

People's Democratic Republic of Algeria  
Ministry of Higher Education and Scientific Research  
August 20th, 1955 University of Skikda  
Faculty of Letters and Foreign Languages  
Department of Foreign Languages

RFU Project: Arabism and its Dis-Contents in  
Anglophone Women's Diasporic Fiction: Neo-Orientalist Reading

ORGANIZE AN INTERNATIONAL CONFERENCE ON

**ARAB ANGLOPHONE  
LITERATURES IN  
DIASPORA :  
PAST, PRESENT and  
FUTURE PROSPECTS  
December 19<sup>th</sup> & 20<sup>th</sup>  
2023**



**Keynote Speaker: Prof. Yousef Abu Amrieh  
(The University of Jordan): The author of The  
Arab Atlantic: Resistance, Diaspora, and  
Transcultural Dialogue in the Works of Arab  
British and Arab American Women Writers  
(2012).**

*International Conference on Arab Anglophone Writings in Diaspora: Past, Present and Future Prospects*

*The Abstract Booklet*

*These are the original abstracts submitted to the conference email*  
[conferenceondiaspora@gmail.com](mailto:conferenceondiaspora@gmail.com)

## ***CONTENTS***

- I. Welcome***
- II. Information***
- III. Committees***
- IV. Conference Schedule***
- V. Conference Abstracts***

## **WELCOME**

*Dear Esteemed Participants, Dear Colleagues, Dear Attendees,*

*It is with immense pleasure that we welcome you to our beautiful city of Skikda for the Hybrid International Conference on Arab Anglophone Writings in Diaspora: Past, Present and Future Prospects, hosted by the Department of English, Faculty of Letters and Languages, at 20 August 1955 University of Skikda, on 19th & 20th December, 2023.*

*The organization of this academic event would not have been possible without the unwavering commitment and help of many people. To the members of the Scientific and Organizing Committees, to the conference participants, to the audience, to the people who worked behind the scenes, we would like to express our sincere gratitude.*

*We do hope that you enjoy your attendance at the international Conference.*

**Dr Hana BOUGHERIRA**  
**Conference Chair**

**Dr Meriem BOUGHERIRA**  
**Co-Chair**

## **INFORMATION**

***International Conference on Arab Anglophone Writings in Diaspora:  
Past, Present and Future Prospects, Algeria***

***Venue:***

***In-person: Grand Conferences Hall at 20 August 1955 University of  
Skikda***

***Link to the Conference Site:***

***<http://www.univ-skikda.dz/index.php/fr/relex02/manifestations-scientifiques>***

***19<sup>th</sup>, 20<sup>th</sup> December, 2023***

## **COMMITTEES**

### ***Honorary Chairs***

**Prof. Toufik BOUFENDI, Rector of the University of Skikda**  
**Dr. Othman ROUAG, Dean of the Faculty of Letters**  
**Dr. Said CHERIDI, Head of the Department of Foreign Languages**

### ***Organizing Committee***

***Hana Bougherira***

***Conference Chair***

***Bougherira Meriem***

***Conference Co-chair and President of the Organizing Committee***

1. Mr. Rahmani Sebti (Skikda University)
2. Mr. Mechtouf Sofiane (Skikda University)
3. Dr. Tayeb Taberkan (Skikda University)
4. Mrs. Larkam Asma (Skikda University)
5. Dr. Boutine Mouna (Skikda University)
6. Dr. Bouteraa Bouchra (Skikda University)
7. Mr. Lachouri Toufik (Skikda University)
8. Ms. Halem Asma (Oum El-Bouaghi University)
9. Mrs. Bouznad Hadjer (Skikda University)
10. Ms. Boulhout Asma (Skikda University)
11. Ms. Zbaghdi Ines (Skikda University)
12. Ms. Boudrouma Nour El Houda (Skikda University)
13. Ms. Nouar Hanane (Skikda University)
14. Ms. Litim Hiba (Skikda University)
15. Dr. Bouaita Hiba (Skikda University)
16. Mrs. Souad Maatar (Skikda University)
17. Ms. Laidi Fatma Zohra (Skikda University)

**President of the Scientific Committee:** Dr. Hana Bougherira

1. Prof. Abu Amrieh Yousef (The University of Jordan, Jordan)
2. Prof. Wail Hassan (Illinois Urbana Champaign, USA)
3. Prof. Madjid AlAdayla (Mutah University, Jordan)
4. Prof. Hania Nashef (The American University- Sharjah, UAE)
5. Prof. Farah Aridi (Doha Institute, Qatar)
6. Prof. Ahmed Qabaha (Al Najah University, Palestine)
7. Prof. Bellour Leila (Abedlhamid Boussof University Center of Mila)
8. Dr. Meriem Bougherira (Skikda University)
9. Dr. Boutine Mouna (Skikda University)
10. Ms. Fouzia Krim (Skikda University)
11. Dr. Abbes Badi (Skikda University)
12. Dr. Tayeb Tabarkane (Skikda University)
13. Dr. Laboudi Hesna (Mentouri University- Constantine 1)
14. Dr. Faiza Mahfouf (Boumerdes University)
15. Dr. Adi Faten (Mentouri University)
16. Dr. Ben Achour Yamina (Skikda University)
17. Dr. Bechiri Camilia (Skikda University)
18. Dr. Bouchra Bouteraa (Skikda University)
19. Mr. Lachouri Toufik (Skikda University)
20. Dr. Bouchama Fethy (Skikda University)
21. Dr. Hameras Aymen (Skikda University)
22. Dr. Bouabdellah Mohamed Saleh (Skikda University)
23. Dr. Karek Mounir (Skikda University)
24. Dr. Sista Salim (Skikda University)
25. Dr. Ilyes Lekhal (Skikda University)
26. Dr. Boukhelifa Imane (Mentouri University- Constantine 1)
27. Dr. Mouissa Fattoum (Mentouri University- Constantine 1)
28. Dr. Mohamed Ben Ali Samira (Skikda University)
29. Dr. Cheridi Said (Skikda University)
30. Dr. Harbi Naima (University of Skikda)
31. Dr. Harbi Hayet (University of Skikda)
32. Dr. Rachida Kelaa ((Mentouri University- Constantine 1)

**PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA  
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC  
RESEARCH  
THE UNIVERSITY OF 20 August 1955, SKIKDA**



**FACULTY OF LETTERS AND FOREIGN LANGUAGES  
DEPARTMENT ORGANIZES THE INTERNATIONAL  
CONFERENCE ON**

**ARAB ANGLOPHONE  
WRITINGS IN DIASPORA:  
PAST, PRESENT AND FUTURE  
PROSPECTS**

**DECEMBER 19<sup>th</sup>, 20<sup>th</sup> 2023**

**(HYBRID MODE)**

**PRFU: ARABISM AND ITS DISCONTENTS IN ANGLOPHONE  
WOMEN'S DIASPORIC FICTION: NEO-ORIENTALIST READING**

**The Schedule of the Conference Panels**

**Opening Session: 9:00 – 10:00**

**Conference Day One: Tuesday, December 19<sup>th</sup>, 2023**

<b>WELCOMING AND OPENING STATEMENTS</b>
<b>Prof. Toufik BOUFENDI, Rector of the University of Skikda</b>
<b>Dr. Othman ROUAG, Dean of the Faculty of Letters</b>
<b>Dr. Said CHERIDI, Head of the Department of Foreign Languages</b>
<b>Mr. Smail Lakhchine, President of the SAGE'S Organization</b>
<b>Dr. Hana BOUGHERIRA, President of the Conference</b>



<b>SESSION 1: CHAIRWOMAN: DR. MOUNA BOUTINE</b>	
10:00- 10:45	<b>Keynote Speaker: Yousef ABU AMERIAH</b> <i>The Poetics of Arab Anglophone Writings in Diaspora</i> . Professor, Department of English, The University of Jordan.
10:45-10:50	<i>Writing G-Local: The Ultra-minor: in Amara Lakhous' Divorce Islamic Style</i> . Dr. Hana BOUGHERIRA, The University of Skikda, Algeria.
10:50-11:00	<i>"Baba said every map was really a story": Counter-mapping as a Site of Writing/Righting the Diasporic Imagi/nation in Jennifer Zeynab Joukhadar's The Map of Salt and Stars</i> ,. Dr. Meriem BOUGHERIRA, The University of Skikda, Algeria.
<b>Questions and Answers Session (11:00-11:20)</b>	
<b>SESSION 2 CHAIRWOMAN: Asma LARKAM (11:20 -12:30)</b>	
11:20- 11:30	<i>Beyond the Hyphen: A Call for Multiculturalism in Naomi Shihab Nye's Poetry</i> Dr. Bochra BOUTERAA, Mr. Toufik LACHOURI, The University of Skikda, Foreign Languages Department.
11:30-11:40	<i>The Music tells Stories: Defying the Uncanny in Nada Jarrar's Somewhere, Home</i> , Dr. Mouna BOUTINE, University of Skikda, Algeria.
11:40-11:50	<i>Storytelling as a Healing Technique from Trauma in Susan Abulhawa's Mornings in Jenin</i> , Mrs. Asma LARKAM, University of Skikda, Algeria.
11:50-12:00	التخييل التاريخي وصياغة الماضي سردياً في رواية بلد الرجال " لهشام مطر فاطمة نصير، جامعة سكيكدة، الجزائر.
12:00-12:10	<i>An Arab Postcolonial Imagined Community: Nationalism vs. Cosmopolitanism in Beer in the Snooker Club by Waguih Ghali</i> , Ms. Asma BOULHOUT, University of Algiers 2, Algeria.
12:10-12:20	<i>The Implementation of Critical Discourse Analysis Techniques in Teaching Arabic Anglophone Literature in Diaspora for Literature Students</i> , Ms. Hanane Nouar, University of Brothers Mentouri Constantine 1, Algeria.
<b>Questions and Answers Session (12:20-12:30)</b>	

<b>ONLINE SESSION 1 CHAIR: DR. BOUKARMA SARA</b>	
11:00-11:10	<i>Transformation and Self-Discovery: Journeying through Identity in Ahdaf Soueif's The Map of Love and Beyond</i> , Dr. Mohamed NAOUMI, Amar Telidji University of Laghouat, Algeria. Email: <a href="mailto:m.naoumi@lagh-univ.dz">m.naoumi@lagh-univ.dz</a>
11:10-11:20	<i>A Third Space or a "Thirdspace"? Diaspora Identities and the Rhizome Explored in Diana Abu-Jaber's Life Without A Recipe</i> , Dr. Faiza MAHFOUF, M'hamed Bougara University- Boumerdes, Algeria. Email: <a href="mailto:f.mahfouf@univ-boumerdes.dz">f.mahfouf@univ-boumerdes.dz</a>
11:20-11:30	<i>Possible Becomings in Against the Loveless World (2020) by Susan Abulhawa</i> , Mrs. Asma HALEM, University of Larbi Ben M'hidi, Oum El Bouaghi, Algeria. Email: <a href="mailto:halemasma94@gmail.com">halemasma94@gmail.com</a>
11:30-11:40	<i>Algerian Literature Written in English: A Comparative Analysis of Four Novels and Their Historical, Cultural, and Identity Themes</i> , Dr. Wafa NOUARI, Batna 2 University, Algeria. Email: <a href="mailto:w.nouari@univ-batna2.dz">w.nouari@univ-batna2.dz</a>

11:40-11:50	<b>Towards Reconstructing Lost Identities in Arab Anglophone Literature in Diaspora: Mohja Kahf's The Girl in the Tangerine Scarf</b> , Dr. Rawiya KOUACHI, Mohamed Lamine DEBAGHINE Setif 2 University, Algeria. <a href="mailto:kouachirawiya@hotmail.com">Email: kouachirawiya@hotmail.com</a>
11:50-12:00	<b>Itinerant Cultures and Twisted Homes in Arab Anglophone Narratives: An Appraisal of Jasmine Warga's Other Words for Home</b> , Dr. MOUISSA Fattoum, University of Amar Telidji-Laghouat, Algeria. <a href="mailto:mouissa.fa@hotmail.fr">Email: mouissa.fa@hotmail.fr</a>
12:00-12:10	<b>Hasbara Propaganda through an Orientalist Lens</b> , Dr. Meriem BOUGHERIRA and Mohamed GUEDDAH, University of Skikda, Algeria.
12:10-12:20	<i>Questions/Answers Session</i>
<b>Lunch</b>	

<b>GERMAN WORKSHOP1 CHAIR: ABBES BADI</b>	
11:00-11:10	<b>Zum Stellenwert der Verfremdung als Übersetzungstechnik von und ins Deutsche</b> , Dr. Dalle BOUCHIKHI, Oran 2 Universität, Algerien, <a href="mailto:bouchikhi.dalle@gmail.com">Email: bouchikhi.dalle@gmail.com</a>
11:10-11:20	<b>Verfremdeter Sprachgebrauch: Auswirkungen und Techniken</b> , Dr. Nabila BENZARARI, Oran 2 Universität, Algerien, <a href="mailto:benzerari_nabila@yahoo.fr">Email: benzerari_nabila@yahoo.fr</a>
11:20-11:30	<b>Der arabische Feminismus und Nawal. Eine literaturwissenschaftliche Untersuchung</b> , Dr. Anes ISMA, Oran 2 Universität, Algerien. <a href="mailto:anes_isma@yahoo.fr">Email: anes_isma@yahoo.fr</a>
11:30-11:40	<b>Zur Stellung der englischen Literatur im Fremdsprachenunterricht</b> , Dr. Tayeb TABARKANE, Skikda Universität, Algerien. <a href="mailto:t.tabarkane@univ-skikda.dz">Email: t.tabarkane@univ-skikda.dz</a>
11:40-11:50	<b>Reiseliteratur als Brücke zwischen Iberischer und Nordafrikanische Region und nordafrikanischen Region</b> , Dr. Malika MEDDOUR, Oran 2 Universität, Algerien. <a href="mailto:meddourmalika5@gmail.com">Email: meddourmalika5@gmail.com</a>
<b>GERMAN WORKSHOP1 CHAIR: TAYEB TABARKANE</b>	
11:50-12:00	<b>Die englische Literatur im deutschsprachigen Raum</b> , Dr. Badi ABBES, Skikda Universität, Algerien. <a href="mailto:badiabbes@gmail.com">Email: badiabbes@gmail.com</a>
12:00-12:10	<b>Die Auswirkung der psychologische Lage auf die Bildung der Lehren und lernenden im DaF Unterricht</b> , Dr. Sara MAHMOUDI, Oran 2 Universität, Algerien. <a href="mailto:mahmoudisarah73@yahoo.fr">Email: mahmoudisarah73@yahoo.fr</a>
12:10-12:20	<b>Die kulturelle Widerstand und die Erinnerungskultur und ihre Rolle bei der Versicherung der Identität am Beispiel von der palästinischen Dichtung</b> , Dr. Nacira BOUREGAA, Oran 2 Universität, Algerien. <a href="mailto:bouregaa-nacira@outlook.fr">Email bouregaa-nacira@outlook.fr</a>
12:20-12:30	<b>Die Entfremdung in der englischen und deutschen Literatur</b> , Dr. Adnane SIMOUD, Skikda Universität, Algerien. <a href="mailto:bouregaa-nacira@outlook.fr">Email: bouregaa-nacira@outlook.fr</a>

