

10^{ème}
CONGRES
EURAMAL

- 2012-



الربيع العربي

الجمعية الأوروبية
لدراسة الأدب العربي الحديث
European Association
for Modern Arabic Literature
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EURAMAL 10

10^{ème} Congrès International
Paris , 9 - 12 Mai 2012
Auditorium de l' INALCO



La littérature à l'heure du « Printemps Arabe » : analyse et perspectives

<http://www.euramal10th.altervista.org/>

Institut National des Langues et Civilisations Orientales
65, rue des Grands Moulins
75013 Paris

10^{ème} CONGRÈS EURAMAL

- 2012-



الربيع العربي

**La littérature à
l'heure du
« Printemps
Arabe » :**

**Analyse et
perspectives**

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EURAMAL 10^{ème} CONGRES

- 2012-

L'édition 2012 du congrès international de l'EURAMAL se tiendra à Paris, sous le patronage de l'Institut National des Langues et Civilisations Orientales (INALCO).

Le congrès se déroulera du mercredi 9 mai 2012 à 14h30 au samedi 13 mai 2012, dans l'auditorium de l'INALCO (*rez-de-chaussée, couloir de gauche*).

Cette année, le thème choisi est :

**La littérature à l'heure du
« Printemps Arabe » :**

analyse et perspectives

Dans ce livret, vous trouverez la liste détaillée des participants ainsi que les résumés de communication.

Nous vous souhaitons un agréable séjour à Paris !

Sobhi Boustani,

Secrétaire de l'EURAMAL,

INALCO

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الربيع العربي

**La littérature à
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**Analyse et
perspectives**

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Qu'est-ce que l'EURAMAL ?

الجمعية الأوروبية
لدراسة الأدب العربي الحديث
European Association
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EURAMAL

EURAMAL est l'abréviation de
**"European Association for Modern
Arabic Literature"** (*Association Européenne
pour la Littérature Arabe Moderne*).

Le but de cette association est de promouvoir,
encourager et soutenir l'intérêt et la recherche
scientifique concernant la Littérature Arabe
Moderne, ainsi que de promouvoir la
coopération et l'échange entre les individus et
les organisations concernés par la recherche en
Littérature Arabe Moderne.

Les conférences organisées dans le cadre de ce
10^{ème} congrès EURAMAL font partie des activités
de l'association.

Le site de l'EURAMAL :

http://folk.uio.no/guthst/euramal_start.html

THEME

الربيع العربي

La littérature à l'heure du « Printemps Arabe » : Analyse et perspectives

Les mouvements qui secouent actuellement le monde arabe et bouleversent profondément ses valeurs et ses structures politiques s'imposent comme réalité incontournable dans toute approche concernant cette région du monde.

EURAMAL, dont la mission principale est d'accompagner l'évolution du champ socio-culturel arabe à travers le prisme de la littérature, fait du « **Printemps arabe** » le thème de sa **dixième rencontre à l'INALCO – Paris**. Il s'agit d'interroger la littérature arabe moderne sur les éventuels liens, explicites ou implicites, entre les tendances de l'écriture ces dernières décennies et les mouvements révolutionnaires arabes.

Literature and the « Arab Spring » : analyses and perspectives

The events now shaking the Arab World and deeply disrupting its values and political structures impose themselves as an ineluctable reality in all fields concerned with that part of the world.

EURAMAL, whose principal mission is to follow the Arab socio-cultural evolution across the literary spectrum, has chosen the theme of the “**Arab Spring**” for its **10th meeting at the INALCO in Paris**. The objective is to interrogate writing trends in modern Arabic literature during the last few decades for possible links, explicit or implicit, with the recent Arab revolutionary movements.

**10ème
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EURAMAL**

- 2012-



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INVITES

الربيع العربي

Mansoura Ez-Eddine,
romancière et journaliste égyptienne

Samar Yazbek,
romancière et journaliste syrienne

Nasser Iraq,
écrivain et journaliste égyptien

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PROGRAMME

Mercredi 9 mai 2012

Auditorium de l'INALCO

13h00-14h30: Accueil

14h30: Ouverture

- ♦ **Jacques Legrand**,
Président de l'INALCO
- ♦ **Luc Deheuvels**,
Vice-Président de l'INALCO
- ♦ **Stephan Guth**,
Président d'EURAMAL – Université d'Oslo
- ♦ **Sobhi Boustani**,
Secrétaire général d'EURAMAL – INALCO

15h15-17h10: 1^{ère} séance

Président: **Luc Deheuvels**, INALCO (France)

Paul Starkey, Durham University (UK): « Strange Incidents from History: Youssef Rakha and his *Sultan's Seal* »

Rasheed El-Enany, University of Exeter (UK): « Popular Revolution in Naguib Mahfouz ».

Isabella Camera d'Afflitto, La Sapienza-Università di Roma (Italie): « La littérature, peut-elle prévoir les révolutions ? ».

Stephan Guth, University of Oslo (Norvège): « *Avatar* and 'Azāzīl' - Western and Middle Eastern patterns of individual revolt. An essay in the simultaneity of ruptures ».

17h10-17h30: Pause café

17h30: Lecture Ed De Moor

كتابة الذات طاقة لا تزال تجدد السرد العربي

Boutros Hallaq, Université de la Sorbonne Nouvelle – Paris 3

18h00- 19h00: Rencontre avec Mansoura Ez-Eddine,
romancière et journaliste Egyptienne

19h00: Cocktail-Réception,

par M. **Jacques Legrand**, Président de l'INALCO.

PROGRAMME

Jeudi 10 mai 2012

Auditorium de l'INALCO

9h00- 10h30: 2^{ème} séance

Président: **Paul Starkey**, Durham University (UK)

Friederike Pannewick, Philipps-Universität Marburg (Allemagne): « Sacrifice and Subversion. The Staging of a hero in times of revolution ».

Monica Ruocco, Università di Palermo (Italie): « *Quand le théâtre anticipe le réel: Yahia Yaïch/Amnesia* de Jalila Bakkar et Fadhel Jaïbi et la révolution tunisienne ».

Parilla Gonzalo Fernandez, Universidad Autonoma de Madrid (Espagne): « The Rhetoric of Futility: on writer's communiqués and manifestos ».

10h30-10h40: Pause

10h40-12h40: 3^{ème} séance

Président: **Isabella Camera d'Afflito**, La Sapienza – Roma (Italie)

Elvira Diana, Università di Chieti-Pescara (Italie): « The novel-complaint of the Libyan writer Muhammad al-Asfar: *Milh* (Salt) ».

Barbara Winckler, Freie Universität Berlin (Allemagne): « Transformations of the public sphere. Popularization, dialogization and participation by means of 'new media' in the nahda and in recent times ».

Xavier Luffin, Université Libre de Bruxelles (Belgique): « Manifestations réalistes et imaginaires: la contestation politique dans la littérature soudanaise ».

Alessandro Buontempo, La Sapienza-Università di Roma (Italie): « 'Detective stories' as a counter-narrative on society and politics: contextualising the Arabic *noir* novel ».

12h40-14h15: Déjeuner

14h15-16h05: 4^{ème} séance

Président: **Ulrike Stehli-Werbeck**, Universities of Basel (Suisse) and Münster (Allemagne)

Sabah Ghandour, Université de Balamond (Liban): « Sinan Antoon's *Ijaam* ».

Sonja Mejcher-Atassi, American University of Beirut (Liban): « Mutib al-Hadhal and the Arab Spring. Depictions of the desert in Munif's novels and their political resonances ».

Francesco de Angelis, Università di Bari (Italie): « The role of Yemeni women writers during the revolution 2011: *Sana ūlā thawra* by Bushrā al-Maqtārī ».

Mikhail Suvorov, St-Petersburg State University (Russie): « The lost of hope: the feeling of the Arab Spring in modern Yemeni prose ».

16h05-16h20: Pause café

16h20-18h10: 5^{ème} séance

Président: **Richard van Leeuwen**, University of Amsterdam (Pays-Bas)

Astrid Ottosson-al-Bitar, Stockholm University (Suède): « "And there was a complete silence." Silence and the breaking of silence in three Syrian novels ».

Laurence Denooz, Université de Nancy 2 (France): « Quand Ġūha dénonce la dictature syrienne ».

Martina Censi, Ca'Foscari (Venise, Italie) et INALCO-Paris (France): « *Kursī* de Dīma Wannūs: le langage du printemps arabe en Syrie ».

Ulrike Stehli-Werbeck, Universities of Basel (Suisse) and Münster (Allemagne): « Khatib Badle's *Higher Democratic Empire of Madmen*: the promotion of subversive consciousness in Syria ».

18h10-19h10: rencontre avec Samar Yazbek, romancière et journaliste syrienne

PROGRAMME

Vendredi 11 mai 2012

Auditorium de l'INALCO

9h00-10h50: 6^{ème} séance

Président: **Stephan Guth**, University of Oslo (Norvège)

Hartmut Fähndrich, (Suisse): « Les sentiments à la base du Printemps arabe avant son explosion. Quelques exemples romanesques ».

