

## Summaries

**Farid BENRAMDANE**

### **Space, signs and identity in the Maghreb. From name to symbol**

*How is the relationship space / language articulated in a society that is diachronically and synchronically multilingual ? Having a relationship with the magical religious cults and ritual practices known in North - Africa since Antiquity, the linguistic namings cristalized in toponymy and microtoponymy conceal an obvious anthropological dimension.*

*The importance of worshipping saints (hagiolatry), thus a some what hagonymic one will be shown forth on the basis of questionings on proper name practices, especially those with a mystical and religious connotation cristalized in the toponymy of some west Algerian regions.*

*It is in the symbolism of the thematically religious proper name, in the overdetermination of the signifier projected on the image of the word in a society with an oral tradition, in the historical density of a crossroad - space like that of the Maghreb (colonization, decolonization / recolonization), that one can seize some phenomenological deductions related to the Maghrebian sign. The latter characterizes our cultural imaginaire and intercultural history.*

**Keywords:** Space – sign – identity – Maghreb – name – symbol.

**Mourad YELLES**

### **Eight sequences in a maghrebin corpus**

*The body is not only an extraordinary physiological mechanism, but also a wonderful corpus where one reads or accounts the historical and phantasmatic adventures of the subject coming to grips with the world. Talking about the Maghreb, the body adopts a problematic posture, and reveals a sort of persistent semiological crisis whose origin we must situate about the 15<sup>th</sup> or 16<sup>th</sup> centuries. This period of decadence marks the begining of a depossession process and loss which puts the question in relation to the other (occident) in a violent endemic context. With the start of the colonial period, te process will only be accentuated. The Maghrebin and particularly the Algerian, changes then in an exotic object, that it is a question of assimilating in spite of all opposition (in default of making him disappear). The north-African syndrome is only a physical reaction to colonial violence which undermines the maghrebin's body. With the independence of the ex-colonized forbidding him access to an interpretation of his body/corpus in terms of a cross-bred identity.*

**Keywords:** Fiction – Maghreb – alterity – violence – identity.

**Hadj MILLANI**

**Social transactions and subject semiotics. The case of so called “falso” weddings in western Algeria.**

*Marginal practices, indeed in way of disappearing, false marriage ceremonies or circumcisions are in keeping with developing dissimulated help ('maaouna') or recovering debts show the most visible angle of these practices contribute in forming the subject's social identity. Within or outside norms going about to a conformable image of a woman.*

**Keywords:** Social Transaction – subject – marriage – western Algeria – woman.

**Ahmed ABI-AYAD**

**The spanish language and intercultural hispano-maghrebin aspects**

*One often tends to omit the exceptional importance of Hispano-Maghrebin relations, even Hispano-Algerian ones, where the Spanish language constituted arabic ingredients, conveying a panoply of considerable socio-cultural arab-muslem aspects in our days. These cultural Hispano-Maghrebin interferences, inherited from a past and common history, have largely contributed to elaborating the nation of maghrebinity, marked for centuries by multiple political, economic, social, cultural and religious exchanges.*

*This linguistic tool which the Spanish language represents, enables us today more than ever to replunge in our history to question our memory, to reconsider and to evaluate our real identity. Because beyond the Maghreb/Spain borders one equally finds Latin America, a vast Spanish speaking continent, impregnated also by our civilisation values, and a witness today of these socio-cultural interferences.*

*Man's mobility, his ideas and exchanges between Spain and the Maghreb have operated for centuries and spread to the modern period to Latin America where we find until now some non negligible aspects of a common culture which we must save, preserve and keep up.*

**Keywords:** Language – Spanish – intercultural – Intercultural Hispano-Maghreb – memory.

**Nadia OUHIBI-GHASSOUL**

**North African writing between praxis and dynamism. A case study : Rachid Boudjedra.**

*Basically, the change of conception with regard to literature and the novelistic fact, notably in Europe, is ascribable to the activities of both Russian formalists and the advent of linguistics since 1920. The impact of such a change was felt on the spot : the autonomy of the literary text, is proclaimed here and there, and writing stands on its own right in the context of the novel.*

*In the Algerian Boudjedra's writings, especially those whose roots go back to 1980, are to be identified with sphere of influence, without breaking away from the realistic novel, this sphere of influence values greatly both writing and words. coming to grips with Babel tower and the « well of Babel », words take the upper force and generate contents; hence Boudjedra's work has more to do with literary writing than with literary language. And there is unshakably a revolutionary realism in the background after the manner of T. Todorov's, a realism characterized by excessive, proliferous and impervious writing.*