12:30-12:40	<b>Die Förderung von Hörverstehen im Deutsch als Fremdsprache- Unterricht: Methoden und Aufsätze für das Lehren und Lernen</b> , Dr. Ahlem AMICHE, Oran 2 Universität, Algerien. Email: <a href="mailto:ahlam-rabiaa@hotmail.fr">ahlam-rabiaa@hotmail.fr</a>
-------------	--

**Questions and Answers Session (12:40-12:50)**

**Conference Day Two: Wednesday, December 20<sup>th</sup>, 2023**

**ONLINE SESSION 1 CHAIRWOMAN: DRAOUI DJIHED**

8:30-8:40	<i>Exile Subversive Resistance and Script therapeutic Agency in Susan Abulhawa's Against the Loveless World</i> , Dr. Benkhelifa Imane, University of Brothers Mentouri Constantine 1, Algeria. Email: <a href="mailto:imane.benkhelifa@umc.edu.dz">imane.benkhelifa@umc.edu.dz</a>
8:40-8:50	<i>Negotiating Identity and Belonging in Anglophone Arab Diasporic Fiction: Leila Aboulela's The Kindness of Enemy</i> . Dr. Khawla BENDJEMIL, the University of 08 May 1945, Guelma, Algeria. Email: <a href="mailto:beautyofrose88@hotmail.com">beautyofrose88@hotmail.com</a>
8:50-9:00	<i>Arab Youth in Diaspora: Exploring Identity Crisis in Randa Abdel-Fattah's Ten Things I Hate About Me (2006)</i> " Dr. Amel RAHMOUNI, Abu-Bekr Belkaid University-Tlemcen, Algeria. Email: <a href="mailto:amelrahmouni89@gmail.com">amelrahmouni89@gmail.com</a>
9:00-9:10	<i>Rescinding the Idyll Home and Metropolitan in Abdurazak Gurnah's By the Sea: A Chronotopic Reading</i> , Dr. Hesna LABOUDI, University of Constantine 1, Algeria. Email: <a href="mailto:hesna.laboudi@umc.edu.dz">hesna.laboudi@umc.edu.dz</a>

9:10-9:20	<i>Reappropriating Muslim Identity in the post-9/11 Era: Becoming in Leila Abulela's The Kindness of Enemies (2015)</i> , Dr. Mallek BENLAHCENE, Mostepha Benboulaïd Batna 2 University, Algeria. Email: <a href="mailto:m.benlahcene@univ-batna2.dz">m.benlahcene@univ-batna2.dz</a>
9:20-9:30	<i>Representations of Females' Subjectivity, Anxieties, and Generational Conflicts in I Rum's A Woman is No Man (2019)</i> , Dr. Faten ADI, Frères Mentouri University - Constantine 1, Algeria. Email: <a href="mailto:faten.adi@gmail.com">faten.adi@gmail.com</a>
9:30-9:40	<i>Contemporary Anglophone Arab Diasporic Literature: A Male Perspective</i> . Dr Amel KHIREDDINE, M'hamed Bougara- Bumerdes, Algeria. Email: <a href="mailto:a.khireddine@univ-boumerdes.dz">a.khireddine@univ-boumerdes.dz</a>
9:40-9:50	<i>Hybrid Identity in Khaled Mattawa's "History of my Face" and "Tocqueville"</i> , Prof. Leila Bellour, Abdelhafid Boussouf University Center of Mila, Algeria. Email: <a href="mailto:l.bellour@centre-univ-mila.dz">l.bellour@centre-univ-mila.dz</a>

**Questions/Answers Session (9:50-10:00)**

<b>ONLINE SESSION 2 CHAIRWOMAN Mr. TOUFIK LACHOURI</b>	
<b>10:00-10:10</b>	<i>Identity Reconstruction in Arab Female Anglophone Literature in Diaspora: The Case of Leila Aboulela's Minaret</i> , Dr. Nadia Ghounane and Dr. Hanane RABAHI, Maghnia University Center, Algeria. Email: <a href="mailto:nadoushben@ymail.com">nadoushben@ymail.com</a>
<b>10:10-10:20</b>	<i>Reversing The Gaze in Aboulela's The Translator</i> , Inas LAHEG, Azerbaijan University of Languages. Email: <a href="mailto:inas.laheg@adu.edu.az">inas.laheg@adu.edu.az</a>
<b>10:20-10:30</b>	<i>Color Symbolism and Its Implications on The Palestinian Identity Reconstruction in Suzan Abulhawa's The Blue Between Sky and Water (2015)</i> . Dr. Hanane BESSAMI, M'Hamed Bougara University of Boumerdes, Algeria. Email: <a href="mailto:Rou-kaya@hotmail.com">Rou-kaya@hotmail.com</a>
<b>10:30-10:40</b>	<i>Trauma and collective memory in Sinan Antoon's The Baghdad Eucharist</i> , Dr. Ahmed NEFNOUF, Kasdi Merbah University- Ouargla, Dr. Boubaker MOHREM, Mohamed Khider University- Biskra, Algeria. Email: <a href="mailto:ahmednefnouf@gmail.com">ahmednefnouf@gmail.com</a>
<b>10:40-10:50</b>	<i>L'écriture Féminine : An Arab Diasporic Perspective</i> , Dr. Selma BENA ZIZA, Blida 2 University, Algeria. Email: <a href="mailto:benaziza1994selma@gmail.com">benaziza1994selma@gmail.com</a>
<b>10 :50-11 :00</b>	<i>Into the Terra Incognita: Ontological (In) Security in Mohja Kahf The Girl in the Tangerine Scarf</i> , Dr. Amaria MEHDAOUI, Moulay Tahar University of Saida, Algeria. Email: <a href="mailto:amaria.mehdaoui@univ-saida.dz">amaria.mehdaoui@univ-saida.dz</a>
<b>11:00-11:10</b>	<i>Cultural Hybridity and Language Adaptation in Randa Jarrar's A Map of Home</i> , Abla Ahmed KADI & Asma DJAIDJA, University of M'sila, & University Center of Barika, Algeria. Email: <a href="mailto:asma.djaidja@hotmail.com">asma.djaidja@hotmail.com</a>
<b>Questions/Answers Session (11:10-11:20)</b>	

<b>ONLINE SESSION 3 CHAIRWOMAN: DR. MERIEM BOUGHERIRA</b>	
<b>11:20-11:30</b>	<i>Liminal Identity and the quest for Authenticity in "Trees for the Absentees." by Ahlam Bsharat</i> , Dr. Shahnez Soumaya BENELMOUFFOK, Dr Moulay Tahar Saida University, Algeria. Email: <a href="mailto:shahnazmouffok@gmail.com">shahnazmouffok@gmail.com</a>
<b>11:30-11:40</b>	<i>Exploring the Carnavalesque in Leila Aboulela's Minaret</i> , Dr. Walid MESSAOUDI, Kasdi Merbah University, Ouargla, Algeria. Email: <a href="mailto:waidmessaoudi@gmail.com">waidmessaoudi@gmail.com</a>
<b>11:40-11:50</b>	<i>Negotiating Identities: The Process of Identity Formation in Fadia Faqir's Willow Trees Don't Weep</i> , Dr. Nadia AISSOU, Mostepha Benboulaid Batna 2 University, Algeria. Email: <a href="mailto:nadiaaissou09@gmail.com">nadiaaissou09@gmail.com</a>

11:50-12:00	<i>First-Generation Arab Muslim Immigrants' Crisis of Identity in Soueif's Aisha and Aboulela's The Ostrich</i> , Dr. Souad Sara HEDROUG, Mostepha Benboulaid Batna 2 University, Algeria. Email: <a href="mailto:s.hedroug@univ-batna2.dz">s.hedroug@univ-batna2.dz</a>
12:00-12:10	<i>The Portrayal of Political Unrest by Diasporic Writers In the Country of Men by Hisham Matar</i> , Dr. Fethia BRAIK and Radhia MEDDAHI, University of Chlef, Algeria. Email: <a href="mailto:r.meddahi@univ-chlef.dz">r.meddahi@univ-chlef.dz</a>
12:10-12:20	<i>Nostalgia and the Quest for Identity and Belonging in Hicham Matar's The Return: Fathers, Sons, and the Land in Between. (2016)</i> , Dr. Kouider MERBAH, Mustapha Stambouli - University of Mascara, Algeria. Email: <a href="mailto:mer_riadh@yahoo.com">mer_riadh@yahoo.com</a>
12:20-12:30	<i>Where is Home? The Feeling of Estrangement, Alienation and Nostalgia in Leila Aboulela's Colored Lights (2001)</i> . Wedjedane BERREDAI, Algiers 2 University. Email: <a href="mailto:wedjedane.berredai@live.fr">wedjedane.berredai@live.fr</a>
<b>Questions and Answers Session (12:40-12:50)</b>	

<b>THE FRENCH WORKSHOP</b> <b>CHAIR: DR. LYES LEKHAL</b>	
9:00-9:10	<i>La construction de l'identité Musulmane dans l'œuvre Littéraire de Leila Aboulela</i> , Dr. Yamina BENACHOUR et Dr. Camélia BECHIRI, L'université de Skikda, Algérie.
9:10-9:20	<i>Le faux idéal de l'au-delà comme espace de formulation du devenir identitaire hybride dans l'œuvre diasporique d'Anouar Benmalek</i> , Fatma Zohra LAIDI, L'université de Skikda, Algérie.
9:20-9:30	<i>Exil et Littérature : Voyage à travers les Mots et les Frontières</i> , Dr. Yamouna Salma BELDJOUDI, L'université de Skikda, Algérie.
9:30-9:40	<i>Entre la guerre et l'exil; des identités brisées par les soubresauts de l'histoire</i> , Dr.Lyes LEKHAL, L'université de Skikda, Algérie.
9:40-9:50	<i>Analyse Praxématique via la Dialectique du « même » et de « l'autre » en Discours Politique</i> , Dr Ali SASSANE, L'université de Skikda, Algérie.
9:50-10:00	<i>La Palestine entre exils et légendes</i> , Jamel HAMZAOUi et Fatima GUESSABI, L'université de Skikda, Algérie.
10:00-10:10	<i>La double appartenance culturelle des immigrés algériens en France: an enrichissement ou un déchirement</i> , Dr. Amina Amel AZIL, Université de frères Mentouri Constantine 1, Algérie. Email <a href="mailto:minazil@yahoo.fr">minazil@yahoo.fr</a>

10 :10	<i>Cultural Identity Transformation in Diaspora Literature: Becoming Rather Than Being</i> , Nesrine ELKATEB, Chlef University, Algeria. <b>Email:</b> <a href="mailto:n.elkateb96@univ-chlef.dz">n.elkateb96@univ-chlef.dz</a>
10 :20	

***Questions and Answers Session***

# ***THE POETICS OF ARAB ANGLOPHONE WRITINGS IN DIASPORA***

PROF. YOUSEF ABU AMRIEH

THE CONFERENCE' KEYNOTE SPEAKER

THE UNIVERSITY OF JORDAN

Email: [y.awad@ju.edu.jo](mailto:y.awad@ju.edu.jo)

## **THE POETICS OF ARAB ANGLOPHONE WRITINGS IN DIASPORA**

- The word poetics refers to a systematic theory that attempts to define the nature of Arab diasporic literary texts, the principles that govern them, the themes that distinguish them, and the conditions that have contributed to their production.
- Arab immigration and settlement patterns in Britain and the US have 'entailed highly localised patterns of interaction with prevailing social, political and economic conditions'. Hence, the themes these writers explore are divergent.
- While maintaining an interest in examining the details of the works produced by Arab writers in English, I believe a comparative study will draw attention to the thematic, ideological, historical, geopolitical, nationalist and contextual similarities and differences among these writers in ways that help us delineate a poetics of each group of writers mainly according to their politics of location.

It is my contention that the two different immigration and settlement experiences on the two sides of the Atlantic have differently influenced the literary productions of Arab writers in Britain and in the US.

## **HISTORY & CENSUS INFORMATION**

- In 1914, George Dow, a Syrian immigrant living in South Carolina, was denied American citizenship on the basis that he did not meet the racial requirement of the US law, which limited naturalization to 'aliens being free white persons'. The shocked Syrian community managed to resolve the problem by demonstrating that they were Arabs and therefore members of the Caucasian race. Dow was finally granted citizenship. The judge ruled that Syrians 'were to be classed as white persons', and were eligible for naturalization.
- While Arabs in the US are officially categorized as Caucasian/White, in Britain they are officially classified as an ethnic group.
- It is estimated that nearly 3.7 million Americans trace their roots to an Arab country.
- In 1991, Arabs were categorized as "Other-others". In the 2011 Census, Arabs were officially recognized as a separate ethnic group. It is estimated that 331,844 Arabs live in the UK according to the 2021 Census (%0.6) compared to 230,556 in 2011 (%0.4).

“I spent the entire summer and autumn of 2005 writing the manuscript that eventually was published as *Arab American Literary Fictions, Cultures, and Politics* in January 2007. It ended up being the first book-length study of Arab American literature. An absence in the marketplace had been amended. [...] This is where my bad luck comes into play. When *Arab American Literary Fictions, Cultures, and Politics* was in production, I started noticing an upsurge of Arab American novels. These books, of course, were not available as I was composing and editing my manuscript, and they were appearing faster than I could buy and read them. This upsurge was fantastic for the literary and intellectual marketplace in which my book participated, but it was something of an encumbrance for the book itself. I counted around seven or eight Arab American novels published between the time that I submitted my manuscript to the publisher and the moment that the book appeared in print. By the time my book was published, then, it was immediately outdated. That was the best piece of bad luck I have ever experienced. [...] But fiction, especially the novel, has emerged in the past decade as a formidable art form in the Arab American community. (Salaita, *Modern Arab American Fiction*, 2011, pp. 1-2.

**OVER THE PAST NINE YEARS ONLY, AT LEAST 36 NEW NOVELS BY ARAB DIASPORIC**

2015	2016	2017	2018	2019	2020	2021	2022	2023	Total
4	4	1	3	9	3	5	4	3	36

**WRITERS WERE PUBLISHED, INCLUDING 15 SINCE 2020.**

- Leila Aboulela’s *River Spirit* (March 7<sup>th</sup>, 2023).
- Isabella Hammad’s *Enter Ghost* (April 4<sup>th</sup>, 2023).
- Ghassan Zeineddine’s *Dearborn* (Sept. 5<sup>th</sup>, 2023).
- Susan Muaddi Darraj’s *Behind You Is the Sea: A Novel*  
  - Date of release in the USA: Jan. 16<sup>th</sup>, 2024
  - Date of release in the UK: June 6<sup>th</sup>, 2024



- ▶ Geoffrey P. Nash. 1998. *The Arab Writer in English: Arab Themes in a Metropolitan Language, 1908-1958*.
- ▶ Zahia Smail Salhi and Ian Richard Netton (eds.). 2006. *The Arab Diaspora: Voices of an anguished scream*.

Special issue of *MELUS: Multi-Ethnic Literature of the United States*, “Arab American Literature,” Vol. 31, No. 4, 2006.

Steven Salaita. 2007. *Arab American Literary Fiction, Cultures, and Politics*.

Geoffrey P. Nash. 2007. *The Anglo-Arab Encounter: Fiction and Autobiography by Arab Writers in English*.

Amal Talaat Abdelrazek. 2007. *Contemporary Arab American Women Writers: Hyphenated Identities and Border Crossing*.

Layla Al Maleh (ed.). *Arab Voices in Diaspora: Critical Perspectives on Anglophone Arab Literature*, 2009.

Steven Salaita. 2011. *Modern Arab American Fiction: A Reader’s Guide*.