Stephan Milich, Göttingen University (Allemagne): « Constructing a sphere of freedom: Places of Liberation and Freedom in Arabic Poetry and Hip Hop ».

Tetz Rooke, Gothenburg University (Suède): « Upgrading the Popular: The People 3 ».

Nele Lenze, University of Oslo (Norvège): « Democratising processes in online literary interactivity ».

10h50-11h10: Pause café

11h10-13h00: 7^{ème} séance

Président: **Tetz Rooke**, Gothenburg University (Suède)

Teresa Pepe, University of Oslo (Norvège): Self expression and Community Development in the Egyptian Blog "Ma badā lī" by Amr 'Izzat.

Yves Gonzalez Quijano, Université Lyon 2 (France): « Des salons à la rue: quand les soulèvements arabes questionnent le champ culturel... ».

Alba Rosa Suriano, Università di Catania (Sicilia, Italie): « The regain of public spaces: the forecast of Egyptian revolution in the independent theatre movement ».

Atef Boutros, University of Marburg (Allemagne): « Counter Cultures- Modes of Resistance in the Egyptian Literature, Film, Music and Street Art ».

13h00-14h30: déjeuner

14h30-16h00: 8^{ème} séance

Président: **Rasheed El-Enany**, University of Exeter (UK)

Dounia Abourachid Badini, Università Luiss-Roma (Italie): « Récit du Printemps égyptien *Ayyām al-Tahrīr* d'Ibrahim Abdel-Méguid ».

Richard van Leeuwen, University of Amsterdam (Pays-Bas): « The Arab Spring and the *Thousand and One Nights*: Mahmud al-Wardini and the malaise of Egyptian society ».

Lorenzo Casini, Università di Messina (Italie): « The transformation of the Egyptian literary field and the Revolution ».

16h00-16h20: Pause café

16h20-18h10: 9^{ème} séance:

Président: **Boutros Hallaq**, Université de la Sorbonne Nouvelle – Paris 3

Tania Al-Saadi, University of Stockholm (Suède): « Figures of despotism and popular reactions in the novels of Gamāl al-Ghītānī ».

Dominika Czerska, Inalco-Paris (France): « The poetic voices of revolution – resistance, opposition, rebellion before the events of Tahrir Square of the 25th of January 2011 ».

Francesca Corrao, Università di Luiss (Italie): « Le poème révolutionnaire chez Adonis ».

Walid Hamarneh, University of Richmond (USA): « Keeping up the Faith: Mahfuz's *Harafish* and *Qadaya wa-Shahadat*'s Taha Husayn ».

18h10-19h00: Rencontre avec Nasser Iraq, écrivain et journaliste égyptien.

PROGRAMME

Saturday, 12th May

Auditorium INALCO

9h30-11h10: 10^{ème} séance

Président: **Monica Ruocco**, Università di Palermo (Italie)

Christian Junge, Freie Universität Berlin (Allemagne): « Utopia – A Gothic Reading of Spatial Injustice in a Novel by Khaled Tawfiq ».

Dina Heshmat, Université de Leiden (Pays-Bas): « Ištāsiya de Ḥayrī Šalabī. Le retour du héros engagé pour le changement ».

Simone Sibilio, Università Luiss -Roma (Italie): « Libyan poetry of liberation compared: 42 years of oppression in the verses of Khaled Mattawa and Ashur at-Tuwaybi ».

Sobhi Boustani, INALCO-Paris (France): « La société face au pouvoir dans le roman arabe moderne: la voie religieuse comme alternative ».

11h10-11h20: pause café

11h20-13h30: Assemblée Générale

(Réservée aux membres EURAMAL uniquement)

13h30-15h00: Déjeuner

15h00: Départ

Mercredi 9 mai 2012

15h15-17h10: 1^{ère} séance

Président: **Luc Deheuvels**, INALCO (France)

Paul Starkey (Durham University, UK)

Strange Incidents from History: Youssef Rakha and his *Sultan's Seal*

Youssef Rakha's *Kitāb at-Tughrā* ['Book of the Sultan's Seal'], set in the spring of 2007 and completed at the start of 2010, was published less than a fortnight after the then Egyptian President Hosni Mubarak resigned, following mass protests, on 11 February 2011, ceding power to the Supreme Council of the Armed Forces (SCAF). The work prompted enthusiastic (not to say, hyberbolic) reactions in many literary circles — Antun Shammas, for example, hailing the author in Foucault's terminology as "a discourse initiator", and describing him as his 'Jabarti of the Arabic novel'. This paper will attempt to situate Rakha's work in the context of the development of contemporary Egyptian literature more generally, and will explore how the 'alternative map of Cairo' drawn by the novel relates to current developments in Egypt and the wider Middle East.

Rasheed El-Enany (University of Exeter, UK)

Popular Revolution in Naguib Mahfouz

Egypt's popular revolution of 25 January 2010 is separated by 90 years from its only predecessor in Egypt's modern history, the 1919 revolution. Although the Free Officers' coup of 1952 or Harakat al-Zubbat al-Ahrar, as it was called at its inception, came later to label itself with the more prestigious title of 'the revolution of 1952' (perhaps because of the immensity of the political, social and economic changes it introduced), the fact remains that it was an army coup, a top-to-bottom movement, and not a popular revolution, emerging from the bottom and forcing change at the top, in the manner the 1919 revolution and its recent descendant of 2010 were. It can be argued that 1952 took the initiative for change from the people and monopolised it in various forms of dictatorship until 25 January revolution reclaimed it with amazing speed in what is still an evolving situation.

The time will come when literature will document the events of 25 January revolution in Tahrir Square and other parts of Cairo and Egypt. For the time being, it will be good to hark back to literary works, particularly fiction, which documented for the 1919 revolution. Some commentators have described the events of 25 January as 'awadat al-ruh' or the return of the spirit to an erstwhile moribund Egypt. Consciously or unconsciously, those commentators were invoking an iconic literary work of Egyptian literature and simultaneously establishing a pertinent link between its subject matter and the current revolution, namely Tawfiq al-Hakim's *Awadat al-Ruh (The Return of the Spirit)*, written in 1927 and published in 1933 as a celebration of the then not long past 1919 revolution, or 'popular uprising' as it is sometimes referred to. Al-Hakim saw the 1919 revolution as a 'return of the spirit' to the nation oppressed by the British occupation at the time, much as the current revolution is already being seen, though the uprising this time was against nationalist, if dictatorial and corrupt rule, rather than a foreign occupying imperial power.

But it was Naguib Mahfouz who delivered the lasting monument for the 1919 revolution in his colossal *Cairo Trilogy*, or the *Thulathiyya* of *Bayn al-Qasrayn*, *Qasr al-Shawq*, and *al-Sukkariyya* (1956-7). Mahfouz witnessed the revolution and its aftermath as a young child and must have heard endless eyewitness accounts in the succeeding years of his growing up years, all of which were later to go into the creation of his memorable account of the period and its events. The revolution is glorified in the book and its ideal remained with Mahfouz for the rest of his life.

In later years, as the shortcomings of the autocratic top-to-bottom 1952 revolution were forcing themselves on the lives of people, Mahfouz's idealisation of 'popular revolution' as the only legitimate kind of revolution, as a form of 'democratic' change, became deep-rooted and began to show itself clearly in works which criticised the 1952 regime, while it looked with nostalgia at the ideal of change by

collective action of the masses. This was clear in a work as early as *Awlad Haratina* in 1959, while the 1960s saw some of his harshest denunciations of Nasser's Egypt. The trend continues in the 1970s with works like *The Harafish* and some of the tales of *Layali Alf Layla*, where the ideals of action by the masses to effect social change, and the notion of the supremacy of the people's will are extolled.

The representation of this binary of popular revolt and oppressive authority is what I will try to explore in my paper.

Isabella Camera d'Afflitto (La Sapienza - Università di Roma, Italie)

La littérature, peut-elle prévoir les révolutions ?

Dans le monde arabe les événements politiques des derniers mois ont donné naissance à un très grand nombre d'écrits, des romans, des blogs, etc. tous sont dédiés soit à l'actualité, soit à explorer les causes qui ont mené aux révolutions dites « printemps arabe ». Dans le même cadre, plusieurs romans ont été considérés comme ayant prévu les révolutions survenues en Egypte, en Tunisie, en Lybie ou en Syrie. Dans cette optique, j'essaierai, dans mon intervention, d'analyser le roman *Ajnihat al-farashah* (Les ailes du papillon) de l'égyptien Muhammad Salmawi et *al-Qawqa'a* (La coquille) du syrien Moustapha Khalifé. Deux romans où le fictionnel annoncerait le réel.