**Keywords:** Writing – Maghreb Writing – practices – Rachid Boudjedra – novel.

### **Belkacem MEBARKI**

#### **Maghrebinity in writing about exile**

*A search for algerianity in its multiple dimension and on an intercultural level can be read through national literary production, but also and perhaps especially through the written expression of exiled people in France, a place where conflict is more violent because it puts in touch 2 world views, in which everthing is contrary.*

*In conflictual space, literature about Algerian emigration becomes a very rich field of investigation, in the sense where it enables an analysis of an intercultural changing behaviour.*

*Set between two geographical spaces, two civilisations, two cultures and two languages, this writing has perhaps the merit of inducing a going beyond the restricting enclosing barriers and exploring horizons a feat which bring peoples together rather than separate them.*

**Keywords:** Identity – Maghreb identity – writing – writing from exile – novel.

### **Mabrouk KADDA**

#### **A problematic about Algerian literature in the French language belonging to the nation**

*In the study, the author first tackles the role of the language in identifying French litterature, just as historical reasons which contributed to a bilingualism in Algerian, and as well as the difficulties which have prevented these Algerian writers from knowing the Arabic language and culture. This aspect of the problem has made a certain number of literary critics to make this literature culpable in spite of its attachment to the Algerian reality.*

*The author concludes that a language as the only criteria is inconsistent as a judgement that we can pass on this literature. This, after having exposed different views of Algerian and French literary critics, because to settle this question, we must refer to very precise studies, be it the literary or historical field.*

*Among the Algerian critics quoted by the writer, we find Abdellah Rekibi who affirms this literature's Algerian and national identity, and on the other hand we have Abdelmalek Mortad who weakens this identity.*

*In France there are several critics whose point of view on the question diverge (Raymond Queneau, Charles Bonn, Jean Déjeux et Jacqueline Arnaud but none of them classify this literature in the history of French literature.*

**Keywords:** Roman – identity-Algerian literature – language – literary identity.

### ***Aïcha KASSOUL***

#### **Women in text. A short history of feminine literature.**

*Based on work carried out by a university team and published in 1991, we have tried to make up a history of feminine literature of French expression, essentially from narrative texts (life accounts, novels, short publications) and representing Algerian reality even if their authors weren't living or no longer living in Algeria.*

*We were able to draw 4 "generations" of women and determine thematics, which varied with time passing. The main topic remains the question of women's treatment, whose historicity is clearly at the time of the war for independence. The demand for the country's freedom goes along side that of women. Feminist discourse only developed on rare exceptional exceptions, the assimilation thesis. The tonality of this history is rather gloomy: A search for self and a place in society ineluctably ends in failure.*

**Keywords:** Roman – woman – women's literature – Algeria – writing.

### ***Mohamed DAOUD***

#### **The supernatural in the Algerian Arabic novel.**

*This study tries to define the supernatural, in so far as literary aspect introduced in the romantic, by Freud, Todorov, Caillois, Caxtex, Steinmetz, who give a very elaborate definition of fantastic, which is different from supernatural.*

*But it's to Todorov that this study devotes the largest part of the supernatural analysis and that it tries to complete by other theoretical contributions. And in this view of strangeness, of supernatural that the study tackles the Algerian novelist Tahar Ouattar's work "The Fisherman and the Palace" to analyse and back up Greima's, reflections.*

*The novelist introduces the "political-heroic" myth in his text to raise a problem relating to power. And it is through his main character Ali the fisherman, that Tahar Ouattar puts this problematic in perspective.*

*The character is a "hero without fear", who symbolises the struggle between goodness and badness, Good against Evil, and to this, he must cross through seven cities to offer a fish to the king. This act termed anti-social by the power will be fatal for Ali, the fisherman, but will establish a new order.*

*The novel is also built around the figure seven which gives an other mythical dimension to the hero's act.*

**Keywords:** Roman – Algerian novel – wonderful – text – Tahar Ouettar.

### **Mansour BENCHEHIDA**

#### **Make-believe in Rachid Mimouni's "Tribal honour"**

*Literature is this promethean bid to represent a world. It is promethean in its pathetic failure each time giving rise to a renewed hope for better, in achieving more, but which never reaches complete serenity. It moves in the confluence of competency and connivance which spring from, clearly state and reveal a given culture, a make-believe.*

*The maghrebin universe such as is represented in "Tribal honour" by Rachid Mimouni proceeds from an imaginary which obviously wants an eternal memory guaranteeing an "authenticity" which threateningly attacks modernity. There are some who have hastily confined this author to a conservation so much for his statements as for representation. Well then, all these declarations, all the articles mentioning the writer are unanimous in admitting his passion for modernity and his horror of obscurantism which generates conservatism. It is in answer to this at my own humble level, to those who have taken the writer's art to be his conviction, to those who have taken the breath of his pen in the promethean tentative of representing an apology of a state of mind which the writer exerted, it is "to rehabilitate Rachid Mimouni's honour" that I have committed this article.*