Wail S. Hassan. 2011. *Immigrant Narratives: Orientalism and Cultural Translation in Arab American and Arab British Literature*.

Yousef Awad. 2012. *The Arab Atlantic: Resistance, Diaspora, and Trans-cultural Dialogue in the Works of Arab British and Arab American Women Writers*.

Nouri Gana (eds.). 2013. *The Edinburgh Companion to the Arab Novel in English: The politics of Anglo Arab and Arab American literature and Culture*.

Carol Fadda-Conrey. 2014. *Contemporary Arab-American Literature: Transnational Reconfigurations of Citizenship and Belonging*.

Marta Bosch-Vilarrubias. 2016. *Post-9/11 Representations of Arab Men by Arab American Women Writers: Affirmations and Resistance*.

Mazen Naous. 2020. *Poetics of Visibility in the Contemporary Arab American Novel*.

Markus Schmitz. 2020. *Transgressive Truths and Flattering Lies: The Poetics and Ethics of Anglophone Arab Representations*.

Qutait, Tasnim. 2021. *Nostalgia in Anglophone Arab Literature: Nationalism, Identity and Diaspora*.

### **WHAT IS IN A NAME?": ARABIC LITERATURE IN ENGLISH, ARAB DIASPORIC LITERATURE AND ARAB ANGLOPHONE LITERATURE**

“Not surprisingly, it has become quite common to approach Muslim and Arab American creative endeavors in a homogenous fashion, and hardly in terms of nuanced struggles to break out of the ethno-racial, identity/solidarity matrix, and confessional molds of production and reception. This identity-imposition-disposition is frustratingly symptomatic of the publically held image of diasporic Muslim and Arab American literatures since the pioneering work of Kahlil Gibran who played along with the orientalist horizon through which his work was shaped and perceived. What muddies the waters is that Arab American scholars have not yet resolved their differences on the issue of labeling and while several have called for lifting the siege on the identities of diasporic writers, others pointed toward the necessity of reinventing and expanding rather than refusing the ineluctability of labeling” (Nouri Gana, 2013, pp. 29-30).

## RECEPTION

“In the context of the contemporary “global,” it is perhaps not impertinent to ask what makes an “Arab novel in English” an “Arab” novel? What is its location or, more appropriately, locations - of production, of circulation, of reception and consumption? What are its contexts of meaning?” Mary N. Layoun, “Mobile Belonging?”, 2013, p. 128.

## DIGITAL DIASPORAS

“The ubiquity, speed and instantaneousness of connectivity allowed by new digital technologies have changed the way in which migration is experienced and distance is mediated. [...] The old notion of diaspora which accounts for the interruption of the unity between territory, nationhood and state is now remediated through new forms of ‘diasporic digitality’ that allow people to keep in touch with the homeland but also establish new connections across diasporas through multiple affiliations and intersections provided by crossmedia platforms” (Sandra Ponzanesi. “Digital Diasporas: Postcoloniality, Media and Affect,” *Interventions* 22:8 (2020), p. 990.

“Her [Moni’s] phone, dormant in the cottage because of the poor signal, suddenly came to life. Every day, from the grounds, she phoned Adam’s care home to check up on him, but she had not switched on her data. Now the wireless signal picked up messages from her mother and from Murtada. Missed calls too. [...] A direct command from her father demanding an immediate and urgent call. She called home without hesitation, alarmed because the message had been sent a day ago. Her parents’ faces glowed from the screen. Her mother in national dress, her father with a grizzly chin as if he had skipped shaving. The ceiling fan swirled above them and here she was, sitting in her coat.” (Leila Aboulela. *Bird Summons*, 2019, pp. 154-155).

## THE TRANSLATOR AS A FICTIONAL CHARACTER

- Jamal Mahjoub’s *The Carrier*.
- Ahdaf Soueif’s *The Map of Love*
- Leila Aboulela’s *The Translator*
- Nada Awar Jarrar’s *Dreams of Water*
- Amara Lakhous’s *Clash of Civilizations over an Elevator in Piazza Vittorio*

Sabiha Al Khemir’s *The Blue Manuscript*

In the works of Arab writers in diaspora, translation is depicted as remedial and therapeutic. Fictional translators cross barriers and connect discrepant worlds. At the same time, they come to terms with their past experiences and hyphenated identities thanks to the professions they have chosen. As these translators strive to render meaning clearly, they enter into dialogues with their selves, discover the fertility of the space they occupy as cultural mediators, and open the door for readers to consider the possibility of finding common grounds among different cultures. Whether their journeys are north-bound or south-bound, they trigger a process of self inquisition through which these fictional translators realize the significance of the key role they play as cultural translators.

## INTERTEXTUALITY, ADAPTATIONS AND APPROPRIATIONS

- Rabih Alameddine's *I, the Divine, An Unnecessary Woman, and The Angel of History*.
- Diana Abu-Jaber's *Crescent*.
- Jamal Mahjoub's *The Carrier*.
- Robin Yassin-Kassab's *The Road from Damascus*.
- Randa Jarrar's "The Story of My Building."
- Fadia Faqir's *Willow Trees Don't Weep*.
- Sulayman Al Bassam's *Al Hamlet Summit, Richard III: An Arab Tragedy, The Speaker's Progress and Petrol Station*.
- ***Arab writers in diaspora draw on both canonical Western texts and their Arab cultural heritage to depict the experiences of their characters, who usually live in the interstices of multiple cultures. With hyphenated identities and influences from numerous socio-political and cultural backgrounds, Arab writers in diaspora play a pivotal role in questioning and re-examining ideas and themes that have been depicted by canonical writers like Shakespeare. In particular, these writers employ intertextuality to resist stereotypical representations of Arabs in canonical texts and to present, simultaneously, more nuanced images of contemporary Arab people.***

### FROM "MY DOVECOTE" TO "MY BUILDING":

#### INTERTEXTUALITY IN JARRAR'S "THE STORY OF MY BUILDING"

Jarrar's story depicts, through the eyes of a 10-year-old child, the repercussions of an Israeli military incursion in the Gaza Strip that took place in 2006. [...] This paper has discussed how Jarrar's "The Story of My Building" draws on Babel's story "The Story of My Dovecote" to represent the appalling conditions of Palestinians in the Gaza Strip live under as their houses are destroyed by the Israeli army, and hence, their hopes of a decent life remain an elusive and unattainable dream. [...] [A]lthough a century separates the events of the two stories, the narratives depict violent events and assaults that claim the lives of innocent people. [...] Jarrar, whose short story is pointedly written in English, reaches an international readership and audience. [...] The story highlights the need to pay particular attention to the mental and psychological health of these children who have been exposed to war-related trauma [...]. Muhannad's family, like many families who live in the overcrowded residential compound, become homeless and displaced. [...] In addition, by demolishing the house, Muhannad's intimate memories of his small bedroom and his little adventures with his cousins in the house are completely shattered and replaced with traumatizing memories of loss, separation, and death. (Abu Amrieh 2022, pp. 205-207)

## CONCLUSION

The differences between Arab diasporic writers need to be further examined in order to delineate a poetics of Arab diasporic literature. I propose that an investigation of the themes expressed by Arab British and Arab American writers be further examined to enrich our understanding of the cultural commonalities and differences between the two sets of writers and to expand our understanding of Arab diasporic identities. In addition, an examination of specific themes in the works of Arab Australian writers like Nada Awar Jarrar and Randa Abdel-Fattah and Arab

Canadian writers like Rawi Hage in conjunction with those of Arab British and Arab American writers would enhance our understanding of the concept of Arab diasporic literature in the twenty first century. Specifically, studying how Arab characters interact with white/non-white characters in Arab diasporic literary productions can be illuminating. In addition, we should pay more attention to the concept of “digital diasporas” as we investigate how refugees, immigrants and exiles are represented in post Arab Spring literary texts by Arab writers in diaspora. While this project may require a large corpus of literary and cultural productions, I believe it will reveal significant aesthetic and cultural aspects of the role Arab writers in diaspora play in reflecting and shaping contemporary Arab cultural identity.

## *Writing G-Local: The Ultra-minor: in Amara Lakhous' Divorce Islamic Style*

Dr. Hana BOUGHERIRA,

The University of Skikda, Algeria

**Email:** [h.bougherira@univ-skikda.dz](mailto:h.bougherira@univ-skikda.dz)

### **ABSTRACT**

Against the widespread image of Italy as a melting pot that celebrates the plurality of the distinct nationalities on its territory, Amara Lakhous' *Divorce Islamic Style*, catalogues images of Muslims and/or Arabs minorities and their struggle with the western perceptions and mindsets. The novel is replete with instances of discrimination, reflecting current patterns of categorization and generalization associated with immigrants, in general, and the Arab Muslim community living in Italy, in particular. The overriding aim of this paper is to shed light on the struggle of an Arab-Egyptian community to survive 'culturally' and to explore the elements of survival, structure and language in the novel in the prism of Ultraminor literature as a conceptual framework. The findings demonstrate how structural handicaps have been managed and minorities grow to develop all kinds of survival strategies to mitigate these inherent shortcomings. Moreover, unlike the Minor literature's linguistic deterritorialization, the Ultraminor is generally produced in a distinct, small language community, very much based in a specific territory. The Ultraminor use of language is far from challenging any cultural hegemony; it creates and bolsters instead. What is worth noting is when the original language of the text is translated, the classification of the text itself might change because the Ultraminor enjoys the quality of fluidity. All in all, *Divorce Islamic Style* is a text that best illustrates the concept of the ultraminor shedding light on the fact that the minorities' struggle is oftentimes within the world of minorities itself and not with the normative culture. It voices the minorities' constant struggles with coping mechanisms and strategies and preserves the Arab Muslim identity in a world of plurality and it is a sort of writing G-local that speaks to other experiences of marginalization of the same sort.

***“Baba said every map was really a story”: Counter-mapping as a Site of Writing/Righting the Diasporic Imagi/nation in Jennifer Zeynab Joukhadar’s The Map of Salt and Stars.***

Dr. Meriem BOUGHERIRA

**Email:** [m.bougherira@univ-skikda.dz](mailto:m.bougherira@univ-skikda.dz)

The University of Skikda, Algeria.

**ABSTRACT**

This paper examines the novel *The Map of Salt and Stars* by Jennifer Zeynab Joukhadar, focusing on its use of the map as a metaphor for identity and belonging in the context of migration. The paper argues that the novel challenges traditional notions of cartography by privileging the lived experiences of migrants over fixed, static maps. Through its use of a dual-narrative structure and the motif of the rhizome, the novel creates a "counter-map" that is fluid, dynamic, and ever-changing. This counter-map reflects the complexity and interconnectedness of the migrant experience, and it offers a powerful critique of the ways in which nation-states and other systems of power attempt to control and define identity. In doing so, the paper argues that *The Map of Salt and Stars* offers a powerful critique of the ways in which the novel's counter-map offers a more inclusive and nuanced understanding of identity, one that is based on the lived experiences of those who have been forced to move across borders.

**Keywords:** Belonging, Cartography, Identity, Migration, Rhizome, *The Map of Salt and Stars*.

*Beyond the Hyphen: A Call for Multiculturalism in Naomi Shihab Nye's Poetry*

Dr. Bochra BOUTERAA

**Email :** [b.bouterra@univ-skikda.dz](mailto:b.bouterra@univ-skikda.dz)

Mr. Toufik LACHOURI

**Email:** [t.lachouri@univ-skikda.dz](mailto:t.lachouri@univ-skikda.dz)

The University of Skikda

**ABSTRACT**

The presence of different ethnic groups has made America a very diverse place. It is the only country where you can find Italians, Russians, Japanese, French, and Arabs all eating at the same restaurant. This multiculturalism can strengthen America, but only if the members of different cultures are fully aware of who they are and how important they can be. When caught between the boundaries of a new society and old traditions, Arab-Americans faced the dilemma of "doubleness." The success of various multicultural stories, led by African Americans, helped these new, culturally diverse individuals start identifying as "Arab-Americans." This group faced similar challenges to the Puritans when they first arrived in their promised land. Naomi Shihab Nye used her poetry to merge diverse voices and prove that she is multicultural. She succeeds in not only combining the Arab and American cultures but also connecting all of humanity. Her holistic attitude provided her with clear boundaries for her identity. Even though her work is rooted in the Arab tradition, her poetry celebrates the American tradition of storytelling. Identifying with both cultures gives Naomi strength, and her clear identification helped her avoid any sense of doubleness or identity crisis, especially in the post-9/11 period.

**Key words:** Arab-Americans, Identity, Multiculturalism, Naomi Shihab Nye.

*The Music tells Stories: Defying the Uncanny in Nada Jarrar's Somewhere, Home,*

Dr. Mouna BOUTINE

**Email:** [m.boutine@univ-skikda.dz](mailto:m.boutine@univ-skikda.dz)

University of Skikda, Algeria.

**ABSTRACT**

Arab diasporic novel celebrates a plethora of subjects such as displacement, and exile. It suggests that Arab diasporic subjects retreat to storytelling in order to recreate their unrecovered places and homes. In this sense, this study investigates the role of music in the process of places 'reproduction through storytelling and narrative. It reads Nada Jarra's *Somewhere, Home* and argues that Arab diasporic subjects, mainly senior subjects, tend to defy the unfamiliarity of their bodies and places through the acts of narration.

**Keywords:** Bodies, Music, Storytelling, Unfamiliarity, Places, *Somewhere, Home*.



*Storytelling as a Healing Technique from Trauma in Susan Abulhawa's  
Mornings in Jenin,*

Mrs. Asma LARKAM

University of Skikda, Algeria.

**ABSTRACT**

The process of exposing a person or a group of people to horrific events entails harmful consequences on the psychology of individuals. So as to release their painful memories, traumatized people often strive to find the appropriate words to narrate their tragic stories. In the light of literary trauma theory, this research explores the relationship between storytelling and healing trauma in Susan Abulhawa's *Mornings in Jenin* (2010). Being exposed to the horrific experiences of the Palestinian-Israeli war, the protagonist Amal and her family lived under the shadow of their pains and wounds. By tracing back the tragic life of this multigenerational Palestinian family, the research highlights the enduring effect of distressing memories on the characters' personal and collective psyche. The dissertation also examines how the process of recollecting horrifying moments leads to trauma transmission across generations and explores how the characters acquire a kind of comfort and new sense of self after telling their trauma stories. Finally, the dissertation argues that *Mornings in Jenin* is a trauma narrative, through which Abulhawa reflects her traumatic past, asserts the Palestinians' cultural identity and cure her own psychological pains. By doing so, the research approaches storytelling as a site of defeating upsetting souvenirs and trauma recovery.

**KeyWords:** Healing, *Mornings in Jenin*, Palestine, Storytelling, Susan Abulhawa, Trauma.

## لتخييل التاريخي وصياغة الماضي سردياً في رواية بلد الرجال " لهشام مطر

ذ. فاطمة نصير

جامعة سكيكدة، الجزائر

### ملخص

" في بلد الرجال" هي أول روايات الكاتب الليبي المقيم في بريطانيا "هشام مطر" ، والرواية في الأصل مترجمة عن اللغة الانجليزية ، فالعنوان الأصلي هو:

#### Men In The Country of

وقد ترجمت الرواية لأكثر من ثلاثين لغة من بينها الترجمة للغة العربية التي قدّهما المصري محمد عبد النبي وترجمة ثانية للغة العربية قدّمتها اللبنانية سكينه إبراهيم، وقد وصلت هذه الرواية للقائمة القصيرة لجائزة البوكر في العام 2006.