Stephan Guth (University of Oslo, Norvège)

Avatar and 'Azāzīl - Western and Middle Eastern patterns of individual revolt. An essay in the simultaneity of ruptures

Given the high acclaims received from critics as well as the big success on the market, but also the hot debates they incited, both David Cameron's utopia *Avatar* (2009) and Yūsuf Zaydān's *ʿAzāzīl* (2008) can be considered to have hit the nerves of their time. Despite very different settings – mid-22nd century on a remote planet (*Avatar*) vs. Egypt and the Levant at the time of early ecclesiastic schisms (*ʿAzāzīl*) – and despite very different plots and protagonists, the two best-sellers nevertheless have a lot of traits and basic structures in common and may therefore be compared as more or less simultaneous representations of their authors' (and the reading resp. cinema publics') worldviews. Analyzing *ʿAzāzīl* a year after the Tahrīr revolution, it is perhaps not much surprising to find in the prize-winning novel the germs of an uprising: cast in the form of a *Bildungsroman* it features a long and painful process of individual maturation that culminates in the decision to completely break with the prevailing system and instead focus on one's real self, guided by an intuitive knowledge about what is truly human and natural. It may however be more astonishing that a very similar development is enacted also in Cameron's *Avatar*. Given the similarities in a Western and Eastern cultural product, both narratives may be understood as expressions of a global tendency, among intellectuals (but also larger parts of the populations), to suggest rebellion against an out-dated politico-ideological, socio-economic order and its moral codes.

17h30: Lecture Ed De Moor

Boutros Hallaq (Sorbonne Nouvelle – Paris 3, France)

كتابة الذات طاقة لا تزال تجدد السرد العربي

يُصَرِّحُ النقد الروائي العربي والاستشراقي في معظمه على اعتبار الشكل الواقعي مؤسسا للرواية انطلاقا من سليم البستاني، ومطورا لها مع هيكل، ثم متوجا إياها مع نجيب محفوظ. أما المرحلة اللاحقة فينظر إليها غالبا من زاوية الحداثة وما بعد الحداثة على تنوع درجاتها. أخشى أن يكون في هذا الموقف ابتسارا للننتاج الروائي في مرحلته التأسيسية، وتنكرا له في مرحلته الراهنة. ولعل الدافع إلى ذلك هو صدور هذا النقد عن موقع خارجي غريب بعض الشيء عن حركيته الداخلية، موقع لا يتماهى مع مقاربة الأدب المقارن، ولعله أقرب ما يكون إلى النقد السوسيولوجي. أود هنا أن أشير إلى مسار آخر بدأ قبل الشكل الواقعي (والشديد عوده في النصف الأول من القرن العشرين بموازاة التيار الواقعي) من جبران إلى المسعدي (وتفتق في نهاية القرن لا سيما في سرد الشعراء) من محمود درويش إلى عباس بيضون مروراً بحسين البرغوثي، ليصبح مصدر التجديد الأقوى في الفترة الراهنة. يتشكل هذا المسار حول ما يسمى بكتابة الذات بأنواعها. ولا أقصد بها المذكرات والسير الذاتية المحصورة في النطاق الفكري والساعية عادة إلى التعليم والتلقين، بل قلة من السير الذاتية أو السير الروائية أو السير التكوينية التي تتصدى للذات في كافة أبعادها الفكرية والعاطفية والنفسية، لتكشف عن مقوماتها وآلياتها ومعوقاتنا بصراحة الباحث وتواضعه، وبمعاناة الفنان كذلك. إنه المسار التحديثي بكل معنى الكلمة لأنه ينبع من الذات في سياقها الخاص، وهو المسار الأغنى لأنه يكشف عن إشكاليات التحديث في المجتمعات العربية. وأقترح أن أسميه مؤقتا بمسار "الذات الفاعلة»

Jeudi 10 mai 2012

9h - 10h30: 2^{ème} séance

Président: **Paul Starkey**, Durham University (UK)

Friederike Pannewick (Philipps –Universität Marburg, Allemagne)

Sacrifice and Subversion. The Staging of a hero in times of revolution

On December 17, 2010, a young man from Tunisia, Muhammad Bouazizi, set himself on fire as an act of protest against social injustice and humiliation. This public suicide set a huge transregional movement into motion, a revolutionary dynamic that is still going on. His public death has been celebrated as an act of emancipation, bringing new hope to a humiliated generation.

The form chosen to express public protest is highly symbolic: suicide is an act forbidden in the Islamic faith and self-immolation has no tradition in Islamic history. Here an individual is demonstratively subverting the normative rules of his society. This provocative act is at once subversion and self-sacrifice. This suicide is a denouncement. It denounces a patriarchal society and a corrupted economy, it denounces social injustice and the disregard a modern state shows to fundamental civil rights. Bouazizi acted alone, he was a lone denouncer, not a member of a trade union, a sect or a political party. Nevertheless, the symbolic power of his act precipitated a mass movement.

This paper takes a closer look on the staging of Bouazizi as national hero and martyr in the Arab media, essays and the arts. It presents literary imaginations of martyrdom (istishhad) in Palestinian poetry of the 1940s - 1970s ('Abdarrahim Mahmoud, Ibrahim Tuqan, Mahmoud Darwish) and asks in how far these poetic depictions of heroism and martyrdom might be related to the medial and aesthetic representations of martyrs in the context of the so called 'Arab Spring'. Did this recent revolutionary process create a new iconography of heroism and meaningful death? Is the meaning of martyrdom still the same as in the Palestinian resistance movement of the 20th century?

Monica Ruocco (Università di Palermo, Italie)

Quand le théâtre anticipe le réel:

Yahia Yaïch/Amnesia de Jalila Bakkar et Fadhel Jaïbi et la revolution tunisienne

Amnesia, la dernière oeuvre du duo Jaïbi-Bakkar, figures incontournables du théâtre arabe contemporain, peut aujourd'hui être considéré comme une pièce prémonitoire. Écrite en 2009 et montée au printemps 2010 au Mondial de Tunis, une salle qui se trouve dans le centre de Tunis, là où quelques mois plus tard les manifestations ont été les plus importantes, elle raconte la chute d'un homme politique pris au piège de son propre système tyrannique, et met en scène la libération de la parole de la société civile. La pièce interroge le comportement social, individuel et collectif face au pouvoir d'une dictature policière, à travers le personnage de Yahia Yaïch, « homme fort » proche du pouvoir, soudainement tombé en disgrâce et mis en résidence surveillée. Dans une récente interview Jalila Bakkar a affirmé: «Fadhel voulait en faire le procès de [l'ancien président] Ben Ali, et je voulais essayer de le faire à toute la population pour leur amnésie et l'apathie. Au final, nous en a fait un mélange des deux, mais nous avons eu beaucoup de difficulté à trouver les bons mots pour ce que nous voulions dire. Il nous a fallu beaucoup de temps pour ignorer l'autocensure, malgré avoir lutté contre elle du début».

Amnesia représente la troisième part d'une trilogie: après avoir traité la question du pouvoir à travers *Junun/Folie* (2004), l'histoire de 50 ans de pouvoir à travers *Khamsun/Corps Otages* (2006), Jalila Bakkar et Fadhel Jaïbi traitent à travers *Yahia Yaïch* la mémoire collective vis-à-vis du pouvoir.

Parilla Gonzalo Fernandez (Universidad Autonoma de Madrid, Espagne)
The Rhetoric of Futility : on writer's communiqués and manifestos

As soon as the first sprouts of the “Arab spring” sparked in Tunisia, we also witnessed the proliferation of communiqués and manifestos in support of the “Arab peoples”. This paper addresses this type of writing as one of the first “literary” outcomes of the Arab spring as well as how did writers -as cultural and political actors- related themselves to this new situation, their stances, messages and calls for action. In close relation to this proliferation of communiqués and manifestos -with a long tradition in the Arab cultural history of the XX century- have also been abundant debates and controversies around what should be the role of writers in these “revolutions” and how they faced the previous pre-revolutionary regimes.

10h40 - 12h40: 3^{ème} séance

Président: **Isabella Camera d’Afflitto**, La Sapienza – Roma (Italie)

Elvira Diana (Università di Cheiti-Pescara - Italie)
The novel-complaint of the Libyan writer Muhammad al-Asfar:
Milh (Salt)

The Libyan literature, like the rest of Arab literature, is an infallible mirror reflecting the socio-political changes of the country. So, long time before February 2011, the Libyan literature has registered the first signs of the deep popular malaise. The present paper will analyze one of the Libyan novels that have anticipated the “Libyan Spring”: *Milh* of Muhammad al-Asfar (1960). This novel, edited in 2010, was published abroad, like most of literary production of Muhammad al-Asfar.

Milh is a complex work, in which the writer denounces, directly and unveiled, the oppressive and tyrannical government of Colonel Gaddafi, his “Third Way” and the lack of human rights in the country. Set in Benghazi, the novel covers a period of time ranging from the Forties, when Libya was the scene of war of the Western powers, until today, when the protagonists of the novel, Libyans and Italians, are united in an unanimous “cry” of indignation and revolt against the lack of democracy in Libya's Gaddafi.