*Maghrebin make-believe is not understood without words. Through time and space, it is shown by the bias of images, of metaphores which in so much as a sense, also give a form, that is to say a way of being, of appearing of seeing and conceiving.*

*"Tribal Honour" remains a brilliant representation of maghrebin words with a between-the-lines determinism which explain events and augurs reality well. Reading this work heightens literature, the analysis given in the sociology, even in prophecy.*

**Keywords:** Roman – imaginary – Maghreb imaginary – Rachid Mimouni – honor.

### **Ali BRAHIM**

#### **The Poetic discourse unit. A reading from a text, a reference reading**

*The writer tries to analyse textual structures of modern Algerian poetic writing, from the literary experience of the poet Mohamed ElAid; El Khalifa, in his poem "where is my Leïla?". This poem is considered as a progress in a visional plane, in consciousness and textual practices. This appears through the poet's adhesion to the national cause and identity by introducing a mystic and historical symbolism in his text.*

**Keywords:** Speech – poetic discourse – meaning – Mohamed El Eid al Khalifa – identity.

**Mohamed Lakhdar MAOUGAL**

**History on canvas by Abderrahmane Aïdoud. The Semiological gateway between east and west.**

*Maurice Halbwachs, the well known author of works particularity relating to memory, to be developed in his work which has become a classic: the collective memory, a particularly important idea, about the problem of memorization according to him, and to come back to the hellenic poet Semonide de C'eos (5<sup>th</sup> C. B.C.), who had perfected a method of memorizing by topology, memory worked from references which were more often four and five. The land marks (here the two doors) play a cardinal role in particular. If the conception of history which prevailed until the present has made this subject matter and discipline a functional field entirely reserved to time and only space as an after effect, history which will develop from new dimensions as cultural and artistic representations, and even a more and more obvious intervention of complex coding systems which as is the case of painting for Abderrahmane Aïdoud, make iconographic or pictorial codes or even symbolic codes of colour and shape. This article, therefore wants to try to exploit a reading of history through pictorial art and to be in keeping in some way even modestly in an approach which has been already started for several years by the Paris editor Mazenod. History needs more than ever to be with held in polychrone, and in representing human genius which the single bidimensional writing, black and white must no longer monopolize or confiscate.*

**Keywords:** History – Memory – Canvas – semiotics – collective memory.

**Mohamed ABBASA**

**Crusades and courtly love**

*Wars that unfolded in the Middle ages between Europeans and Arabs, in Andalousia and in Orient, were the main factors that allowed the passage of the Arab-Moslem civilization in Europe. Furthermore, love poetry of Arabs was the essential element that has marked its impact on the European literature.*

*This study tries to disclose the oriental origins of love that European poets have developed. This is why the church of the Middle Ages had led holy wars against Arabs and European poets that adopted this new idea of love. Nevertheless, the courteous love has been able to change traditions of the European society and its laws, despite all hostile steps from the clergy.*

**Keywords:** Love – Crusade – Civilization – Islamic Civilization – poets.

**Fadéla K. BENZAoui**

**The blank page : weaving the imaginary**

*In June 1995, was to be held a colloquium, the title of which “Lieux de parole / Lieux d’écriture was in itself a definition of the word ‘Collocare.*

*In fact, in times of such violence where every individual led a secluded life, it was a real act of defiance to try and organize any gathering of people.*

*At a time when the verb and the pen had become the instruments of ignorance, decadence and death instead of bearing the [torch] flame of knowledge. The initiative was appealing, and the title - theme in itself more reassuring and comforting message.*

*This message urged me to write the following text, which I would like to submit to the reader’s appreciation.*

*Thus, I settled down to the task of filling the blank page so as to create a space of communication where I could give way to my imagination. As a space for ‘parole / écriture’ by excellence, the blank page becomes then the throbbing center of a circle of relationships where reader and writer meet in the sacred act of communion-creation. Therefore, I could not dream of a better background to sustain my reflexion than Isak Dinesen’s short story entitled “ The Blank Page”. It appeared to me that this story should be translated and included in my paper for two reasons: on the one hand it will give the reader a clear understanding of my own approach and it (will bring into existence) will give life to the ‘geographical-imaginary space’ provided by the blank page on the other hand, thus allowing every other reader to write the ending of Dinesen’s story in his turn.*

**Keywords:** Violence – imaginary – terrorism – writing – and memory space.