استندت هذه الرواية على جملة من الأحداث التاريخية التي لم تدرج في الرواية بأسلوب تسجيلي بل كان للتخييل سطوته الجمالية الواضحة في متن الرواية وقد تم وصف الرواية في صحيفة "الغارديان" بأنها "باكورة أدبية مثيرة للمشاعر ومميزة". أما "التايمز" فقالت "متوهجة بالحقيقة الوجدانية.. رائعة.. لقيت ترحيباً عالمياً باعتبارها عملاً أدبياً من ألمع ما صدر في السنوات الحديثة" في هذه المداخلة سنقارب التخييل التاريخي في الرواية ، ونرى مدى قدرة التخييل على إعادة صياغة الماضي سردياً ، على اعتبار أنّ هذه الرواية نواتها الأولى تصوغ أحداث من تاريخ ليبيا.

*An Arab Postcolonial Imagined Community: Nationalism vs. Cosmopolitanism in Beer in the Snooker Club by Waguih Ghali,*

Ms. Asma BOULHOUT

University of Algiers 2, Algeria.

**ABSTRACT**

The relationship between the colonizer and the colonized has always been a central theme in the postcolonial discourse. Its nature demonstrates paradoxicality as well as complexity. In the process of decolonization, the colonized subject often finds himself drawn to the colonizer's culture for what it offers. This has been the case for Arabic nations in the postcolonial state as they attempted to formulate their nationhood. Historically speaking, Arab leaders, lead by Djamel Abed Nassir, engaged in a Pan Arabist movement to counter European hegemony in the MENA region. However, many Arabic intellectuals were opposed to such "repressive" measures and rather called for embracing an internationalist agenda. Waguih Ghali's *Beer in the Snooker Club* (1964), one of the early diasporic Arabic novels written in the English language, embodies the spirit of "citizen of the world". This paper, therefore, aims to shed light on the clash between nationalist sentiments and cosmopolitan aspirations of Ghali's protagonist "Ram". This clash is a reflection of the wider attempt to formulate the Egyptian national identity, so the main question this research attempts to answer is how does Waguih Ghali's *Beer in the Snooker Club* portray the struggle to construct an 'imagined community' in postcolonial Egypt. In the light of Benedict Anderson's conceptualization of Imagined Communities, the paper attempts to explore the conflicting experiences of the main character in establishing his national identity and embodying a cosmopolitan consciousness.

**Keywords:** Imagined community, nationalism, postcolonial, cosmopolitanism.

*The Implementation of Critical Discourse Analysis Techniques in Teaching Arabic Anglophone Literature in Diaspora for Literature Students,*

Ms. Hanane Nouar

University of Brothers Mentouri Constantine 1, Algeria.

**ABSTRACT**

Anglophone Arab writers in diaspora are authors of Arab origin who write about Arab and Muslim culture, traditions or themes, which are related to Arabs in exile. In fact, Arab Anglophone literature in diaspora received great attention after 9/11 events, which made the world interested in knowing who these “Arabs” are, additionally, this seminal event is what gave the Arab writers an opportunity to become visible and share their lived experiences in exile. The evidence of this is the global interest in Arab Anglophone Literature in Diaspora, is in the shelves of various bookstores around the world, which commenced to parade books of Arab Anglophone literature. These kinds of books challenge dominating ideologies, marginalization and negotiation of identities and demand critical thinking skills. For that, the present research aims to incorporate critical discourse analysis (CDA) techniques in the teaching of Arab Anglophone Literature in diaspora for literature students. CDA is a method of studying how social power or government entities abuse their positions, spread discrimination. By analyzing power relations, discursive strategies, and subversive discourses, students can gain a deeper understanding of the complexities of Diasporic experiences and the negotiation of identities. By examining language use, rhetorical stratagems, text symbols, stylistic strategies, and narrative techniques, students can develop their linguistic, analytical, and literary skills. Additionally, CDA can help students challenge supremacist narratives, discuss themes like assimilation and cultural hybridity, and envision better future prospects. Overall, significance in teaching lies in its ability to uncover social injustice, disparities, discrimination, and racism, promoting alternative voices and building dedicated and empowered literature students.

**Keywords:** CDA, Arab Anglophone Literature, Discursive strategies, Diaspora.

*Transformation and Self-Discovery: Journeying through Identity in Ahdaf Soueif's The Map of Love and Beyond,*

Dr. Mohammed NAOUMI,

Amar Telidji University of Laghouat, Algeria.

Email: [m.naoumi@lagh-univ.dz](mailto:m.naoumi@lagh-univ.dz)

**ABSTRACT**

In the realm of Anglophone Arab Diasporic Fiction, the quest for identity resonates as a compelling leitmotif, encapsulating the intricate journeys of characters navigating diverse cultural landscapes. This research embarks on a scholarly odyssey, employing the Comparative Narrative Analysis methodology to illuminate the transformative nature of identity exploration as envisaged by Ahdaf Soueif's seminal work, *The Map of Love*, and its resonances within the broader tapestry of diasporic narratives. The novel, an opulent literary tapestry weaving disparate temporal strands, serves as a vantage point from which to embark on a cross-textual odyssey. Anchored in Comparative Narrative Analysis, this research adroitly navigates the intricate interplay of identity formation, memory, and self-discovery. Through meticulous examination of narrative architectures, characters' trajectories, and the evocative symbology artfully embedded within the prose, this study aims to elucidate the variegated paradigms through which selfhood unfurls its kaleidoscopic hues. Integral to this scholarly venture is the juxtaposition of Soueif's magnum opus with select Anglophone Arab Diasporic narratives, reverberating with themes of transformation and self-realization. Through this comparative prism, the underlying resonance of characters' evolutionary trajectories will be unveiled—unveiling moments of epiphany, resonating struggles, and emergent identities. By tracing the footsteps of characters as they traverse shifting cultural landscapes, this research aspires to unearth the shared nuances and unique manifestations of the transformative journey. By marshaling the rigors of Comparative Narrative Analysis, this study endeavours to facilitate a deeper comprehension of the underlying fabric that interweaves identity and diaspora. Ultimately, this research aspires to illuminate the perennial struggle of individuals as they negotiate the intricate terrain of self-discovery within the dynamic sphere of Anglophone Arab Diasporic Fiction.

**Keywords:** Diaspora; Identity Formation; Self-Discovery; Transformation; Memory; Character Trajectories; Epiphany.

*A Third Space or a “Thirdspace”? Diaspora Identities and the Rhizome Explored  
in Diana Abu-Jaber’s Life Without A Recipe,*

Dr. Faiza MAHFOUF

M’hamed Bougara University- Boumerdes, Algeria.

Email: [f.mahfouf@univ-boumerdes.dz](mailto:f.mahfouf@univ-boumerdes.dz)

**ABSTRACT**

Twenty-first century literature broaches cultural concerns including, inter alia, migration and diaspora, memory and nostalgia, identity and heritage, and history and lineage, all converge in new spaces. As people are in constant mobility and very often tend to settle in a foreign land, cultural interactions occur amongst themselves naturally resulting in multicultural societies. Thereupon, numerous modern diasporic authors attempt to mirror the multicultural ethos in their texts, imparting a deep understanding of socio-cultural realities. This study maps how the culinary element behaves as a cultural connector begetting a “Thirdspace” different from Homi Bhabha’s across the Arab-American Diana Abu-Jaber’s *Life Without A Recipe* (2016), which is a memoir set against the backdrop of the massive immigrations over the world. The main concern of this study is to probe into how the author merges food recipes and memories in her narrative in an endeavour to connect her Jordanian cultural heritage to the American one. Additionally, it peruses how she accentuates the urge to forge a new territory, wherein the seemingly irreconcilable cultural sets, her father’s and grandmother’s, can ultimately reunite and harmonise the dissonance amongst cultures and identities in an already-multicultural milieu. Further, it probes into how Abu-Jaber’s memoir offers a new perspective of considering multiculturalism; she attempts to obfuscate the boundaries between the “superior” and “inferior” cultures and reterritorialises a rhizomatic space for hyphenated identities to co-exist. The methodology used in this study is analytical in order to highlight the requisite co-existence of different cultures in a centerless and transcultural space in the memoir. The paper invokes Gilles Deleuze and Félix Guattari’s postmodern concept of “rhizome” introduced in *A Thousand Plateaus* (1980). It also refers to Edward Soja’s notion of the “Thirdspace”, where the reconciliation is made between Jordanian and American food, namely cultures. It concludes that the memoir is a narrative of “interbeing” which rejects the hierarchical binaries and relocates Abu-Jaber’s bicultural self in a rhizomatic Thirdspace.

**Keywords:** culinary element, diaspora, interbeing, rhizome, Thirdspace.

*Possible Becomings in Against the Loveless World (2020) by Susan Abulhawa,*

Mrs. Asma HALEM

University of Larbi Ben M'hidi, Oum El Bouaghi, Algeria.

Email: [halemasma94@gmail.com](mailto:halemasma94@gmail.com)

**ABSTRACT**

Israel's settler colonialism deploys disciplinary, biopolitical, and necropolitical powers to dominate Palestinian bodies and occupy the land of Palestine. Whether inside the occupied land or in the diaspora, refugees continuously endure the infringement of their basic human rights. For women, this situation is even more precarious since their experience is not only shaped by the violent political power struggles, but also by the patriarchal structures. It is in this context that Susan Abulhawa sets her latest novel, *\*Against the Loveless World\** (2020). She explores through gendered lens the struggles of Palestinians, violence, memory, and the possibility of political resistance. This research argues that there is reflexive relationship between the body, space, and the various discourses that shape subjectivity. It contends that the deterritorialization of one leads to the becoming of the others. Relying on the concepts of biopolitics, necropolitics and Deleuzian minor politics, the present research explores the literary structural strategies used by Abulhawa to re-imagine new ways of being.

*Algerian Literature Written in English: A Comparative Analysis of Four Novels and Their Historical, Cultural, and Identity Themes*

Dr. Wafa NOUARI

Batna 2 University, Algeria.

Email: [w.nouari@univ-batna2.dz](mailto:w.nouari@univ-batna2.dz)

**ABSTRACT**

This research offers a comparative analysis of four novels written in English by Algerian authors: *Donkey Heart Monkey Mind* by Djaffar Chetouane, *Pebble in the River* by Noufel Bouzeboudja, *Sophia in the White City* by Belkacem Mezghouchene, and *The Inner Light of Darkness* by Iheb Kharab. Utilizing comparative research methods and rooted in cultural studies, this study delves into how these works portray Algeria's culture, history, and identity. This is achieved by examining aspects like genre, style, tone, perspective, and structure. Notable themes, such as the search for freedom and dignity against the backdrop of oppression and colonialism, as well as the role of storytelling, imagination, and creativity in dealing with trauma and adversity, emerge across the novels. While the study identifies shared motifs, it also underscores their unique stylistic approaches, settings, periods, and perspectives. It concludes that these novels present a rich tapestry of perspectives on Algeria's multifaceted nature. The study also touches upon the challenges and limitations of Algerian literature in English, proposing areas for future exploration.

**Keywords:** Algerian literature in English, comparative analysis, cultural studies, identity themes, freedom, dignity.



# Towards Reconstructing Lost Identities in Arab Anglophone Literature in Diaspora: Mohja Kahf's *The Girl in the Tangerine Scarf*

Dr. Rawiya KOUACHI

Mohamed Lamine DEBAGHINE Setif 2 University, Algeria.

Email: [kouachirawiya@hotmail.com](mailto:kouachirawiya@hotmail.com)

## ABSTRACT

One of the most outstanding topics in contemporary literature is identity formation, especially in relation to immigrants who select their own displacement or who are forced to mobility. They create their own literature, like Arab Anglophone literature in diaspora. Albeit Arab immigrants live in a globalized borderless world, they are shackled by interior and exterior borders that create their identity crisis. They live in a liminal space between two cultures. In this regard, their displacement reshapes their fixed identities. Accordingly, this research seeks to cast light on Arab immigrants' anxieties in diaspora and their disrupted identities in postmodern era through Mohja Kahf's *The Girl in the Tangerine Scarf*. It endeavors to provide a comprehensive view about the situation of Arab immigrants in America and attempts to provide a solution to reconstruct Arab immigrants' lost identities between two worlds in diaspora. Most importantly, the research sheds light on the protagonist Khadra Shamy's transformed identity in a third space. From a postcolonial standpoint, mainly the ideas of Homi Bhabha, the study attempts to show the effects of crossing borders on immigrants' identity formation. Hence, the research unravels that Khadra's journey of crossing borders between her hometown, Syria, America and other Arab countries greatly disrupts and destabilizes her identity formation. That is say, through a myriad of cultural clashes, Khadra realizes, at the end of the novel, that she cannot maintain her early fixed identity to live in the third space. Her fixed notions of home, religion and veil are transformed due to her encounter with Muslim and non-Muslim people. Therefore, as a solution to reconstruct lost identities, traditional fixed polarities ooze away in a postmodern liminal space to celebrate hybridity and transculturalism.

**Keywords:** hybridity, identity formation, identity reconstruction, *The Girl in the Tangerine Scarf*, third space.

*Itinerant Cultures and Twisted Homes in Arab Anglophone Narratives:  
An Appraisal of Jasmine Warga's Other Words for Home,*

Dr.MOUISSA Fattoum

University of Amar Telidji-Laghouat, Algeria.

Email: [mouissa.fa@hotmail.fr](mailto:mouissa.fa@hotmail.fr)

**ABSTRACT**

Within the havoc that entwined the narratives of diaspora on account of their plasticity and the multifarious attachments, the mania for roots-tracing and home-finding seems to be the consignment that most diasporas have taken on. Accordingly, Anglophone Arab-American authors probe the fateful quagmire of marginality and non-belonging in a society that is, putatively, known for its openness towards racial categorisation. The aim of this work, however, is to question the extent to which the 'original culture' can be a transferable artefact or twinned with the 'host culture'. Jasmine Warga, in her narratives, discloses the cultural melancholy and reminiscence that feature most immigrants in America every time home and identity are brought to the surface. Following this line of thought, the aim of this paper, however, is to scrutinise the possibility of balancing altered cultures and creating home irrespective of the cultural barriers. Warga's *Other Words for Home* is a story of resilience and adjustment, as it fathoms the agonizing crossings that most refugees had to sustain. Unlike most diaspora writers who focus on the painful experience of creating home outside the 'natal land' and the conundrum of identity, she reasonably points to the variegated movement that is considered the epitome of rejuvenation and malleability. The connection she fashioned, through her narrative, vies with the author's vehemence to jettison the prevailing divisions between cultural and racial polarities.

**Keywords:** Itinerant Cultures, Home, Nostalgia, Diaspora, Arab-Anglophone Narratives.

*Hasbara Propaganda through an Orientalist Lens,*  
Dr. Meriem BOUGHERIRA & Mohamed GUEDDAH

University of Skikda, Algeria

[gdmohamad@gmail.com](mailto:gdmohamad@gmail.com)

**ABSTRACT**

On the light of this conference and the recent conflict in Gaza, it is important to discover the reasoning behind the west's support for Israel and the general marginalizing and oppression of Palestinians both in their homeland and abroad. The elephant in the room is that the west is currently supporting an illegitimate state that frequently human rights, which often comes off as hypocritical from their part. The research aims at Explaining Hasbara and its inner workings. It also seeks to recontestualize Hasbara through an orientalist lens. Moreover, it assess its influence on the western perception of Palestine by examining some caricatures. Hasbara is a Hebrew word with no direct English translation with the closest one being explanation. “[an] Israeli term for government communications, government information, and press liaison”. The marginalization of Palestinians in diaspora and in their home did not occur haphazardly. It is the result of decade's long information war. All in all, It is possible to offset this by promoting our own narrative and debunking Hasbara.