Barbara Winckler (Freie Universität Berlin - Allemagne)
Transformations of the public sphere. Popularization, dialogization and participation by means of ‘new media’ in the nahda and in recent times

The ‘Arab Spring’ has repeatedly been celebrated as being the success of the ‘new media’ with their social networks, and the idea of a ‘Facebook revolution’ has widely spread. The internet has certainly revolutionized communication and access to information. In this regard, it might be compared to the ‘structural transformation of the public sphere’ (Habermas) that occurred in an earlier period of radical change, the period of the nahda: In the second half of the 19th century, we witness the emergence of a new culture of debate, fostered by the nascent Arab press, especially by privately run magazines.

This paper will examine analogies and differences between the two phenomena, not least because, today, we can detect attempts to resume with the achievements of the nahda. Both the internet with its (literary) online magazines, forums or blogs and the magazines of the nahda with their reader’s letters, questions-answers and dispute sections can be characterized as encouraging dialogization and participation in public debates.

Reaching a wider audience, both socially and geographically, they have a popularizing effect. And they are considered being both the driving force and the mirror of the transformation processes of their time – and a symbol of progress and reform or democratization respectively. It is to be discussed to which extent this is true or if it is a matter of (new) elites and authorities. Another question is whether these phenomena could be considered as being a ‘literary public sphere’ which, according to Habermas’ model, has preceded the ‘political public sphere’.

Xavier Luffin, (Université Libre de Bruxelles, Belgique)
**Manifestations réalistes et imaginaires :
la contestation politique dans la littérature soudanaise**

Plusieurs auteurs soudanais, qu'ils soient exilés ou restés au pays, traitent dans leurs romans et leurs nouvelles de la contestation sociale dans leur pays. Ils y décrivent notamment les manifestations de masse dans les rues de Khartoum, d'une manière réaliste comme Yagoub Adam Saad Al-Nour, ou au contraire de façon parfois surréaliste comme le fait Ahmad Al-Malik. Parallèlement, les auteurs décrivent également les causes profondes de ces manifestations (le chômage, la misère, le manque de liberté, comme ailleurs dans le monde arabe, mais aussi l'interminable guerre civile, une « spécificité » du Soudan par rapport à la Tunisie ou à l'Égypte) et surtout les réactions du pouvoir – tantôt violentes, tantôt rusées et lénifiantes – face à ces démonstrations populaires, offrant au lecteur des images assez proches de celles vécues dans les rues de Tunis ou du Caire lors du « printemps arabe ». Ces scènes vont généralement au-delà de la simple description journalistique d'une situation sociale et politique instable, s'inscrivant dans un réel effort d'écriture, en particulier dans les textes d'Ahmad Al-Malik, où les manifestations se terminent parfois de la manière la plus inattendue.

Alessandro Buontempo (La Sapienza – Rome, Italie)

**“Detective stories” as a counter-narrative on society and politics: contextualising
the Arabic *noir* novel.**

Aḥmad Murād's successful novels (*Ṭirṭigū*, and *Turāb al-mās*) posed the question on the emergence of an authentic Arabic crime fiction. While deviance and crime are not at all a new subject in the Arabic literature, the “detective paradigm” figures as a relevant element in many acclaimed Arabic novels, such as *Tawq al-ḥamāmah* by Raġa' 'Ālim, *Ḥimār bayna al-aġānī* by Waġḍī al-Ahdal and Fawāz Ḥaddād's *Ġunūd Allāh*, to mention just a few.

By focussing on the representations of crime offered in recent Arabic fiction, as well as on these texts' interplay with the rules of the crime fiction, this paper will contend that the “detective paradigm” can be read as a peculiar strategy to expose the political and social injustices affecting the contemporary Arab society.

By doing so, I will try to show the capacity of literature of proposing itself and of seeking recognition as effective vehicle of democratic demands, issue even more relevant in the light of the Arab spring. In other words: behind their immediate appeal of *noir* subjects and atmospheres, are we dealing with actual strategies for making literature work towards change?

14h15 - 16h05: 4^{ème} séance

Président: **Ulrike Stehli-Werbeck**, Universities of Basel (Suisse) and Münster (Allemagne)

Sabah Ghandour (University of Balamand, Liban)

Sinan Antoon's I'jâm

Like most Arab countries, the subject matter of Iraqi literature in general is influenced by the political history of the country. But unlike some of the Arab countries, the Iraqi government specifically under Saddam used to give the writers enough allowances and lodgings so that the writers would praise the political Ba'ath Party and Saddam Hussein. During the Iran–Iraq War, literature had to deal with patriotic issues to help in raising the moral of the soldiers in particular and the Iraqi people in general. Because of such restrictions, a considerable number of writers chose to leave the country and live in exile. Iraqi exile literature often deals with themes like being against the war and/or criticizing Iraq's political system.

My paper tackles a novel by a contemporary Iraqi writer who is a poet, novelist, translator, and filmmaker, Sinan Antoon's *I'jaam* (translated as *An Iraqi Rhapsody*). The backdrop of the novel is the time of Iran-Iraq war (1980-1988) and the main character, Furat -- like the students in the Arab Spring

in different Arab countries -- opposes the hegemonic discourse in the oppressive police state of Iraq.

However, the novel's literary value not only lies in its subject matter, but also in its complex structure where irony and sarcasm play a major role in constituting the novel's importance.

I will be analyzing in my paper the writing strategies employed in *I'jaam* starting from the title itself, its epigraph delivered from *The Father-Leader*, its prologue from Ibn Khaldun, and its classified add from the Ministry of the Interior presented in the novel's introduction. By employing various strategies in his novel, Sinan Antoon's *I'jaam* challenges what we usually take for granted about concepts of history, writing, and language.

Sonja Mejcher-Atassi (American University of Beirut, Liban)

**Mutib al-Hadhal and the Arab Spring :
Depictions of the desert in Munif's novels and their political resonances**

Munif's novels, especially *al-Nihayat (Endings)*, Beirut 1977) and the five volume *Mudun al-milh (Cities of Salt)*, Beirut 1984-89), stand out for their detailed and vivid description of nature, especially the desert, and have been compared in this regard to the depiction of nature in the Arabic literary heritage. My paper sets out for another reading of the very minute – and intimate – description of nature in Munif's novels that has little to do with the Arabic literary heritage but is closely tied to contemporary political issues.

Be it the protagonist Assaf in *Endings* or Mutib al-Hadhal in *Cities of Salt*, their attachment to the land, al-Tiba in *Endings* and Wadi al-Uyoun in *Cities of Salt*, cannot be separated from their resistance/revolt – against the people from the city in *Endings* and the Americans and their local allies in *Cities of Salt*. Both Assaf and Mutib al-Hadhal are heroes of the modern age, almost mythical figures, embodying man's liberty and dignity which vanish into out of sight just as Mutib al-Hadhal disappears in the desert. Similarly, since his self-immolation in December 2010 and the so-called Arab Spring, Tunisia's Mohammad Bouazizi has turned into something larger than man. A contemporary Mutib al-Hadhal? What if Mutib al-Hadhal has not died but is alive, challenging the destruction of Wadi al-Uyoun – which in its heavenly character (think of the many similarities to the description of paradise in the Qur'an) can be understood as nothing more or less than the dream of a better world, the dream of a nation that belongs to the people.

The paper includes images taken from Dia Azzawi's and Marwan's illustrations of Munif's novels and comes with a powerpoint presentation.

Francesco De Angelis (Università di Bari, Italie)

**The role of Yemeni women writers during the revolution 2011:
Sana ūlā thawra by Bushrā al-Maṭṭarī.**

Yemeni revolution 2011 has seen a great participation of women, a fact which is not obvious in a misogynist environment like the Yemeni society. Most of the Yemeni women and intellectuals were in the first lines of the protests against the regime: Ibtisām al-Mutawakkil, Hudā al-ʿAṭṭās, Arwā ʿUthmān and Tawakkul Karmān, the Nobel prize winner for 2011, are only few examples.

At the end of last January, Bushrā al-Maṭṭarī (1975-), a young writer from Taiz, has drawn her fellow-citizen's attention. She wrote a short story titled *Sana ūlā thawra* (First Year Revolution), a heartrending report of almost one year of shouting "al-sha'b yurīd isqāt al-niẓām", notwithstanding the fear of the "Luṣuṣ al-thawrāt", as she calls the leaders of the parties, most of the tribesmen and some imams.

al-Maṭṭarī dwells upon some crucial events such as the firing of Taḥrīr Square in Taiz, where almost one thousands persons found their destiny. The stark realism of the narration and the deepness in analyzing human feelings make the story even more harrowing when the authoress tells about the "crazy march" on foot of the protesters, from Taiz to the capital Sana'a. "Six long days, six days of cold, six days of sadness and blood, six days of craziness", and once arrived in the village of Khadīr, the demonstrators had to sleep outdoor, as the imam of village refused to open the mosque and give them a place to sleep. Everybody was there controlling the protesters: "the Republican Guards, the tribesmen, the hostile nature, only God was missing!".

