction whatever be their nature, are still insufficient.*

*This approach raises several questions of historical nature and methodology, certain are relevant to the field of research on Arabo-Muslim texts, and the real mechanisms which could aid in classifying and studying these ressources of Maghrebin (N. African) archives, so rich, and which remain unknown to the majority of national or maghrebin scholars.*

**Keywords:** National Patrimony - Manuscripts - Sidi Ahmed el Benyoucef Miliani - Algeria - hagiography.

**Fouad SOUFI**

**Archives. A problematic question of patrimonialisation**

*Records do they make up a cultural patrimony ? If one sticks to the legal texts, the answer can only be positive. However, national records are never associated with a national cultural movement, even if by certain of their interventions (expositions and conferences), they try at the same time to remind*

*decision makers of their national cultural and to have a place in the natural cultural landscape.*

*Archives hold a difficult place for apparently 3 main reasons. Our country didn't inherit large historical resources which make up the glory of certain countries. The records produced by successive states which took part in forming a modern Algeria have disappeared to a large majority. Our society doesn't seem to want to get out of its statute as an oral society, which as a result doesn't need conserve or protect written documents, which to make matters worse provoke a mistrust of those receiving it. Lastly archives are exceedingly marked by their intimate relations with the works of the state apparatus.*

*How can we class as patrimony these written traces, which come from the past ? How can we transform those written traces, which are produced today and that we call archives into cultural patrimony of the Nation ? We must therefore agree on the meaning of the word and the reality of the thing, understand how we are what we collect, and collect what we are and that finally how much the symbolic responsibility of archives is to be rediscovered, inscribed in the urban Landscape of the capital thanks to the building which shelters certain of the most precious and valuable documents of our country.*

**Keywords:** Archives - patrimonial - archival practice - Memory.

### **Mohamed BENSALAH**

#### **The cinema and audiovisual memory a dying patrimony**

*Our study evolves around the problems related to the resources of film and audiovisual patrimony inestimable documentaries disappear everyday. An audiovisual memory, and a whole patrimony (which are essential sources of reference and knowledge, and tools of analyzing and understanding our society) will be out of reach if urgent measures are not taken to safe guard such documents.*

*This treasure, that cannot be replaced, constitutes not only the roots, the memory and the sources of inspiration of a whole country, but also a favored tool for analyzing the world we live in.*

*By preserving this important documentation, we can be acquainted with the social, cultural and political events that have occurred throughout history.*

*With digital equipment, a national and local plan for the keeping, management and communication of the cinema and audiovisual patrimony should be set forth. This is precisely what interests us in our research.*

**Keywords:** audiovisual memory - film heritage - audiovisual archives - Safeguard Policies - scanning.