**Keywords:** Caricature, Hasbara, Orientalism, Palestine, Propaganda.

*Exile Subversive Resistance and Scripto-Therapeutic Agency in Susan Abulhawa's Against the Loveless World,*

Dr. Benkhelifa Imane

University of Brothers Mentouri Constantine 1, Algeria.

**Email :** [imane.benkhelifa@umc.edu.dz](mailto:imane.benkhelifa@umc.edu.dz)

**ABSTRACT**

The burgeoning genre of Arab diasporic literature is gaining wider reception and maturity with many writers reflecting upon the hardships and struggles that Arab exiles encounter and ardently attempt to surmount. This type of fiction inevitably leads to the implementation of characters whose subjectivity, agency and performances are at the core of their characterization. Issues of being and becoming then become central to Arab diasporic fiction and many writers exhibited an unprecedented choice of strong yet deeply inflicted characters. Susan Abulhawa is an incisive commentator of the Palestinian refugees question and she showcased in her fiction precisely these concerns and anxieties as kernelled within many of her characters. In her award winning novel *Against the loveless world*, Abulhawa forged an exceptionally unique female protagonist and through her treated many a gendered issue faced by Palestinian refugees along their various dispersals and exodus across lands. This paper is concerned with the protagonist Nahr's ineffable and tireless quest for oneness and becoming in a world that constantly denies her access. Nahr's arduous journey and struggle to carve out an autonomous new identity and a sense of belonging to la terre natale will be highlighted as she gradually learns to belong geographically, topographically, and emotionally. Nahr equally exhibits an unfettered sense of agency through various forms of resistance; of particular interest in this contribution is her scriptotherapeutic resistance in the high-tech Cube in which she was incarcerated. Nahr, this paper demonstrates, conquered all the obstacles that were designed to efface her subjectivity and mute her agency.

**Keywords:** *Against the loveless world*, Palestinian Refugees, Agency, Resistance, Subjectivity.

*Negotiating Identity and Belonging in Anglophone Arab Diasporic Fiction:  
Leila Aboulela's The Kindness of Enemy*

Dr. Khawla BENDJEMIL

the University of 08 May 1945, Guelma, Algeria.

Email: [beautyofrose88@hotmail.com](mailto:beautyofrose88@hotmail.com)

**ABSTRACT**

This paper delves into the exploration of identity and belonging within Anglophone Arab diasporic fiction, with a specific focus on Leila Aboulela's novel "The Kindness of Enemies." It examines how the characters in the novel grapple with their cultural, religious, and national identities while residing in Western societies, analyzing the challenges they face, the choices they make, and the ensuing impact on their sense of belonging. By considering variations in backgrounds, cultural contexts, and temporal settings, the study reveals the nuanced nature of identity negotiation in Arab diasporic literature. By closely scrutinizing the protagonists' journeys in "The Kindness of Enemies," this study provides fresh insights into the complex interplay between personal identity and the broader diasporic experience. It offers a deeper understanding of the diverse perspectives and experiences of characters in Aboulela's novel and their relevance to broader discussions surrounding migration, cultural adaptation, and the enduring search for a sense of belonging.

**Keywords:** Identity, belonging, Arab diaspora, cultural adaptation, Anglophone Arab literature

*Rescinding the Idyll Home and Metropolitan in Abdurazak Gurnah's By the Sea: A Chronotopic Reading*

Dr. Hesna LABOUDI

University of Constantine 1, Algeria.

**Email :** [hesna.laboudi@umc.edu.dz](mailto:hesna.laboudi@umc.edu.dz)

**ABSTRACT**

Like many stories of decrowning, Abdurazak Gurnah's *By the Sea* narrates the gradual denouement of a man named Omar Saleh from being the educated successful businessman into a state prisoner and finally an asylum seeker. *By the Sea* is a compelling narrative of opposition against several forms of essentialization and hegemony that take place both in African states and the metropolitan of London. Gaining independence from colonial forces generated a state of hopelessness and massive voluntary and involuntary immigration that was prompted mainly by corruption and racial divides. The locus of the narrative chronicles events of post-independent Zanzibar and reveals considerable actualities about the socio-political *status quo* of a land ravished by colonialism and left within the dilemma of neocolonial corruption. In addition to Zanzibar, London is the second major setting, depicted as a land of asylum seekers from its former colonies but could never meet their dreams of equality and self realization. Because of the importance in revealing major motifs like displacement, race, and unbelonging, this presentation situates Abdurazak Gurnah's *By the Sea* within Mikhail Bakhtin's lenses of the Idyllic Chronotope. A chronotopic reading of the novel uncovers factors that led to the decline of an ideal communal life and the destruction of the idyll which manifest according to Bakhtin's understanding of folkloric unity between time and space in three categories with sub-variations: the love idyll, the agricultural idyll, and the family idyll. The demolition of this idyll principle leads to estrangement not only at home but also in the metropolitan where exiled Africans are depicted as abject. The liminal space that African characters like Omer Saleh and Latif Mahmud occupy encumbers a comfortable life both at home as well as London which culminates in a perpetuating dilemma.

**Keywords:** Postcolonialism, the Idyll, Chronotope, Gurnah, diaspora.

*Reappropriating Muslim Identity in the post-9/11 Era:  
Becoming in Leila Abulela's The Kindness of Enemies (2015)*

Dr.Mallek BENLAHCENE

Mostepha Benboulaid Batna 2 University, Algeria

**Email:** [m.benlahcene@univ-batna2.dz](mailto:m.benlahcene@univ-batna2.dz)

**ABSTRACT**

Arab immigrants, along with other marginalized ethnic groups in the West, often engage in a series of negotiations about identity politics as hybrid subjects. This concern is often reflected in their literature which does not only try to decipher changing codes of Occidentalism, but also provides antiessentialist responses to the various bigoted representations of Arabs and Muslims. Its framework deals mainly with a paradigm shift in the context of diaspora from the discourse on assimilation and inclusion to notions of becoming. As a novel belonging to Anglophone Arab fiction, Leila Abulela's *The Kindness of Enemies* (2015) resists the polemicization of Muslim identity in the Global North, and subverts the hegemonic representation about Muslims as a continuum of Eurocentric and colonial dialectics. Natasha, the narrator in the novel, rejects the polarized representation of Muslim identity of the devout and liberal. Through her complex relationship to Imam Shamil, Natasha emphasizes the relevance of the past in studying the positionality of Muslims in the prevailing Islamophobic rhetoric in the post-9/11 era. By relying on Deleuze and Guattari's concept of "becoming" in *A Thousand Plateaus* (1987), this presentation will investigate into the constructive role of reconciling one's perception of self, the other, and the past to open up a diaspora space that transgresses the binaries between inclusion and exclusion and celebrates multiplicity.

**Keywords:** Becoming, Deleuze and Guattari, Identity construction, Muslim.

*Representations of Females' Subjectivity, Anxieties, and Generational Conflicts in Etaf Rum's A Woman is No Man (2019)*

Dr. Faten ADI,  
Frères Mentouri University - Constantine 1, Algeria.

**Email:** [faten.adi@gmail.com](mailto:faten.adi@gmail.com)

**ABSTRACT**

Being an Arab Muslim immigrant woman poses different hurdles and challenges for the subjectivity of women in diaspora with regard to contemporary discourses on immigration, ethnicity, gender, identity, and cultural hybridity. This research paper explores representations of females' subjectivity, anxieties and generational conflicts in Etaf Rum's debut novel *A Woman is No Man* (2019). In this story of three generations of Arab Palestinian women, Deya, Isra, and Fareeda, the novel dives not only into the roles and expectations of women in the Arab community, but also critiques social traditions and constraints that construct gender identities and limit women's choices. Through the juxtaposition of conflicting voices of different generations, these myriad perspectives show how different generations negotiate gender roles and how the issue of belonging to two cultures and identities generates generational clashes and disjointed ties between first-generation immigrants and their children. Accordingly through textual analysis based on theories of diaspora and French feminism, this study reveals that Rum negatively sketches stereotypical images about Arab women and how repressive patriarchal Arab societies are in an attempt to disclose and critique various kinds of oppression that Arab women suffer from. In addition, her portrayal of victimized and passive characters emanates from her effort to raise awareness about the importance of change, breaking long-held silence, resisting fear, and being empowered. More important, in the context of diaspora and relocation in the host country, generational conflicts ensue and pose a major problem to both parents and their children as they are caught between the demands of their roots and culture and the mainstream of the host culture. Deya, the eighteen-year-old character who wants to go to college, but whose grandmother, Fareeda, wants her to get married instead, defies gender roles, patriarchal obligations and social codes, consequently this led her to self-discovery, identity reconstruction, and above all speaking up her mind by breaking repetitive cycles of oppression and stillness.

**Key words:** Arab Muslim immigrant, Etaf Rum, *A Woman is no Man*, female subjectivity, generational conflicts.



## *Contemporary Anglophone Arab Diasporic Literature: A Male Perspective .*

Dr Amel KHIREDINE

M'hamed Bougara- Boumerdes, Algeria.

**Email:** [a.khireddine@univ-boumerdes.dz](mailto:a.khireddine@univ-boumerdes.dz)

### **ABSTRACT**

In the wake of the 9/11 events, many contemporary Arab diasporic novelists have embarked on a mission to counter the derogatory stereotypes perpetuated in Western Orientalist discourses about their nations and immigrant communities. These stereotypes have cast a dark shadow on the lives of Arab exiles in Western countries, transforming them from marginalized and unnoticed individuals into perceived "wanted" terrorists. Rawi Hage and Michael Mohammed Ahmed, both Anglophone diasporic writers of Arab descent, offer distinct perspectives on exile and identity through their literary works. Drawing on the theoretical frameworks of Edward Said's *Orientalism* (1978), Aamir R. Mufti and Ella Shohat's *Neo-Orientalism* (2010), Ian Buruma and Avishai Margalit's *Occidentalism* (2004), and Rey Chow's *Re-Orientalism* (2014), this proposed paper aims to dissect the contrasting portrayals of the Oriental exiled Arab in two representative Arab diasporic texts: Rawi Hage's *Cockroach* (2008) and M.M. Ahmed's *The Lebs* (2018). Rawi Hage, an Arab-Canadian author, challenges the validity of multicultural tolerance policies in the West by subtly implicating Western politicians in the tragedies faced by exiled Arabs. In his narrative, these Arabs are depicted as victims ensnared in a Neo-Orientalist reality. Conversely, Arab-Australian author Michael Mohammed Ahmed aligns himself with Orientalist and Neo-Orientalist depictions of Arabs. In pursuit of his integrative vision, Ahmed portrays his Arab compatriots as irrational and ignorant beings, whose presence merely disrupts the Western landscape.

**Keywords:** Arab Masculine Diasporic Literature; Confused exiled Arabs; Neo-Orientalism; Re-Orientalism; Orientalist Clichés.

## *Reversing The Gaze in Aboulela's The Translator*

Inas LAHEG, Azerbaijan University of Languages.

**Email:** [inas.laheg@adu.edu.az](mailto:inas.laheg@adu.edu.az)

### **ABSTRACT**

The present research paper casts light on Leila Aboulela's *The Translator* by zeroing in on the protagonist's reversing of the other's gaze and the author's manipulation of the plot, which is a Muslim adaptation of *Jane Eyre*, as mechanisms to construct social agency and subjectivity for Anglo-Arab diaspora. Leila Aboulela, who rose to the fore as the vox populi of Muslim women in exile in general and in the UK in particular, is inspired in her debut novel by Brontë's *Jane Eyre*. Markedly, Sammar, the titular character, narrates her story with devotion to the other's perspective of herself. Sammar is prefigured as an object of de-individualizing gazes in either the exile as an ostracized Muslim citizen or in the homeland as an unwelcome widow. This study, henceforth, builds on the theorem of surveillance as inferred by Michel Foucault, for whom the discourse of hegemony is regulated by the mere correlation that observation grants as much authority as visibility breeds subjection. To foreground the politics of the exiled Muslim women's construction of subjectivity, surveillance is approached from differing angles, herein patriarchal impositions and racial discrimination. Likewise, this analysis partakes of Homi Bhabha's concept of hybridity as a realm of empowerment to reverse the gaze back upon the eye of the predominant observer. In her relationship with Rae, Sammar attains the agency to reverse the gaze. As Rae is invited into the construction of her subjectivity, she gains space to supersede the role of passive undergoer. Furthermore, Aboulela's adaptation of *Jane Eyre* closes the gap of otherness and shuns the gaze of detachment. The western other is emphatically tempted to reflect on and be engaged in Sammar's world.

**Keywords:** De-individualization, Gaze, Hybridity, Surveillance, Visibility.

*Color Symbolism and Its Implications on The Palestinian Identity  
Reconstruction in Suzan Abulhawa's The Blue Between Sky and Water*

Dr. Hanane BESSAMI,

M'Hamed Bougara University of Boumerdes, Algeria.

**Email:** [Rou-kaya@hotmail.com](mailto:Rou-kaya@hotmail.com)

**ABSTRACT**

This research investigates Suzan Abulhawa's deployment of color symbolism to reflect the Palestinian diasporic experience. In *The Blue Between Sky and Water*, color comes to signify a deeper level of understanding the self and human relations. Abulhawa's interest in color stems from her willingness to represent a colorful sense of hope and serenity before the occupier's invasion of the Palestinian soil. The author, indeed, imbues the character of Mariam with a superpower that renders her a protector of the Palestinian heritage as she "collects" the colors of the Palestinian culture. Her death, caused by the occupier's invasion, symbolizes the start of the Palestinian diasporic experience in which an entire community was dispersed and rendered colorless. By utilizing Ellen Conroy's theory on color symbolism and Stuart Hall's perception of identity as an everlasting process of construction, this research attempts to highlight the way Abulhawa scrutinizes the Palestinian quest to regain color i.e. cultural heritage/ liberation while analyzing the character of Alwan as symbolic of the Palestinian people's daily struggles.

**Keywords:** Abulhawa, diaspora, identity, color, symbolism.

*L'écriture Féminine : An Arab Diasporic Perspective,*

Dr. Selma BENAZIZA

Blida 2 University, Algeria.

**Email:** [benaziza1994selma@gmail.com](mailto:benaziza1994selma@gmail.com)

**ABSTRACT**

This paper aims to discuss the concept of “écriture féminine” from an Arab diasporic perspective. It shows how Arab women’s writing tries to deconstruct the constraints of phallogocentric thought to liberate their femininity. Where Cixou’s theory of écriture féminine is about the liberation of the female sex through sexuality and reclaiming the body, l’écriture féminine from an Arab diasporic perspective takes a different frame of reference. Instead of asserting the importance of the female body and its sexuality, it goes through the discovery of femininity through religion. Female diasporic authors, like Leila Abouleila try to defy and challenge phallogocentrism through inserting religion and spirituality. This paper discusses Abouleila’s *Bird Summons* (2019) and shows how Arab female diasporic authors adapted l’écriture féminine and change its essence from sexuality to spirituality. It is through religion, particularly Islam that women can affirm their identity and not through sexuality. L’écriture féminine from this new perspective paves the way for Arab female diasporic authors to be part of the intellectual arena and be part of a world which has originally been masculine.