Because of such statements, some imams, among them al-Zindani's son, launched a *fatwa* against Bushra al-Maqtari, accused of blasphemy, of abusing Islam and the Quran, and for this reason she has been condemned to death!

Mikhail Suvorov (St.Petersburg State University -Russia)

The lost of hope: the feeling of the Arab Spring in modern Yemeni prose

If we look at Yemeni prose written in the 1970-80s both in South and North Yemen, we can find there – alongside with some social and political criticism – clear signs of hope for the best future, normally represented in a positive hero, or the narrator himself, who actively rejects corruption, political oppression, inequality, poverty and uncivilized traditions. Especially this is true in the case of South Yemeni prose, which in some sense reflected Marxist ideology of that time and was keen to regard all existing social and cultural problems as remnants of the pre-revolutionary times, which were to be eliminated in the nearest future. One may say that in those decades Yemeni prose in both parts of the country developed under the inspiring motto of the “revolutionary achievements”.

Socialism in South Yemen collapsed in fact in 1986, but among southerners there still existed a hope for the best future, associated with the unification of Yemen. Signs of this hope we can find for example in Sa'id 'Awlaqi's novel “al-Summar al-thalatha” (1990), whose three main characters represent the most conscious forces of South Yemen. In the North at the same time there started a process of political democratization, and in 1990 the two parts of the country united.

Though there was an impulse for new hopes at the moment of the Unification, it appeared to be too weak to find any reflection in literature, meanwhile the things in the united Yemen were going worse and worse. By the end of the 1990s a new generation came to the literary arena, among them Wajdi al-Ahdal, Muhammed al-Gharbi 'Amran, Ahmed Zein, Nadia al-Kawkabani, Habib Saruri, Arwa 'Abdoh 'Uthman, Mahasin al-Hawati and Hind Heitham, who could not appreciate the meaning of the “revolutionary achievements” and had no idea of where the country is going or, better to say, falling in. Total corruption on all levels, governmental and tribal lawlessness, collapse of social services, social inequality and poverty acquired in their writings the feature of immanence. No purposeful hero was any longer present, and no hope for the future as well. So much so, that there appeared a “postmodernist” attitude towards events and characters, that may be described as distanced cold irony, moral and ideological indifference, total parody. These features are most vivid in some writings of Wajdi al-Ahdal and Muhammed al-Gharbi 'Amran.

Therefore, the steady fading of the hope for the best future, demonstrated by Yemeni prose in the 1990s and the 2000s, is in my opinion the herald of a coming social explosion, of the kind we are witnessing today not only in Yemen, but in the Arab world on the whole.

16h20 - 18h10: 5^{ème} séance

Président: **Richard van Leeuwen**, University of Amsterdam (Pays-Bas)

Astrid Ottosson al-Bitar (Stockholm University, Suède)

“And there was a complete silence.”

Silence and the breaking of silence in three Syrian novels

In Syria all forms of cultural expression are strictly controlled by the state. (See e.g. Miriam Cooke: *Dissident Syria. Making oppositional arts official*. Duke University Press, 2007.) However, after the death of president Hafiz al-Asad in 2000 a new generation of Syrian writers have started to write and publish books in which they in a more open and direct way than former generations approach subjects that are regarded as sensitive and dangerous. By pronouncing and bringing out into the open things whose existence has been hidden and forcibly pushed back into the shadows they challenge the silence imposed by the political system as well as by traditional society. “The silences created in the spaces between the lines of contemporary Syrian writing” [Mohja Kahf: “The Silences of Contemporary Syrian Literature” in *World Literature Today*, 75:2, Spring 2001, 225-236] are now in these texts to a greater degree than before being spoken out.

In this paper I will look closer into three novels by three Syrian women novelists: *Kamā yanbaghī li-nahr*, 2003, [As is appropriate for a river] by Manhal al-Sarrāj, *Ṣilṣāl*, 2007, [Clay] by Samar Yazbek and *Ḥurrās al-hawā'*, 2009, [Guardians of air] by Rūzā Yāsīn Ḥasan. All three of these novels describe in different ways a society that is suffering under enforced "silence" (*al-ṣamt*): silence on political repression (thus e.g. Manhal al-Sarrāj's novel is centered on the silence on "the events" in Hama in 1982) but also silence on societal and religious oppression of people in general and of women in particular.

The purpose of this paper is to identify the different kinds of silence that are dealt with in the novels and also to discuss the strategies used by the writers when approaching these "silences", when identifying and describing them and by so doing also trying to break them.

Laurence Denooz (Université de Nancy 2, France)

Quand Ġūha dénonce la dictature syrienne

Ma communication tentera de comprendre comment Ahmad Ismācīl Ismācīl — dramaturge, nouvelliste et essayiste syrien, né en 1961 et membre de l'Association de Théâtre de la Société des écrivains de Damas — exploite, dans une pièce de théâtre *Ahlan Ġūha*, le personnage traditionnel de Ġūha pour dénoncer les mécanismes politiques mis en place pour établir, en Syrie, une dictature absurde et sans fondement, qui tente d'altérer, voire d'annihiler, l'identité du peuple : injustice, oppression, terreur, violence, corruption et déshumanisation règnent en maîtres, dans un espace et un temps allogènes. Au travers du théâtre et de l'imaginaire, l'auteur espère restituer au peuple la volonté et le courage de lutter pour recouvrer son identité et sa liberté.

Martina Censi (INALCO - Paris, France et Ca'Foscari - Venise, Italie)

Kursī de Dīma Wannūs: le langage du «printemps arabe» en Syrie

Al-ġīl al-ġadīd des romanciers syriens crée un nouveau rapport entre la critique sociale et l'individu. L'attention est portée sur l'univers intime du personnage, sur ses relations avec les autres, sur ses fragilités et ses peurs. Pas de place pour l'idéologie: les personnages sont des entités complexes qui incarnent aussi bien les aspects négatifs que les aspects positifs de leur société. L'écrivain de cette génération n'offre donc pas une division nette entre ce qui est bien et ce qui est mal, entre ce qui est lumière et ce qui est sombre dans l'individu, mais nous propose des personnages que ont du mal à se placer dans un endroit précis.

J'ai choisi le roman *Kursī* (2009), de l'écrivain Dīma Wannūs, comme exemple de cette écriture détachée de l'idéologie et qui représente les prémices du "Printemps arabe" en Syrie. Le protagoniste incarne le personnage de l'anti-héros, partagé entre lâcheté et arrivisme et même s'il fait partie du régime au pouvoir, il se sent détaché de sa propre société, seul et isolé. La déconstruction de son corps, mise en place par l'écrivain, peut être lue comme une métaphore du pouvoir syrien, marqué par l'absence de lois qui sauvegardent la liberté de l'individu. Il en ressort un sujet décomposé, incapable de s'écouter et de s'exprimer à travers les mots. Toutefois *tašrīḥ al-ġasad*, la dissection du corps du protagoniste, ne nous empêche pas de l'apercevoir comme quelqu'un de très humain et de très fragile, pas seulement comme un animal. C'est justement la présence de ce double langage qui représente l'esprit du "Printemps arabe": le dépassement du langage monolithique de la violence et l'introduction du langage de la compréhension et de l'accueil de la différence.

Ulrike Stehli-Werbeck (University of Basel, Suisse et University of Münster, Allemagne)

Khatib Badle's *Higher Democratic Empire of Madmen*: the promotion of subversive consciousness in Syria

Since the middle of the 1980s the Syrian author Khatib Badle (born 1952 in the province of Idlib) has developed his profile as a satirist by writing satirical short stories, glosses and articles in Syrian and Arabic newspapers and magazines, satirical comedies, TV serials, and by editing an anthology of satirical short stories in Syria (*as-Sākhirun*, 1990). His very outspoken and courageous activities are widely received by the Syrian and Arab public and criticism, in the media and via internet.

He openly discusses topics like injustice, oppression, corruption and intelligence service, advocating democracy and reform, by using satirical devices, like paradox and the metaphors of madness and mental hospital in his collection of glosses *Imbiraturiyyat al-majanin al-dimuqratiyya al-'ulya* (*The Higher Democratic Empire of Madmen*) (2006). He addresses his audience by inclusion of colloquial and dialect terms and idioms – mostly explained to guarantee understandability –, elements of the oral and written literary and cultural heritage (i.e. *maqāma*, *adab*, *mathal*), vulgarized and treated ironically, among other strategies.

Reading his writings today (like those of other courageous satirical writers of different generations, as Zakariya Tamir, Nihad Siris, Fawwaz Haddad etc.), reveals a partial anticipation of certain actual developments of the “Arab Spring” on a metaphorical level and certainly, that they have promoted a sharp critical, if not subversive consciousness. My paper will analyze thematic aspects and narrative strategies in exemplary glosses, commentaries and narratives of him.

