Abstracts
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De l’écriture romanesque comme traversée et la maghrébinité

Abstract: This essay explores how some “Maghrebian” novelists represent and problematize their relation to “Maghrebnness” or “maghrébinité”. Using postcolonial theory and Réda Bensmaia’s Alger ou La maladie de la mémoire, the author shows how problematic the concept of “Maghrebian literature” can be when one considers its transnational and transcultural poetics and its de-territorialization.

Abdelkébir Khatibi, Algeria, Literary, Maghrebness, Memory, Morocco, Nation, Réda Bensmaïa, Transnationalism, Writing

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La poétique transgénérique de L’œil et la nuit d’Abdellatif Laâbi: du théâtral au filmique dans un roman-poème

Abstract: The study proposes a re-reading, a new interpretation of the novel-poetry work L’œil et la nuit by Moroccan writer Abdellatif Laâbi. In this literary text, the borders of writing are dismantled and new affinities are revealed between writing, performance, theatre and film; all of which aim to redefine the postcolonial Maghrebian subjectivity and recuperate the cultural body.

Abdellatif Laâbi, Corrida, Production, Performance, Theatre, Writing
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Entre intertextualité et réécriture  
*Bab el-Oued* et *Bab el-Oued City* de Merzak Allouache

**Abstract:** Aesthetic practices have become more and more diversified in contemporary cultures. Although rewritings and adaptations are most common from literature to film, from myth/epic to novels, African filmmakers have recently been inaugurating novelization, that is the literary rewriting of a film. This essay examines the case of the Algerian filmmaker Merzak Allouache, who has written *Bab el-Oued City*, based on his film *Bab el-Oued*, in order to escape the technical and practical limitations of cinema. In doing so, he best expresses the challenges of contemporary Algeria, which is permanently threatened by violence and Islamic fundamentalism.

Algeria, Film, Intertextuality, Merzak Allouache, Novelization, Rewriting, Novel

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*L’intertextualité géopolitique dans Le petit chat est mort* de Fejria Deliba

**Abstract:** In this article, Buchanan examines how Fejria Deliba’s short film, *Le petit chat est mort*, questions the ideas that conservative members of North African and French communities mobilize to separate themselves from each other. Using theories of intertextuality and geopolitical conscience, Buchanan illustrates how “imagined communities” are always influenced by other national narrations, and how “home” is never isolated, pure or preserved. On the contrary, Buchanan highlights how Deliba presents the French and North African cultures as spaces of intersection and interface, that is, of intertext.

Beur, Cinema, Feminism, Intertextuality, Nationalism, Xenophobia
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**Désir et impuissance dans *Halfaouine* et *Bye-Bye***  

**Abstract:** The experience of adolescence and the trials of Arab and Beur masculinity are explored in the films of Férid Boughédir and Karim Dridi in order to reveal the psychology and the politics of masculinity in evolution. Studying two films, *Halfaouine* and *Bye-Bye*, as well as the autobiography of Abdelkébir Khatibi entitled *La mémoire tatouée*, we see that they reflect a number of discursive stages of an emergent identity of protest that is based on flight and self-destruction.  

Masculinity, Sexuality, Maghreb, Film, Adolescence  

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**Problèmes et enjeux de l'adaptation en Algérie***  

**Abstract:** As in all postcolonial societies confronted with the question of illiteracy, in Algeria, film adaptations pose a political and cultural stake. Due to the phenomena of political and moral censure and self-censorship, only ten novels were carried over to the screen during one 36-year period. However, with the rebirth of Algerian cinema in the Nineties, screenwriters are once again interested in setting Algerian novels in images. These new adaptations, which are often done in co-production with France and Belgium, introduce the new problems of language. The audience for these films, which are expressed mainly in French, is thus likely limited to Algeria.  

Algeria, Censorship, Co-production, Film Adaptations, Literature, Self-censorship
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L’écriture de la femme musulmane dans *Loin de Médine* d’Assia Djebbar

**Abstract:** Assia Djebbar is one of the most important figures in contemporary African literature. Her views are structured around a critique of the misrepresentation of Muslim women. It is precisely this challenge that is undertaken in *Loin de Médine* (1991), in which Djebbar challenges various stereotypes in order to offer a new image of Asian women.

Djebbar, Muslim Women, Representation, Stereotypes, Textualizing Categories, Writing

Hassiba LASSOUED

Le Français d’origine maghrébine face au prisme médiatique

**Abstract:** Whether we admit it or not, the mass media manipulates the masses. This fact proves to be especially dangerous in the context of French people of Maghrebian origin. The media presents them as either incapable of being “assimilated” or as models of integration. At any rate, there seems to be no middle ground between these two extremes.

Beur, Alienation, Integration, Media
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Ahmadou Kourouma et la genèse tragique
L’événement postcolonial dans En attendant le vote des bêtes sauvages et Allah n’est pas obligé

Abstract: This article studies the birth and manifestations of the tragic in Ahmadou Kourouma’s fiction. It demonstrates how the tragic in Kourouma’s novels, far from being a metaphysical feeling, stems from social realities and is closely related to the postcolonial system. In these novels, tragedy goes beyond the realistic depiction of catastrophic events and is further articulated in the characters’ political attitudes, their social life and cultural behaviour.

Absolute Rule, Dionysus, Heresy, Kourouma, Postcolonial Orthodoxy, Repression, Symbolic Domination, Tragic

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Quelques remarques sur les belgicismes métalinguistiques

Abstract: Of all Belgicisms, only a few have metalinguistic connotation and they have to be considered of special interest in this respect, even if the literature on French in Belgium has not addressed this issue specifically. This essay proposes some observations on these few important words, supported by recent lexicographical descriptions and data obtained through research undertaken in collaboration with Michel Francard of the Université catholique de Louvain (Belgium).

Francophonie, Belgium History, French Language in Belgium, Lexicography, Socio-linguistics, Metalinguistic Theory
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Discours de la sexualité et postmodernisme littéraire africain

Abstract: Representations of sex in the black Africa postcolonial novel often strike us because of their centrality and coarseness. Using examples from three texts (Cannibale; L’État honteux; Les naufragés de l’intelligence), this article examines the manifestation and mainly the motivation of what seems like inappropriate outbursts. In this transcultural approach (beyond the intertextual), the aggressiveness of the sexuality discourse allows the novel to be linked to the large movement of postmodernism. This strategy of “textual extravagance” represents a society that “lacks substance”, a society of pretence, in the Baudrillardian perspective.

Aesthetics, Literary Carnavalization, Literary Postmodernism, Postcolonial African Novel, Sex, Simulacrum, Transculturality