**Keywords :** écriture féminine, *Bird Summons*, Islam, Leila Abouleila, Women.

***Into the Terra Incognita: Ontological (In) Security in Mohja Kahf The Girl in the Tangerine Scarf***

Dr. Amaria MEHDAOUI

Moulay Tahar University of Saida, Algeria.

**Email:** [amaria.mehdaoui@univ-saida.dz](mailto:amaria.mehdaoui@univ-saida.dz)

**ABSTRACT**

The main objective of this paper is to shed light on how, in present time where threats has become the norm and globalization enveloped instability, the concept of *home* has shifted from being the place ontological security is attained to a space of insecurity and destabilization. Bringing Giddens' (1990) argument of ontological security, this paper explores how characters in Mohja Kahf The Girl in the Tangerine Scarf (2006) experience home anxiety in an implicitly charged post-colonial atmosphere making their sense of home, which should allow identity stabilization and sense of control, call for a never-ending urge for self-exile into the *terra incognita*. The paper concludes that the widening gap between the *West* and the *Rest* still maintains evolving to the extent that makes home for these text subjects an insecure locale instead of a spatial context for longing and belonging.

**Keywords:** Anxiety, Home, Ontological (in) security, Self-exile, Terra Incognita.

***Cultural Hybridity and Language Adaptation in Randa Jarrar's A Map of Home***, Abla Ahmed KADI & Asma DJAIDJA,

University of M'sila, &University Center of Barika, Algeria.

**Email:** [asma.djaidja@hotmail.com](mailto:asma.djaidja@hotmail.com)

**ABSTRACT**

Randa Jarrar's *A Map of Home* offers a rich and complex vision of what it means to belong in a globalized world. The diasporic experience, as depicted in the novel, presents a poignant exploration of cultural hybridity, where characters are caught between the customs, traditions, and expectations of multiple cultures. The novel's protagonist, Nidali, navigates a life of perpetual movement and multiple cultural influences, originating from her Palestinian and Egyptian heritage but residing in Kuwait and later the United States. Through Nidali's journey, the narrative uncovers the dynamic interplay between cultures and languages, shedding light on the challenges and triumphs of negotiating boundaries and embracing hybrid identities. At this juncture, this study aims to investigate the nuances of cultural negotiation and adaptation through an examination of the characters' encounters with boundaries and their attempts to reconcile divergent cultural influences. Additionally, the novel vividly portrays the role of language in the diasporic context, it explores how the characters' navigate linguistic barriers, engage in translation, and grapple with the challenges of expressing their thoughts and emotions across different languages.

**Keywords:** Cultural hybridity, language adaptation, identity, translation.

*Liminal Identity and the quest for Authenticity in “Trees for the Absentees.”*  
by Ahlam Bsharat

Dr. Shahnez Soumaya BENELMOUFFOK

Dr Moulay Tahar Saida University, Algeria.

**Email:** [shahnazmouffok@gmail.com](mailto:shahnazmouffok@gmail.com)

## **ABSTRACT**

The current research paper seeks to explore how the Arab diasporic hybrid identity has been shaped by place. It emphasizes the importance of memory for Arab Muslim Anglophone women writers, who turn to this compensation strategy to overcome the painful sense of liminal loneliness as illustrated in the “Trees for the Absentees.” by Ahlam Bsharat, *Translated by: Ruth Ahmedzai Kemp and Sue Copeland*. The purpose of this paper is to show how, by using evocative metaphors and a dash of magical realism in her novel, Bsharat expresses more skillfully the tragedy of Palestinian life under Israeli military occupation. The protagonists define themselves and dispel the myths about the Arab culture in the West. When the soldiers came to cut down the olive trees, Philistia seeks a place inside herself where she can plant a memory of the loved ones she has lost. The author tends to highlight the use of metaphors to great effect, where light and dark represent uncertainty and death and the fight for life respectively. Anglophone Arab Literature represents therefore an important bridge of communication between the West and the Arab/Muslim world. In this framework, it is intrinsic to consider the importance of language in community formation and the importance of community in language and culture promotion.

**Keywords:** Anglo-Arab Literature, diaspora, hybridity, Identity, language, memory, women writers.

*Negotiating Identities: The Process of Identity Formation in Fadia Faqir's  
Willow Trees Don't Weep,*

Dr. Nadia AISSOU

Blida 2 University, Algeria.

**Email :** [nadiaaissou09@gmail.com](mailto:nadiaaissou09@gmail.com)

**ABSTRACT**

The novel of Fadia Faqir delves into the main issues that weigh on the Arab minorities in the diaspora. Hence, cultural displacement, identity, plurality, and belief systems are at the core interest of her *Willow Trees Don't Weep*. This article, therefore, attempts to highlight the process of identity formation and divulge the individual's complex reality that arises from the dual identity imposed by his diasporic existence. In other words, the paper offers a critical reading of the main character's quest to reconcile her old and present identities. It suggests a valuable insight into the way a man can negotiate his identity while conceding the impacts of the sociocultural milieu in shaping the formation of this identity. Thus, more emphasis is put on the multifaceted, or, more appropriately, the intricate nature of identity since its intersectionality with multiculturalism is what makes from the process of identity formation a harder task for postcolonial subjects to accomplish. In this regard, Bhabha's discourse allows us to argue for the fluidity of concept of identity in the diasporic context and demonstrate the individual's struggle to survive in the host culture while attempting to maintain his Arabic identity. Moreover, such a paper is a vital contribution to the debate on identity in Anglophone Arab literature written in the diaspora since it accentuates the intersectionality of cultural diversity and identity formation.

**Keywords:** Fadia Faqir, Arab minorities, diaspora, identity formation, and dual identity.



*First-Generation Arab Muslim Immigrants' Crisis  
of Identity in Soueif's Aisha and Aboulela's The Ostrich,*

Dr. Souad Sara HEDROUG

Mostepha Benboulaid Batna 2 University, Algeria.

Email: [s.hedroug@univ-batna2.dz](mailto:s.hedroug@univ-batna2.dz)

**ABSTRACT**

Through my potential participation, I am looking forward to probe into identity crisis and its effects on the psyche of Arab Muslim immigrants as it is portrayed through two short stories, namely *The Ostrich* by Leila Aboulela and *1964* by Ahdaf Soueif. Being exposed to displacement and alienation, Arab Muslims in the diaspora, develop varying degrees of acculturation and hence of crisis of identity. This problematic issue sets down a number of basic, urgent and related questions like: What is Arab immigrants' attitudes towards the Western host land's culture? Do they experience high levels of identity crisis? How do they manage to ditch or mitigate the psychological pain they may develop because of feelings of homesickness and alienation? Based on a psychoanalytic approach, this study provides tentative answers to all the aforementioned questions; and accordingly demonstrates that all the three main characters in both texts --namely Majdy, Sumar and Aisha—are homesick and alienated and suffer from varying degrees of identity crisis as a response to dislocation and lack of belongingness; the fact that displays symptoms of stress and depression.

**Keywords:** Arab Muslim Immigrants; Identity Crisis; Homesickness; Psychological Pain; Non-Belongingness.

*Nostalgia and the Quest for Identity and Belonging in Hicham Matar's The Return: Fathers, Sons, and the Land in Between.*

Dr. Kouider MERBAH

Mustapha Stambouli - University of Mascara, Algeria.

**Email:** [mer\\_riadh@yahoo.com](mailto:mer_riadh@yahoo.com)

**ABSTRACT**

The body of literature produced in el mahdjer is not only a vehicle for the expression and circulation of nationalist ideas but also a measure of people's ties and belonging to their nations. Hence, the present research attempts to investigate the quest for identity and belonging in Libyan literature produced by Arab writers in English. A close reading of Hicham Matar's autobiographical novel, *The Return: Fathers, Sons, and the Land in Between*. (2016) reveals the changes happening in a period of 33 years of exile ranging from lost father, patriotism, and longing for home. The novel's title reflects the dialectic of separation and nostalgia to the mother land. This memoir also reflects the transformation regarding the tensions that follow the question of identity, belonging, and nationalism. In order for the protagonist to come to terms with his long separation from his father, his land, and his culture, he starts his long journey of self-discovery, and embarks on a series of quests with the hope of finding meaning, truth, and connectedness-in-post-independent-Libya.

**Keywords:** Mahdjer writers, diaspora, identity, belonging, Libyan nationalism, *The Return*.

***Where is Home? The Feeling of Estrangement, Alienation and Nostalgia in  
Leila Aboulela's Colored Lights***

Wedjedane BERREDAI

Algiers 2 University.

Email: [wedjedane.berredai@live.fr](mailto:wedjedane.berredai@live.fr)

**ABSTRACT**

Arab Anglophone Literature has an utmost attention from several literary critics and researchers not only due its cultural diversity and the themes it covers but owing to its importance in bridging the gap of communication between the West and the East. Leila Aboulela's *Coloured Lights* (2001) is the best example to illustrate this standpoint. Set in London, Scotland and Sudan, *Coloured Lights* (2001) is a collection of eleven short stories which adequately highlight the issue of cultural clash between the Western and the African culture. These people found themselves trapped between two different worlds which evoke the feeling of alienation and nostalgia. Through the lenses of Post-colonialism, this paper seeks to illustrate the protagonists' struggle to locate their sense of belonging within the two opposing codes. The study will also come to the conclusion that these protagonists will eventually succeed in reaching reconciliation through their global pursuit of Islamic Humanism.

**Keywords:** cultural clash, alienation, nostalgia, sense of belonging, Islamic Humanism.

*La construction de l'identité Musulmane dans l'œuvre Littéraire de Leila  
Aboulela*

Dr. Yamina BENACHOUR

[y.benachour@univ-skikda.dz](mailto:y.benachour@univ-skikda.dz)

Dr. Camélia BECHIRI

[cn.bechiri@univ-skikda.dz](mailto:cn.bechiri@univ-skikda.dz)

L'université de Skikda, Algérie.

**ABSTRACT**

Dans "Le Minaret" de Leila Aboulela, l'écrivain explore le paradoxe de l'identité de son héroïne soudanaise, qui, après avoir vécu une vie aisée occidentalisée, est confrontée à des événements tragiques tels que la pendaison de son père pour corruption, la mort de sa mère à Londres des suites d'un cancer, et l'emprisonnement de son frère pour trafic de drogue. Plongée dans la pauvreté à Londres, elle trouve refuge dans une relation profonde avec Dieu, symbolisée par le port du voile. Ainsi, l'écrivain explore les contrastes entre les deux mondes et souligne le rôle de la foi dans la reconstruction de l'identité de son personnage.

**Mots clés:** Identité, Événements tragiques, Foi, *Le Minaret*, Paradoxe.

*Le faux idéal de l'au-delà comme espace de formulation du devenir identitaire hybride dans l'œuvre diasporique d'Anouar Benmalek,*

Ms. Fatma Zohra LAIDI

L'université de Skikda, Algérie.

**Email :** [fa.zohra23@gmail.com](mailto:fa.zohra23@gmail.com)

**ABSTRACT**

L'émigration est un espace sous-décrit qui réunit la littérature française et la littérature francophone chez Charles Bonn, mais c'est aussi l'espace qui formule une altérité fondée sur le cosmopolitisme pour dire l'indicible de l'entre-deux du personnage émigrant dérangeant, qui peine à affirmer sa différence au sein d'une culture d'accueil dominante, voire même oppressante. C'est ainsi que nous pouvons lire l'écriture diasporique d'Anouar Ben Malek comme celle du déplacement, du déracinement et surtout de la transgression qui se veut une *reterritorialisation* pour Corinne Duboin, fondamentalement spatiale et identitaire. Alors, *comment définir les « sujets diasporiques » des romans de Ben Malek qui s'interrogent sur soi et sur l'Autre, dans un espace en perpétuel mouvement ?* Nous interrogeons surtout son œuvre chorale, inscrite dans le panthéon de celle de François Rabelais, qui souligne à son tour, les faux liens établis entre les belles choses de ce monde qui altèrent leur valeur véritable, minée par une fausse hiérarchisation consacrée à la religion comme à l'idéologie officielle, tel que nous l'explique Mikhaïl Bakhtine dans son chapitre sur le chronotope de Rabelais. Cette communication veut explorer les procédés de déconstruction des faux tableaux du monde de Ben Malek terrifiants et provocateurs, par leurs arguments historiques qui deviennent un art consommé par une écriture d'urgence qui réinvente l'identité par l'exil, pour permettre aux belles choses et aux idées d'avoir un contact vivant et charnel véritable par la création de nouveaux voisinages qui déploieront leurs qualités multiformes.

**Mots clés :** le faux idéal de l'au-delà, le chronotope de Rabelais, le devenir identitaire, l'hybridité, l'exil, espace d'accueil, espace d'origine, tiers espace, littérature diasporique.

*Exil et Littérature : Voyage à travers les Mots et les Frontières,*

Dr. Yamouna Salma BELDJOUDI,

L'université de Skikda, Algérie.

[ys.beldjoudi@univ-skikda.dz](mailto:ys.beldjoudi@univ-skikda.dz)

**ABSTRACT**

La présente recherche se propose de mettre l'accent sur le rapport coexistant entre exil et littérature, autrement-dit, elle tente de montrer le déchirement entre les terres d'origine et les nouveaux horizons qui trouve une résonance profonde dans la littérature arabophone écrite en anglais. En effet, les écrivains, adeptes de cette tradition, utilisent la plume comme un pont entre deux mondes, explorant les thèmes complexes de l'identité, de la nostalgie et du renouvellement culturel. Il sera donc question de plonger dans les œuvres de la littérature arabo-anglaise, dévoilant la manière dont l'exil se transforme en une source d'inspiration puissante et en un moyen de dialogue interculturel. Ainsi, l'objectif se résume à explorer comment l'exil a façonné cette littérature, enrichissant son héritage avec des récits poignants de déracinement, d'identité et de quête de chez-soi, et ce à travers de nombreux écrivains arabes d'expression anglaise, comme Leila Aboulela, Ahdaf Soueif, ou Hisham Matar qui attestent à travers leurs écrits que l'exil est à la fois un cadre de vie, une source d'inspiration conduisant fréquemment à l'écriture et à un thème littéraire extrêmement fécond illustré dans une œuvre romanesque majeure.

**Mots clés** : Exil, littérature, identité, dialogue interculturel.

*Entre la guerre et l'exil; des identités brisées par les soubresauts de l'histoire*

Dr. Lyes LEKHAL

L'université de Skikda, Algérie.

[lakehal.ly@gmail.com](mailto:lakehal.ly@gmail.com)

**ABSTRACT**

Cette communication, basée sur l'analyse du roman *les matins de jénine*, vise à explorer toute l'histoire de la Palestine. L'autrice dépeint des personnages forts ayant subi la guerre toute leur vie. Une guerre qui ravage d'ailleurs plusieurs générations comme un destin qui refuse de les laisser en paix. *Comme son père, et comme le père de son père, Hassan vit de la culture des olives dans le petit village palestinien d'Ein Hod. Mais en 1948, lors du conflit qui suit la création de l'Etat d'Israël, Ein Hod est démolit et ses habitants conduits vers un camp de réfugiés. Pour Hassan, cet exil s'accompagne de la douleur de voir l'ancestral cycle familial brisé à jamais. Son jeune fils Ismaïl a été enlevé par des Israéliens qui lui cacheront ses origines. L'aîné, Youssef, grandira dans la haine des juifs, prêt à toutes les extrémités. Quant à Amal, sa fille, elle tentera sa chance aux Etats-Unis, inconsolable cependant d'avoir fui les siens. La guerre les a séparés. Elle seule pourra les réunir. Ce sont des personnages qui trouvent malgré tout, le besoin de vivre dans les moments de joie et de retrouvailles à travers les pays et les épreuves traversées, qui continuent à célébrer la vie par des mariages et des naissances, malgré la mort qui n'est jamais très loin, des personnages subissant des choses qui les laissent changés pour le reste de leurs existences qu'ils traverseront pourtant, tant bien que mal en espérant un avenir meilleur pour les générations suivantes.*

**Mots clés** : Diaspora, Guerre, Exil, Identité.

*Analyse Praxématique via la Dialectique du « même » et de  
« l'autre » en Discours Politique*

Dr Ali SASSANE

L'université de Skikda, Algérie.