Vendredi 11 mai 2012

9h - 10h50: 6^{ème} séance

Président: **Stephan Guth**, University of Oslo (Norvège)

Hartmut Fähndrich (Suisse)

« Les sentiments à la base du Printemps arabe avant son explosion. Quelques exemples romanesques »

Personne n'a vraiment prédit l'éruption de ce qu'on a appelé "Le Printemps arabe". Ni politiciens ni écrivains n'ont prévu les événements qui se sont déroulés pendant l'année 2011.

Mais dans beaucoup d'œuvres littéraires on trouve des indications révélant une inquiétude sur différents niveaux: la déception, l'indignation ou même la colère. Ces sentiments soulignent une mise en question de l'état des choses dans la société.

Quelques romans égyptiens, écrits depuis la Deuxième guerre mondiale peuvent servir d'exemples, p.e. Naguib Mahfouz: *al-Qâhira al-djadîda*; Gamal al-Ghitani: *az-Zaini Barakât*; Sonallah Ibrahim: *al-Ladjna*; Hasan Nasr: *Sidjillât ra's ad-dîk*.

Stephan Milich (Göttingen University, Allemagne)

Constructing a sphere of freedom: Places of Liberation and Freedom In Arabic Poetry and Hip Hop

Public space plays a crucial role for a functioning democracy and the realization of social justice. In this year's protests and uprisings, especially the Freedom or Liberation Squares of several Arab capitals has been transformed into a public counter-space where a new form of community life, solidarity and justice has been materialized. Besides graffiti art and workshops, especially poetry and music concerts were widely used to express central claims of the “Arab street” and to form a stage for criticizing bad governance as a lack of democracy and justice.

In my paper, I will discuss a number of recently published poems and hip-hop songs that use the notion of the “freedom square” as a heterotopic counter-space and a new form of “street politics” (Asef Bayat). In contrast to older poetic texts that dealt with the issue of national independence, the paper asks for new meanings of the word “liberation” and the notion of political and social emancipation that have been constructed during the protests in 2011 and on its eve. Drawing my examples from Egyptian, Tunisian, Syrian and Iraqi poetry and Hip Hop, the paper presents diverse images and facets of the cultural politics of space in the uprisings of the Arab spring.

Tetz Rooke (Gothenburg University, Sweden)

Upgrading the Popular: “The People 3.0”

One of the cultural features of the recent Arab revolutions has been the emergence of popular art as the favoured expression of revolutionary sentiment. “The Arab street” has produced street art, street music and, in a sense, street literature too. Arguably, Arabic literature has witnessed a turn to the popular.

A number of Arab writers are now arguing for the need of a literature that goes beyond the established boundaries of highbrow literature and develops new popular genres like children’s books, crime writing and romance. They criticise existing literary ideals for a lack of concern for accessibility, for being exclusive and for neglecting the taste and demands of the reader. One of these critical writers is the Egyptian Khaled al-Berry [البري خالد], who also has had a high profile on the Internet during and after the January 25 revolution in Egypt.

In my paper I propose to discuss two (or three) works by Khaled al-Barry from the perspective of “popularity”, briefly his autobiographical account *al-Dunyā ajmal min al-janna* (الدنيا أجمل من الجنة, 2001) then the novel *Raqṣa sharqiyya* (رقصة شرقية, 2011) – if I can get it – the novel *Al-‘ahd al-jadīd* (العهد الجديد, 2011). In what sense do these texts represent a quest for new audiences and an expanded readership? What features – if any – distinguish them from other contemporary literary currents or trends?

Encyclopaedia Britannica’s definition of “popular literature” says that it “includes those writings intended for the masses and those that find favour with large audiences. It can be distinguished from artistic literature in that it is designed primarily to entertain. Popular literature, unlike high literature, generally does not seek a high degree of formal beauty or subtlety and is not intended to endure.” Is this definition also valid for recent expressions of Arabic literature like the above mentioned? How does the writer negotiate between the ambition to entertain and his wish to engage in social or political issues?

The last century has witnessed at least three major revolutions in the history of the Arab peoples. The first one was a result of the collapse of the Ottoman Empire. In Egypt, this historical event roughly coincided with the emergence of the novel and short story as new literary genres appealing to a wider audience. The second revolution occurred as the cause and effect of decolonization. The mobilisation of the Arab masses and dominant political discourse at the time favoured the practicing of a “literature for the people” or “people’s literature”. How do these earlier concepts, and the ideals they embody, differ from the popular turn that we witness today? The latest revolution, the Arab Spring of 2011, also voices the wish of “the people” and seeks its legitimacy in popular support. What are the literary expressions and implications of the upgrading of the popular this time?

Nele Lenze (University of Oslo, Norvège)

Democratising processes in online literary interactivity

Communication is one form of interactivity in online literary distribution and a key benefit of the distribution media. It can take place between readers and authors, and can inspire discussions that may happen immediately after publishing. Communication among actors and distribution of literary and political texts on the net was an essential part of spreading ideas during the uprisings all over the Arab world. However, discussions have been part of literary distribution online in the region for many years preceding the uprisings. Also, because the process of writing is more interactive, the participatory culture has influenced language and expression. These changes show new aspects of language in contemporary online literature.

On this basis, I argue that the new immediate interaction might lead to democratising process in literary production. Yet, researchers’ judgement of the audience’s importance in online literature differ; optimistic examiners might see the audience’s importance and increasing value as an interactive process of democratisation in literature. Others might, however, judge the influence of the audience negatively because they fear that the quality of these cultural products will suffer if produced solely for the enjoyment of the readership.

In my examination of online literature of the Gulf region I will present a variety of texts distributed with a focus on the processes of interaction in order to highlight distinct features of this upcoming form of literature. In doing so, I will illustrate what I term the democratisation of literature production through an online, participatory culture.

11h10 - 13h: 7^{ème} séance

Président: **Tetz Rooke**, Gothenburg University (Suède)

Teresa Pepe (University of Oslo, Norvège)

Self expression and Community Development in the Egyptian Blog “Ma badā lī” by ‘Amr ‘Izzat .

Since 2005, blogs have been used in Egypt as a new space and mode of narration.

In a period of social and political turmoil, and when the political regime, the religious authorities and the society itself exercised control and censorship, young Egyptian people found in blogs a personal, original space where they could vent out their frustration towards the regime, society and the mainstream media and at the same time develop new forms of self-writing and literary experimentation.

This paper aims to understand how the popular uprising which started in January 2011 and the current political changes that are taking place in Egypt are influencing the literary production fostered through Egyptian personal blogs. The blog *Wa-’anā mā-lī ?* ‘It’s not my business’, written by the young Egyptian al-Baraa Ashraf is analyzed as a case study. Using the Internet as a platform, this personal blog combines self-writing with social criticism, record of historical events and literary experimentation. It focuses on his individual life, but at the same time it is inscribed in the larger Egyptian blogger community, with which al-Baraa shares interests, values and off-line interactions. Its frequent updating and immediacy of publishing allows to see how the Egyptian revolution is shaping the feelings and the emotions embodied in the blogger’s virtual identity.

The analysis will be conducted through a close reading of his online writing, selecting and comparing several posts published before and after January 2011. It will take into account the contents of his writing, his tone of criticism, the values inscribed in his narration and his use of language and style. It may shed light on the individual perception of the political events and at the same time it may tell us about the opinion and expectations of the larger blogger community that since 2005 has played a key role in social change and developing of Egyptian public sphere.

Yves Gonzalez-Quijano (Université Lyon 2, France)

Des salons à la rue : quand les soulèvements arabes questionnent le champ culturel...

Après avoir été, des années durant, les lieux officiels de la révolte arabe contre l'ordre établi, les "salons", littéraires et plus largement intellectuels et artistiques, se sont trouvés brusquement vidés de toute vie, de tout intérêt même peut-être, dès lors que les rues arabes se remplissaient des flots de manifestants. Fidèles à une vision d'elles-mêmes héritée des premiers temps de la Nahda, les élites intellectuelles et culturelles ont découvert qu'elles n'étaient plus toujours cette "avant-garde du peuple" qu'elles s'imaginaient être. A leur grande surprise, elles ont assisté à l'éclatement de soulèvements où elles n'avaient guère de rôle, elles ont assisté à des mobilisations où leurs discours n'étaient pas attendus, et leurs références presque "déplacées". Ce constat, que tiennent sur eux-mêmes les plus lucides des acteurs, suscite nombre de questions auxquelles il serait très imprudent de prétendre apporter des réponses définitives, mais qui méritent au moins d'être examinées :

- A l'image de ce que la région a connu au cours des années 1950 et 1960, les soulèvements de ce que l'on appelle le "printemps arabe" marquent-ils une rupture générationnelle, repérable dans le langage des militants, dans les modes et les canaux d'expression qu'ils privilégient ?

- Quelles réponses les acteurs culturels, des plus "légitimes" aux moins reconnus, proposent-ils aujourd'hui à la question, présente dès les premiers temps de la modernisation arabe, du rôle des élites, littéraires et plus largement artistiques, dans les soulèvements contre le régime ?

- Dans le contexte d'une inévitable reconstruction de la scène littéraire et artistique arabe, que faut-il craindre -- ou espérer -- davantage : les risques d'une nécessaire épuration de milieux et de cercles trop longtemps compromis avec les pouvoirs renversés par les soulèvements populaires ou bien ceux d'une refondation totale du monde du champ de la création par des courants politiques dont l'idéologie postule une hiérarchie de valeurs fondamentalement étrangères à celles qui ont dominé depuis la Nahda ? Arrivés quand on ne les attendait plus ou presque, les soulèvements du "printemps arabe" ont succédé à des années de lutte et de protestations.

Alba Rosa Suriano (Università di Catania, Sicile, Italie)

**The regain of public spaces:
the forecast of Egyptian revolution in the independent theatre movement.**

The deep changes of the last year in the Arab world are marked by the whole society involvement and by the regain of places and streets, as a symbol of public life and aggregation. As Hanna Arendt wrote in "The origin of totalitarianism", public spaces are very important for social fabric rebuilding and, therefore, for the success of democracy. In the independent Egyptian theatre movement we found many basic elements that we can consider connected to the revolutionary aims, as the quest for civil liberties and freedom of speech and the will of streets and cafés reoccupation. After Beni Suef theatre conflagration on 5 September 2005, many independent troupes infringed the emergency law (1981) and played their shows in streets, under the bridges and in all kind of public spaces. They did it to claim their rights and to underline their fear for working in unsafe governmental theatres. This is the case, for example, of al-Hala troupe (directed by Muhammad Abd el-Fattah) and even of the Suez independent troupe, whose members were heavily threaten by the police. The relationship between the Egyptian revolution and the independent theatre is self-evident too, if we analyse some plays which forecast problems and expectations of the young people, who were the promoters of the demonstrations

Atef Botros (University of Marburg, Allemagne)

**Counter Cultures -
Modes of Resistance in the Egyptian Literature, Film, Music and Street Art**

The ongoing revolutionary process in Egypt has not achieved a real political change towards a democratic transformation yet, but instead it has reinforced a radical change of popular consciousness. It is the people's consciousness of their ability and power to cause political change that has been expressed in the powerful catchphrase "the people demands..." "الشعب يريد" which has become an Arab battle cry for freedom, dignity and social justice across the globe.

In this context new forces and new modes of resistance arise in Art and Literature as a consequence of the revolutionary experience. But such resistance in literature and art is not new in the Arab intellectual history. Within the last decades new tendencies of subversive forms of literary and aesthetic resistance have formed a tradition that I want to refer to as 'Arab counter culture.' Those new modes of expressing resistance are not only directed against political regimes in power, or established mainstream thought, but also against hegemonic cultures and discourses, and against social norms and/or religious ideologies. Local and global network-groups and players make use of these new modes and practices of resistance on the level of social movements and civil society, but also on the aesthetic level of creativity, literature and arts.

In my presentation I will try to demonstrate some counter culture tendencies within Egyptian Literature and Art to show which modes of resistance were employed at which times and in which kind of artistic expression or aesthetic forms. In addition I will argue that there is a very dynamic intertextuality between the expression of resistance and the negotiation of reality or the search for an alternative world in the contemporary Egyptian Novel, Poetry, Film, rap texts and street art. Today counter culture takes new forms and modes of resistance against the current hegemonic power of the military in Egypt.

14h30 - 16h: 8^{ème} séance

Président: **Rasheed El-Enany**, University of Exeter (UK)

Dounia Abourachid Badini (Università di Luiss -Roma, Italie)

Récit du "Printemps égyptien", *Ayyâm al-Tahrîr* d'Ibrahim Abdel-Méguid

Alors même que ce que l'on s'accorde à appeler "le Printemps égyptien" ne s'est pas encore achevé, les plumes se sont libérées et les éditeurs égyptiens offrent de nombreuses publications à caractère autobiographique inhérentes à "la Révolution du 25 janvier". Bon nombre d'écrivains ont spontanément suivi les événements à travers des chroniques publiées par la presse quotidienne ou/et à travers des interviews sur les chaînes satellitaires (phénomène particulièrement représenté par l'auteur du très

contestataire *L'immeuble Yaacoubian*, Alaa El Aswany), et d'autres à travers la publication plus ou moins hâtée de recueils de témoignages. Si la qualité esthétique de cette "littérature de la Révolution" est loin de faire l'unanimité, notamment en raison du manque de recul nécessaire à la maturation d'une oeuvre, l'on peut néanmoins constater à travers les titres publiés (*Yawmiyyât.., Awrâq.., Kurrâsa..* ou même *Ayyâm* à l'instar des *Jours* de Taha Hussein) le retour en force apparent du genre autobiographique qui tente d'accompagner le soulèvement de la jeunesse au jour par jour et d'inscrire ses moments cruciaux dans la mémoire nationale. Cependant, l'analyse de contenu de ces "autobiographies" laisse vite comprendre qu'elles sont loin de se conformer au pacte classique du genre et qu'elles présentent une forme littéraire inclassable ayant pour mission principale d'inscrire dans l'Histoire - avec un style littéraire - cette révolution tant rêvée par les intellectuels et finalement réalisée par "le peuple" (ou plus exactement "la jeunesse de l'Internet"), devant leur totale stupéfaction. Impuissants à *faire* la Révolution, les écrivains égyptiens, consciences de la Nation, s'engagent à *l'écrire*.

Telle est précisément la position du romancier consacré Ibrahim Abdel-Méguid qui nous livre un puissant récit des premières semaines du soulèvement égyptien. Sorte de *diariste* de la *thawra*, il ne se contente pas de relater le déroulement des événements ou de nous livrer ses impressions et observations, mais il *se raconte* dans une espèce de journal personnel, sans jamais pour autant ôter le premier rôle aux vrais héros : les Manifestants (dont font partie ses deux fils), voire au lieu-héros, la Place Tahrir et ses artères gorgées d'Histoire et d'histoire culturelle que l'auteur, du haut de ses 65 ans et de son passé de militant de gauche, sait bien peindre. Conscient de relater une révolution dont lui et sa génération ont toujours rêvée sans pouvoir l'accomplir, Ibrahim Abdel-Méguid se tient avec détermination sur le terrain, au coeur des événements, et apporte ainsi sa contribution à travers une écriture semi autobiographique semi historiographique particulièrement émouvante. Il n'hésite pas à saluer ce qui a été à l'origine du mouvement et qui a joué un rôle déterminant par la suite : l'Internet et Facebook dont il insère des pages entières..., le téléphone portable..., la couverture médiatique des événements confrontant le mensonge de la télévision nationale à la vérité d'al-Jazeera... Mais l'auteur rend surtout hommage à l'arme de la Révolution : ses slogans et ses banderoles, véritables trouvailles rythmiques et sémantiques des manifestants, alliant dans l'urgence la riche mémoire culturelle égyptienne au sens de l'anecdote et de l'autodérision si caractéristique du peuple égyptien. A travers ces *Ayyâm* dont le sous-titre « *likulli ardin mîlâd* » est emprunté à Mahmoud Darwich, l'histoire semble saisie par une littérature dont on se demande si elle est redevenue engagée pour l'occasion.

Richard van Leeuwen (University of Amsterdam, Pays-Bas)

The arab spring and the *Thousand and one nights*: Mahmud al-Wardani and the malaise of egyptian society.

In this paper two novels will be discussed by the Egyptian author Mahmud al-Wardani, *Awân al-qitâf* and *Mûsîqâ al-mull*. Both novels contain a fierce critique of Egyptian society and reflect the deterioration of the social situation due to repression, consumerism, corruption etc. In that sense they seem to herald the collapse of the system which governed Egypt for many years under the Mubarak regime. Both novels refer to the *Thousand and one nights* in different ways, both formally and thematically. In this paper I will examine the way in which the references to the *Nights* are used to support social and political criticism and to integrate this criticism into a literary form. Finally, the findings will be related to an evaluation of the events in Egypt in 2011: in which way can the two texts be related to what has come to be called the Arab spring? Do these novels reveal links between literary expression and political/ social unrest?

Lorenzo Casini (University of Messina, Italie)

The transformation of the Egyptian literary field and the Revolution

One of the most significant preconditions for the mass upsurges in several Arab countries in early 2011 has been the gradually diminishing power of the state apparatus to exert influence and control over civil society. The organization of the civil society through networks of associations and NGOs, and the spread of communication facilities not easily controllable by the state (satellite TV channels and internet) are generally held among the factors that have contributed to the transformation of the activism of a small vanguard into a revolutionary wave.