**ABSTRACT**

Ce papier propose une étude praxématique de la production du sens. Cette discipline représente une forte rupture épistémologique avec la théorie structuraliste. C'est en adoptant l'outil d'analyse de P. Siblot, à travers la dialectique du « même » de « l'autre » : inclusion des traits identiques communs à plusieurs unités « même », exclusion des traits non pertinents « l'autre ». Cette étude praxématique consiste à analyser les processus de nomination et de catégorisation du « même » et de « l'autre », à partir des stratégies discursives des journalistes d'El-Watan et d'El Moudjahid face à « l'évènementiel politique ». S'agissant d'analyser les notions sus-citées, en se référant aux articles des quotidiens ci-dessus, parus pendant la rencontre de Sant'Egidio à Rome (janvier 1995).

**Mots clés :** contexte économique-politique, rupture épistémologique, praxématique, stratégies discursives, processus de nomination/catégorisation.



## *La Palestine entre exils et légendes,*

Mr. Jamel HAMZAOUi et Ms. Fatima GUESSABI,

L'université de Skikda, Algérie.

### **ABSTRACT**

La société contemporaine développe des images qui circulent aux quatre coins du monde. Les mots et les noms que l'on emploie en gardent mémoire. Un seul mot employé et susurré pour parler d'un pays, de populations et de religions, et cela suffira à nous faire entrer dans un imaginaire... Comment parler aujourd'hui de la Palestine avec d'autres mots qui confèrent à la guerre, au terrorisme, aux attentats, aux rapports de force ? Comment parler positivement des Palestiniens, de leurs cultures et de leur terre? Karim KATTAN, né à Jérusalem en 1989, propose trois nouvelles dans un petit recueil sincère et joliment écrit autour de ses racines. Il nous parle de la Palestine à partir de l'exil. « Il parle à la mémoire » des Palestiniens. Il trace, pour nous aussi, les pourtours « vrais » ou « légendaires » de ce qu'elle pourrait être aujourd'hui..., et demain ! La Palestine dont beaucoup dénigrent la réalité et son existence pérenne est celle qui unit les personnages de ces trois courts récits. Tout d'abord, un jeune Gazaoui retourne dans sa ville natale. Un huis clos dans une chambre d'hôtel. Les mots lourds de sa mère résonnent comme un volcan. « Les gens de notre langue meurent ; mais dans leurs langues on ne meurt pas. Tu ne perds rien, je te le promets. Notre langue est lourde et catastrophée. Elle n'entre pas en fusion... Cette langue qui saigne... cette langue te tuera ». Puis, il y a cette femme qui voyage avec son mari loin de sa terre et qui essaye à distance de s'enraciner profondément pour se créer un espace, un lieu, une présence en Palestine... un futur ? Enfin, une histoire d'adultère mettant en scène deux Palestiniens émigrés. Une vie d'amour qui lie deux êtres dans des dimensions contraires : « Asma avait déjà vingt-trois ans quand elle quitta le pays. Contrairement à lui, elle n'essaye pas de l'occulter. Lui, Arabe-qui-reste-un-Arabe, qui tente désespérément de cacher ce qui crève les yeux. Elle, bourgeoise de Jérusalem, elle aussi nourrie au minaret... Asma la vraie qui n'est jamais revenue au pays ». La Palestine sera leur ciment commun.

Voici donc le récit d'une Palestine qui se parle, qui s'écrit sur des lettres (qui ne seront jamais envoyées), qui se respire au fil des silences, des émois et des peurs viscérales. Une Palestine de l'exil que l'on porte au cœur et qui bat au rythme du mystère... qui cherche comment survivre au milieu des espoirs et des doutes ? Penser son être et sa terre ne suffit pas. Il faut savoir le dire avec ses mots, avec les mots de sa langue. En exil, faut-il conserver cette « langue qui tue » ? La parler à ses enfants comme le fait Emilie ? L'écrire avec les mots de l'amour qui expriment les sentiments et la volupté ? Ou bien encore, faut-il adopter une langue de substitution qui efface de la mémoire les chants et les rires, les peurs et les mots doux de l'amour pour une terre ? C'est dans le silence des jours qui passent que le verger peut grandir avec la force des mots qui donne du poids à ces vies... jusqu'au point de rupture. Avec cet ouvrage de Karim KATTAN, nous avons de beaux préliminaires pour entrer en amitié avec la Palestine et son peuple autrement que par l'information géopolitique et religieuse.

*La double appartenance culturelle des immigrés algériens en France : an  
enrichissement ou un déchirement*

Dr. Amina Amel AZIL

Université de frères Mentouri Constantine 1, Algérie.

**Email :** [minazil@yahoo.fr](mailto:minazil@yahoo.fr)

**ABSTRACT**

L'étude sociolinguistique de l'interculturalité, dans le discours des locuteurs immigrés appartenant aux différentes cultures et structures sociales, consiste entre autres à analyser comment ces interlocuteurs communiquent et interagissent conjointement les uns sur les autres dans un contexte socioculturel de contact des langues et des cultures. Elle consiste également à expliquer pourquoi les sujets parlants ayant une double appartenance culturelle explicitent dans leurs discours les faits socioculturels régissant leurs comportements verbaux. Il est pertinent, ici, de savoir si cette interculturalité exhibe une dimension socioculturelle pointant la dépendance entre la langue parlée et la culture véhiculée. Cette réflexion nous amène à poser la question suivante : comment se manifeste la double appartenance socioculturelle des locuteurs immigrés dans leurs discours écrits? Ces questions nous amènent à suivre une démarche méthodologique inductive pluridisciplinaire rassemblant des approches sociolinguistiques, socioculturelles et discursives nécessaires pour analyser les données recueillies. Ces données consistent en la collecte d'un corpus écrit des forums des immigrés algériens sur les réseaux sociaux. Les résultats obtenus révèlent que les interlocuteurs immigrés d'origine algérienne usent dans leur discours un plurilinguisme langagier et culturel révélateur d'un brassage linguistico-culturel. Ce brassage se manifeste par l'alternance des langues française et arabe (dialectal/ scolaire). Les locuteurs l'emploient dans les forums pour débattre les différents sujets sociaux, culturels et historiques. Le français est quantitativement dominant ; il représente la langue matrice de leurs échanges. Le recours à l'arabe dialectal / scolaire quant à lui se manifeste lorsque les locuteurs évoquent la culture arabo-algérienne, considérée comme un trait identitaire distinctif qu'ils ne sauraient exprimer en langue française. Ainsi, les items identitaires peuvent être communiqués uniquement par les sujets sociaux partageant la même culture. En outre, la double appartenance culturelle franco-algérienne de ces locuteurs immigrés est considérée comme un révélateur d'un enrichissement et non plus d'un déchirement.

**Mots-Clés:** interculturalité, appartenance socioculturelle, langue et culture, communication plurilingue, identité, immigrés algériens.

## *Verfremdeter Sprachgebrauch: Auswirkungen und Techniken*

Dr. Nabila BENZARARI

Oran 2 Universität, Algerien,

**Email:** [benzerari\\_nabila@yahoo.fr](mailto:benzerari_nabila@yahoo.fr)

### **ABSTRACT**

Der verfremdete Sprachgebrauch ist eine Technik, die in der Literatur, der Kunst und der Musik verwendet wird, um die Aufmerksamkeit des Publikums auf bestimmte Aspekte eines Textes oder einer Aufführung zu lenken. Er kann verwendet werden, um die Bedeutung eines Textes zu unterstreichen, ihn zu ironisieren oder ihn zu kritisieren.

#### **Auswirkungen des verfremdeten Sprachgebrauchs**

Der verfremdete Sprachgebrauch kann verschiedene Auswirkungen auf das Publikum haben. Er kann dazu führen, dass das Publikum den Text oder die Aufführung kritischer betrachtet, dass es sich über die Bedeutung des Textes oder der Aufführung Gedanken macht oder dass es sich einfach nur unterhalten fühlt.

#### **Techniken des verfremdeten Sprachgebrauchs**

Es gibt verschiedene Techniken, die verwendet werden können, um einen verfremdeten Sprachgebrauch zu erzeugen. Einige dieser Techniken sind:

Die Verwendung von ungewöhnlichen Wörtern oder Satzstellungen

Die Verwendung von Ironie oder Sarkasmus

Die Verwendung von Metaphern oder Vergleichen

Die Verwendung von Symbolen oder Allegorien

Die Verwendung von Zitaten oder Anspielungen

#### **Beispiele für verfremdeten Sprachgebrauch**

Es gibt viele Beispiele für verfremdeten Sprachgebrauch in der Literatur, der Kunst und der Musik. Einige dieser Beispiele sind:

In Bertolt Brechts Stück "Die Dreigroschenoper" verwendet der Autor verfremdete Sprache, um die soziale Ungerechtigkeit und die Ausbeutung der Armen zu kritisieren.

In Franz Kafkas Roman "Der Prozess" verwendet der Autor verfremdete Sprache, um die Absurdität und die Unmenschlichkeit des bürokratischen Systems zu verdeutlichen.

In Samuel Becketts Stück "Warten auf Godot" verwendet der Autor verfremdete Sprache, um die Sinnlosigkeit und die Hoffnungslosigkeit des menschlichen Daseins zu zeigen.

Der verfremdete Sprachgebrauch ist eine effektive Technik, um die Aufmerksamkeit des Publikums auf bestimmte Aspekte eines Textes oder einer Aufführung zu lenken. Er kann verwendet werden, um die Bedeutung eines Textes zu unterstreichen, ihn zu ironisieren oder ihn zu kritisieren.

#### **Schlüsselwörter**

Sprachgebrauch- Auswirkungen – Techniken-Verwendung- verfremden

*Der arabische Feminismus und Nawal. Eine literaturwissenschaftliche  
Untersuchung*

Dr Anes ISMA

Oran 2 Universität, Algerien.

**Email:** [anes\\_isma@yahoo.fr](mailto:anes_isma@yahoo.fr)

**ABSTRACT**

El-Saadawi setzt sich für die Selbstbestimmung der Frauen in Ägypten ein, wobei sie nicht unbedingt einen westlichen Einfluss für nötig hält, sondern es ihr vielmehr darum geht, eine eigene kulturelle Identität als in Ägypten lebende Frau zu finden. Dazu gehören politische Auseinandersetzung und Teilhabe im eigenen Land, die erst die Befreiung bewirken können. Das Recht auf Arbeit und Rechte in Familie und Ehe sieht el-Saadawi als ursächlich miteinander verbunden und interagierend an. Für sie sind das die Grundpfeiler einer Demokratie, in der Individualisten in Frieden leben können. Diese Einstellung spiegelt sich sowohl in ihrer Fiktion wie auch in ihren Sachbüchern und Aufsätzen wider. El-Saadawi schildert Momentaufnahmen aus einer unfreundlichen Welt, in der Frauen und Mädchen Befehle befolgen und häufig geschlagen werden, wenn sie dagegen rebellieren. Ein weiteres Bild ist das einer angepassten Gesellschaft, wo keine Rebellion mehr denkbar ist da die Menschen von einem Regime gesteuert werden. Ziel ist es, darzustellen, inwiefern die Zensur auf die Verbreitung des Werks el-Saadawis – und ihre Rezeption – Einfluss hatte.

El-Saadawi spricht davon, dass der Freiheitskampf der Frauen dazu führen könnte ein System zu übernehmen, welches von Männern geführt wird und Unterdrückung, Kolonialismus, Krieg etc. hervorgebracht hat. Der Feminismus nach el-Saadawis Auffassung beinhaltet den Wunsch, die Liberalisierung der Frauen voranzubringen. Die Unterdrückung der Frauen auf ökologischer, ökonomischer, sexueller und sozialer Ebene zu bekämpfen ist ein Teil des Einsatzes für die gesamte Gesellschaft, welche an einer unfairen Systemführung leidet.

*Zur Stellung der englischen Literatur im Fremdsprachenunterricht,*

Dr. Tayeb TABARKANE

Skikda Universität, Algerien.

**Email:** [t.tabarkane@univ-skikda.dz](mailto:t.tabarkane@univ-skikda.dz)

**ABSTRACT**

Die Stellung der englischen Literatur im DaF Unterricht ist ein wichtiges Thema. Es gibt verschiedene Ansichten dazu, wie englische Literatur in den Deutsch als Fremdsprache Unterricht integriert werden sollte. Einige sind der Meinung, dass der Schwerpunkt des Unterrichts auf deutschsprachiger Literatur liegen sollte, um den Lernenden ein umfassendes Verständnis der deutschen Sprache und Kultur zu vermitteln. Andere hingegen argumentieren, dass die Einbeziehung von ausländischer Literatur, einschließlich englischer Literatur, den Lernenden ermöglicht, verschiedene Perspektiven einzunehmen und ihre interkulturellen Kompetenzen zu entwickeln.

*Reiseliteratur als Brücke zwischen Iberischer und Nordafrikanische Region  
und nordafrikanischen Region*

Dr. Malika MEDDOUR

Oran 2 Universität, Algerien.

**Email:** [meddourmalika5@gmail.com](mailto:meddourmalika5@gmail.com)

**ABSTRACT**

Der vorliegende Beitrag hat das Ziel, sich mit der Darstellung der algerischen Kultur in ausgewählten deutschen Reiseberichten des 19. und beginnenden 20. Jahrhunderts auseinanderzusetzen. Ausgehend von der wissenschaftlichen Definition des Kulturbegriffs und anhand von Zitaten aus den Reiseberichten vollziehe ich nach, wie die Aspekte der algerischen Kultur dargestellt werden und wie die kulturelle Andersartigkeit wahrgenommen und interpretiert wird. Bei den ausgewählten Texten handelt es sich um Reiseberichte bekannter Reisenden, die über tatsächlich stattgefundene Reisen niedergeschrieben haben. So habe ich auf den Reiseberichten folgender Reisenden basiert: Prinz Wilhelm zu Löwenstein, Gerhard Rohlf's, Ludwig Pietsch, Oskar Lenz, Adolph von Conring, Theobald Fischer, Freiherr Ferdinand von Augustin. Ferner spreche ich über die Beweggründe und Ziele der Reisenden. Hierbei stellt sich folgende Frage: Wer sind die deutschen Reisenden, die nach Algerien im 19. und beginnenden 20. Jahrhundert kamen und wer stand hinter ihren Tendenzen? Es wird ausgehend von der wissenschaftlichen Bestimmung des Begriffs "Kultur" und anhand von Zitaten aus den ausgewählten Reiseberichten, die Darstellung von einigen kulturellen Aspekten aus der Sicht der Reisenden dargeboten. Dabei wird die Auseinandersetzung der deutschen Reisenden mit der erlebten Ferne infrage gestellt. Allerdings kommen Themen wie z. B. Sitten, Traditionen, Bekleidung, Essgewohnheiten, Wohnung, Frauenrolle, Festlichkeiten, Weltanschauung und Volkscharakter bei den meisten Reiseberichten vor. Die Wahrnehmung kommt der Reisenden infrage. Dabei stellt sich die Frage, inwieweit hat die subjektive, zivilisatorische und kolonialistische Perspektive die Betrachtungsweise der Reisenden geprägt? Abschließend wird die allgemeine Einschätzung der deutschen Reiseberichte ins Visier genommen. Damit versuche ich zu erklären, ob die deutschen Reisetexte des 19. und beginnenden Jahrhunderts zu Verständnis bzw. zu Missverständnis geführt hat.

**Schlüsselwörter:** Reiseberichte- Zivilisation- Reisetexte- Kulturelle Perspektiven

## **Die englische Literatur im deutschsprachigen Raum,**

Dr. Badi ABBES

Skikda Universität, Algerien.

**Email:** [badiabbes@gmail.com](mailto:badiabbes@gmail.com)

### **ABSTRACT**

Obwohl Elias Canetti selbst vor seiner Ausreise ins Londoner Exil 1938 perfekt Englisch beherrschte, schrieb und veröffentlichte er alle seine Werke stets auf Deutsch. In der vorliegenden Arbeit werden die Gründe für diese Entscheidung, die viele Zeitgenossen verwirrte und die Literaturkritik vor Rätsel stellte, dargelegt und analysiert. Die deutsche Sprache, die er als seine Muttersprache betrachtete, nicht zu opfern, war eine anfänglich sehr persönliche Entscheidung, der das Exil des Juden Canetti eine universelle Dimension verlieh.



# **Die Auswirkung der psychologische Lage auf die Bildung der Lehren und lernenden im DaF Unterricht**

Dr. Sara MAHMOUDI

Oran 2 Universität, Algerien.

**Email:** [mahmoudisarah73@yahoo.fr](mailto:mahmoudisarah73@yahoo.fr)

## **ABSTRACT**

Sprache ist ein mächtiges Werkzeug, das zur Ermächtigung und Vermittlung von Kultur und Geschichte verwendet werden kann. In diesem Zusammenhang spielen die arabische und englische Sprache eine wichtige Rolle.

### **Die arabische Sprache**

Die arabische Sprache ist eine der am weitesten verbreiteten Sprachen der Welt und wird von über 300 Millionen Menschen gesprochen. Sie ist die offizielle Sprache von 26 Ländern und wird in vielen weiteren Ländern als Zweit- oder Drittsprache verwendet. Die arabische Sprache hat eine reiche Geschichte und Kultur, die sich über Jahrhunderte entwickelt hat. Sie ist die Sprache des Islam und hat einen großen Einfluss auf die Entwicklung der Wissenschaft, Mathematik und Philosophie gehabt.

### **Die englische Sprache**

Die englische Sprache ist ebenfalls eine der am weitesten verbreiteten Sprachen der Welt und wird von über 1,5 Milliarden Menschen gesprochen. Sie ist die offizielle Sprache von über 50 Ländern und wird in vielen weiteren Ländern als Zweit- oder Drittsprache verwendet. Die englische Sprache hat eine lange Geschichte und Kultur, die sich über Jahrhunderte entwickelt hat. Sie ist die Sprache von Shakespeare und hat einen großen Einfluss auf die Entwicklung der Literatur, Musik und Kunst gehabt.

### **Die Verwendung von Sprache als Ermächtigung**

Sprache kann als Mittel zur Ermächtigung verwendet werden, indem sie Menschen die Möglichkeit gibt, sich auszudrücken und ihre Ideen und Gefühle zu kommunizieren. Dies ist besonders wichtig für Menschen, die aus marginalisierten oder unterdrückten Gruppen stammen. Durch die Sprache können sie ihre Erfahrungen und Perspektiven teilen und sich Gehör verschaffen.

### **Die Verwendung von Sprache zur Vermittlung von Kultur und Geschichte**

Sprache kann auch zur Vermittlung von Kultur und Geschichte verwendet werden. Durch die Sprache können Menschen ihre Kultur und Geschichte mit anderen teilen und so zum Verständnis und zur Wertschätzung anderer Kulturen beitragen. Dies ist besonders wichtig in einer globalisierten Welt, in der Menschen aus verschiedenen Kulturen und Hintergründen immer mehr miteinander in Kontakt kommen.

### **Die arabische und englische Sprache als Mittel zur Ermächtigung und Vermittlung von Kultur und Geschichte**

Die arabische und englische Sprache sind beide mächtige Werkzeuge, die zur Ermächtigung und Vermittlung von Kultur und Geschichte verwendet werden können. Durch die arabische Sprache können Menschen aus der arabischen Welt ihre Erfahrungen und Perspektiven mit anderen teilen und so zum Verständnis und zur Wertschätzung der arabischen Kultur beitragen. Durch die englische Sprache können Menschen aus der ganzen Welt ihre Kultur und Geschichte mit anderen teilen und so zum Verständnis und zur Wertschätzung anderer Kulturen beitragen.

## **Beispiele für die Verwendung von Sprache als Ermächtigung und Vermittlung von Kultur und Geschichte**

Es gibt viele Beispiele für die Verwendung von Sprache als Ermächtigung und Vermittlung von Kultur und Geschichte. Hier sind einige Beispiele:

-Die arabische Sprache wurde von vielen Schriftstellern und Dichtern verwendet, um ihre Ideen und Gefühle auszudrücken und so zum Verständnis und zur Wertschätzung der arabischen Kultur beizutragen.

-Die englische Sprache wurde von vielen Schriftstellern und Dichtern verwendet, um ihre Ideen und Gefühle auszudrücken und so zum Verständnis und zur Wertschätzung der englischen Kultur beizutragen.

-Die arabische und englische Sprache wurden von vielen politischen Führern verwendet, um ihre Ideen und Visionen zu kommunizieren und so zur Veränderung der Welt beizutragen.

-Die arabische und englische Sprache wurden von vielen Wissenschaftlern und Forschern verwendet, um ihre Erkenntnisse und Entdeckungen zu teilen und so zum Fortschritt der Menschheit beizutragen.

Sprache ist ein mächtiges Werkzeug, das zur Ermächtigung und Vermittlung von Kultur und Geschichte verwendet werden kann. Die arabische und englische Sprache sind beide mächtige Werkzeuge, die zur Ermächtigung und Vermittlung von arabischer und englischer Kultur und Geschichte verwendet werden können.

### **Schlüsselwörter**

Arabisch- englisch-Verwendung- Ermächtigung-Kultur-Geschichte

# **Die kulturelle Widerstand und die Erinnerungskultur und ihre Rolle bei der Versicherung der Identität am Beispiel von der palästinischen Dichtung**

Dr. Nacira BOUREGAA

Oran 2 Universität, Algerien.

**Email:** [bouregaa-nacira@outlook.fr](mailto:bouregaa-nacira@outlook.fr)

## **ABSTRACT**

Die Völker haben sich immer gegen die Usurpatoren ihres Landes erhoben und die sie umgebenden Fesseln der Gefangenschaft gesprengt, um ihre Würde zu verteidigen und ihre Freiheit wiederzugewinnen, manchmal mit Politik und manchmal mit Waffen. Dieser politische und militärische Widerstand wurde immer von einem kulturellen Widerstand begleitet, der nicht weniger wichtig ist als die ersten beiden.

Das Wort ist ein Widerstand und eine wirksame Waffe angesichts der Tyrannei, angesichts der Verfälschung und Leugnung der Wahrheit über das Selbstbestimmungsrecht der Völker. Die Politischen Diskurse werden seit jeher durch ihre manipulativen Worte verdunkelt und durch bestimmte begleitete Zeitungsartikel, die die Weltöffentlichkeit in die Irre führen und eine Partei auf Kosten einer anderen unterstützen.

Aber es gibt immer Stimmen daneben, die sich gegen Ungerechtigkeit, Täuschung und Fälschung aussprechen. Es sind die Stimmen der Wahrheit und die Worte ehrenhafter Schriftsteller und Dichter, Söhne des besetzten Landes, deren Werke und Schriften aus dem Schoß ihres Leidens hervorgehen, das niemand sonst spüren wird. Daher finden wir ihre Worte und Gedichte stark, aufrührerisch, stechend und wahr und ehrlich, ohne die Realität zu verzerren oder zu verfälschen oder ihre Beschreibung oder Darstellung zu schmälern. Wir finden zum Beispiel Malek Haddad, Mouloud Feraoun oder Kateb Yacine, die die Identität und Kultur des algerischen Volkes vor dem Aussterben unter der Last der Franzöisierungspolitik verteidigen, genauso wie wir Ghassan Kanafani, Mahmoud Darwish, Ibrahim Nasrallah oder Tamim El-Barghouti finden, die heftig und ehrlich über Palästina, Jerusalem, ihre Oliven, ihren Thymian und ihren Boden schreiben. Diese Schriftsteller fließen ihre Seelen in ihre Worte ein, wenn sie über das Leid und die Verfolgung ihres Volkes schreiben.

So Was ist die Wahrheit des kulturellen Widerstands und seine Rolle bei der Erweckung des Weltgewissens, der Massenformierung des arabischen Nationalbewusstseins und der Aufklärung von Rezipienten, arabischen Rezipienten im Vordergrund? Was ist die Literatur des Widerstands? Und in welcher Beziehung steht es zu Befreiung und Identität? Wie sieht der kulturelle Widerstand heute in Palästina angesichts der israelischen Aggression aus? Gibt es Anzeichen für einen kulturellen Sieg angesichts der Globalisierung und der kulturellen Invasion durch soziale Medien?

**Schlüsselbegriffe:** Literatur, Identität, kultureller Widerstand, Erinnerungskultur, Nationalbewusstsein, Palästina.

# Die Entfremdung in der englischen und deutschen Literatur

Dr. Adnane SIMOUD

Skikda Universität, Algerien.

**Email:** [bouregaa-nacira@outlook.fr](mailto:bouregaa-nacira@outlook.fr)

## ABSTRACT

Die Völker haben sich immer gegen die Usurpatoren ihres Landes erhoben und die sie umgebenden Fesseln der Gefangenschaft gesprengt, um ihre Würde zu verteidigen und ihre Freiheit wiederzugewinnen, manchmal mit Politik und manchmal mit Waffen. Dieser politische und militärische Widerstand wurde immer von einem kulturellen Widerstand begleitet, der nicht weniger wichtig ist als die ersten beiden. Das Wort ist ein Widerstand und eine wirksame Waffe angesichts der Tyrannei, angesichts der Verfälschung und Leugnung der Wahrheit über das Selbstbestimmungsrecht der Völker. Die Politischen Diskurse werden seit jeher durch ihre manipulativen Worte verdunkelt und durch bestimmte begleitete Zeitungsartikel, die die Weltöffentlichkeit in die Irre führen und eine Partei auf Kosten einer anderen unterstützen.

Aber es gibt immer Stimmen daneben, die sich gegen Ungerechtigkeit, Täuschung und Fälschung aussprechen. Es sind die Stimmen der Wahrheit und die Worte ehrenhafter Schriftsteller und Dichter, Söhne des besetzten Landes, deren Werke und Schriften aus dem Schoß ihres Leidens hervorgehen, das niemand sonst spüren wird. Daher finden wir ihre Worte und Gedichte stark, aufrührerisch, stechend und wahr und ehrlich, ohne die Realität zu verzerren oder zu verfälschen oder ihre Beschreibung oder Darstellung zu schmälern. Wir finden zum Beispiel Malek Haddad, Mouloud Feraoun oder Kateb Yacine, die die Identität und Kultur des algerischen Volkes vor dem Aussterben unter der Last der Franzöisierungspolitik verteidigen, genauso wie wir Ghassan Kanafani, Mahmoud Darwish, Ibrahim Nasrallah oder Tamim El-Barghouti finden, die heftig und ehrlich über Palästina, Jerusalem, ihre Oliven, ihren Thymian und ihren Boden schreiben. Diese Schriftsteller fließen ihre Seelen in ihre Worte ein, wenn sie über das Leid und die Verfolgung ihres Volkes schreiben.

So Was ist die Wahrheit des kulturellen Widerstands und seine Rolle bei der Erweckung des Weltgewissens, der Massenformierung des arabischen Nationalbewusstseins und der Aufklärung von Rezipienten, arabischen Rezipienten im Vordergrund? Was ist die Literatur des Widerstands? Und in welcher Beziehung steht es zu Befreiung und Identität? Wie sieht der kulturelle Widerstand heute in Palästina angesichts der israelischen Aggression aus? Gibt es Anzeichen für einen kulturellen Sieg angesichts der Globalisierung und der kulturellen Invasion durch soziale Medien?

**Schlüsselbegriffe:** Literatur, Identität, kultureller Widerstand, Erinnerungskultur, Nationalbewusstsein, Palästina.

# **Die Förderung von Hörverstehen im Deutsch als Fremdsprache-Unterricht: Methoden und Aufsätze für das Lehren und Lernen**

Dr. Ahlem AMICHE

Oran 2 Universität, Algerien.

**Email:** [ahlam-rabiaa@hotmail.fr](mailto:ahlam-rabiaa@hotmail.fr)

## **ABSTRACT**

In den letzten Jahrzehnten hat das Interesse am Hörverständnis im FSU angestiegen. Das Hörverstehen gilt als grundlegend für den Spracherwerb und die richtige Aussprache. Dabei wird der Fokus auf das Sprechen allein im Unterricht hinterfragt, weil das Hörverstehen als Schlüsselfertigkeit angesehen wird. Doch viele Lehrmethoden vernachlässigen den systematischen Aufbau dieser Fähigkeit und ihrer Prüfung. Es gibt verschiedene Herangehensweisen und Schwierigkeiten, wie die kulturelle und sprachliche Vielfalt sowie individuelle Faktoren, die das Hörverstehen beeinflussen. Das Verständnis gesprochener Sprache ist ein komplexer Prozess, der mit vielen Disziplinen verbunden ist. Im Unterricht sollten Lehrer vermehrt auf die Entwicklung der Hörkompetenz achten und prozessorientierte Lehransätze verfolgen.

**Schlüsselwörter:** Hörverstehen, Hörkompetenz, FSU, Spracherwerb, DaF-U, Hörverstehensaufgaben.

# **Zum Stellenwert der Verfremdung als Übersetzungsmethode vom und ins Deutsche. Fall der Englisch-Deutsch-Übersetzung."**

**Dr. Dalal Bouchikhi**

Oran 2 Universität, Algerien.

**Email:** [bouchikhi.dallel@gmail.com](mailto:bouchikhi.dallel@gmail.com)

## **Abstract**

Begriffe Verfremdung und Einbürgerung im Zusammenhang mit Übersetzungsstrategien wurden von Friedrich Schleiermacher eingeführt (Schleiermacher 1963/1838: 39f).

In diesem Beitrag werden die Verfremdung und die Einbürgerung als Übersetzungsmethoden untersucht. Daher ergibt sich die Fragestellung folgendermaßen: Inwiefern kann eine Übersetzung mithilfe der Verfremdung und der Einbürgerung durchgeführt werden?

Was sind die Grenzen und Vorteile der Übersetzung im Schatten beider Übersetzungsmethoden? Dies wird in dieser Mitteilung behandelt.