The aim of this paper, centered on the case of Egypt, is to examine how the transformations that took place at the broad social-political level have been paralleled by similar transformations in the literary

field. As Richard Jacquemond has demonstrated in his seminal study, the Egyptian literary field has been characterized for decades by the pervasive presence of the state that in different periods of the Twentieth century, and through different means, has succeeded in keeping its determinant position. However, in the last two decades, this hegemonic role of the state has been seriously undermined by the activism of independent publishing houses, the establishment of the independent dramatic movement, and the role of internet in the reproduction and circulation of the literary artifacts.

After referring to the main transformations in the literary field, the paper centers on the role of *youtube* in disseminating vernacular poems directed against the Mubarak regime. By uploading the reading of the texts with videos and music, the internet users have created new multimodal texts that have exerted a deep impact on the public opinion.

16h20 - 18h10: 9^{ème} séance

Président: **Boutros Hallaq**, Université de la Sorbonne Nouvelle – Paris 3 (France)

Tania Al Saadi (University of Stockholm, Suède)

Figures de despote dans les romans de Ġamāl al-Ġiṭānī

L'oppression dans le monde arabe ne se limite pas au régime politique mais elle concerne d'autres domaines de la société, comme le travail, les institutions religieuses, la famille... ce qui justifie, entre autre, le fait que les révolutions arabes de 2011 étaient l'oeuvre de plusieurs

Catégories et classes sociales. A la tête de chacun des systèmes oppressifs se trouve un ou plusieurs personnages despotiques qui assurent le déroulement du système en question.

Dans cette intervention, nous allons aborder trois figures de despotes dans trois romans de

Ġamāl al-Ġiṭānī : *al-Zaynī Barakāt* (1974), *Waqā'ih̄arat al-Za'farānī* (1976) et *Ḥikāyat almu'assasa*

(1997). Ces despotes agissent dans des contextes différents : politique, religion et économie. Nous allons tenter de répondre à plusieurs questions, par exemple : Quelles sont les caractéristiques de ces personnages ? Par quel type de moyens ils assurent le contrôle du système en question ? Quels sont les points communs entre ces despotes ? Est-ce qu'on peut parler d'un portrait-type du despote chez Ġiṭānī ? Quels sont les images et les symboles employés dans ces romans, pour faire référence à l'époque contemporaine de l'auteur ? Il sera également question de voir comment le "peuple" est représenté dans ces romans et comment il réagit par rapport au système despotique en place.

Dominika Czerska (INALCO-Paris, France)

Les voix poétiques des révolutions – résistance, opposition, rébellion avant les événements de la place Tahrir du 25 janvier 2011.

Les nouveaux moyens de communication ont été un instrument important pour que la société puisse exprimer son opposition à la politique du gouvernement. Le printemps arabe est issu d'une crise profonde dans laquelle la société et l'économie de la région se sont retrouvées. Les habitants des pays arabes ont exprimé « *kefaya* » – « assez » aux autorités.

« Liberté, égalité et économie » tels sont les slogans qui ont été lus sur les banderoles de tous les pays révoltés, notamment en Égypte. Néanmoins la crise a eu une intensité différente selon les pays du Moyen-Orient arabe et du Maghreb – la révolution dans chaque pays a été différente.

Les poètes d'opposition comme Fārūq Ġuwayda, ou les poètes révolutionnaires comme Aḥmad Fu'ād Naḡm se battaient depuis plusieurs années pour des changements et des progrès dans la société, tout en étant les porte-paroles de la lutte contre l'oppression du régime. Certains de leurs poèmes illustrent les différentes attitudes sociales et politiques, encouragent à la révolution, et donnent les solutions aux situations sans issues dans lesquelles l'Égypte s'est trouvée prisonnière.

En 2011, les révolutionnaires de la place al-Taḥrīr ont mémorisé et répété des versets du poème d'Aḥmad Fu'ād Naḡm, *Ṣabāḥ al-ḥayr 'alā 'l-ward allaḡi fattaḥa fī ḡunnāyyīn Miṣr* (Bonjour aux roses qui fleurissent dans les jardins de l'Égypte), ainsi que les autres lignes de sa poésie, comme *Qasīdat hamāmtak yā rayis hamāmuh*.

Fārūq Ġuwayda a toujours dénoncé la corruption de l'ancien régime, sans toutefois s'attarder au dictateur. Au début de la révolution, ce poète présenta dans les medias, un long poème, une pleine page, nommée ensuite *al-Arḍ qad ādat la-nā* (La terre est retournée).

Mon intervention portera sur les racines et les sources de la révolution égyptienne dans la poésie égyptienne des dernières années. J'essayerai d'évoquer comment Fārūq Ġuwayda et Aḥmad Fu'ād Nağm critiquaient le pouvoir et quelles solutions d'amélioration ils proposaient. Le niveau suivant de mon exposée sera la langue d'expression de leurs compositions : arabe littéral du premier et dialecte égyptien du deuxième poète.

Francesca Corrao (Università di Luiss , Italie)

Le poème révolutionnaire chez Adonis.

Dans mon intervention j'expose l'idée de poème révolutionnaire chez Adonis dans les années 50\60 lors qu'il écrivait pour Shi'r et en particulier la question de la polémique sur l'art et l'engagement.

Walid Hamarneh (University of Richmond, USA)

Keeping up the Faith:

Mahfuz's *Harafish* and *Qadaya wa-Shahadat's* Taha Husayn

The decades of the 1970's and 1980's were excruciating for many intellectuals in the Arab world. The coming to power of Sadat in Egypt, Asad in Syria and Saddam Husayn in Iraq, to mention only a few, combined with the October war and its aftermath (which M.H. Haykal dubbed as the Saudi era in Arab politics) brought about the final collapse of the dreams that were awakened during the previous decades. The consolidation of dictatorships and the generalization of authoritarianism accompanied with the unproductive affluence of the upper and middle social strata in most countries of the area resulted in a complete loss of faith amongst intellectuals who saw their old dreams collapse with no new ones to replace them. These were dark moments even for those who did not lose faith and were driven to nihilistic forms of radicalism both right and left. It is true that social struggles of some limited impact were still taking place, albeit at a micro level. The projects for change of previous years were seen as lacking but new ones were not on the horizon. There was a need to revisit and critique ideas and ideologies.

In this paper I will look at two such attempts: one of Mahfuz's later masterpieces (and arguably his best late work) *Malhamat al-Harafish* (1977) and the first issue of a project that was launched by a group of writers and critics entitled *Qadaya wa-Shahadat* which was launched in the late 1980s. The first issue of this periodic book was dedicated to Taha Husayn. In Mahfuz's novel (or epic as he called it) one witnesses an interesting shift in the way the novel is concluded. After some minor and unsuccessful attempts at a revolt, the harafish are able to organize themselves and to develop a mode of organization and self-defense that preempts the previous setbacks they faced. One can witness here a shift in Mahfuz's ideas about democracy or what one can call a social radicalization of his liberalism.

What is interesting in *Qadaya wa-Shahadat* is the way in which the liberal Taha Husayn is recuperated and reinterpreted by leftists and Marxists who had attacked him a decade earlier and who started acknowledging the relevance of his cultural, literary and educational project to the extent of almost adopting it. Such figures of the cultural left as Abd al-Rahman Munif, Sa'dallah Wannus and Faysal Darraj became defenders of the liberal and democratic project of modernity.

These two cases are but exempla of what can be termed as the attempts by various groups and brands of intellectuals to keep up the faith in the possibilities of change while attempting to preserve whatever can be salvaged from what they perceived as the failing projects of modernity in the Arab world. This salvaging of the ideational can be interpreted as the only way out of the dilemma of believing in change but acknowledging the absence of the instruments of such change. It is the ideational preparation for the sort of change that is the result of factors without actors.

Samedi 12 mai 2012

9h30 - 11h10: 10^{ème} séance

Président: **Monica Ruocco**, Università di Palermo (Italie)

Christian Junge (Freie Universität Berlin, Allemagne)

Utopia – A Gothic Reading of Spatial Injustice in a Novel by Khaled Tawfiq

The contemporary Egyptian literature witnesses a (re-)emergence of spatial metaphors, as Sabry Hafez and Samia Mehrez have recently elaborated. These refer to an ongoing societal fragmentation that is embodied in the growth both of informal areas all over Cairo and elite areas outside of Cairo. In his novel “Utopia”, published 2009 at Dar Merit, Khaled Tawfiq develops these spatial transformations to a grim future scenario of Egypt in the year 2023 that has to be called rather a dystopic than utopic vision of Egypt. While the poor live in Cairo totally abandoned by the government and in unbearable circumstances, the rich exclude themselves in well protected elite areas where they appreciate a live in abundance. Here, the poor and the rich Egyptians become spatially and ideologically “two peoples”, as the novels states quoting the Egyptian poet Abnoudi, who is forgotten in the future Egypt of 2023, but played an important role in the revolutionary Egypt of 2011.

This paper provides a spatial reading of Khaled Tawfiq’s novel “Utopia” where social injustice results in spatial injustice. By reading space, it analyzes the as fundamental as shocking social, political and cultural critique of pre-revolutionary Egypt. In particular, the paper retraces the emergence of agency and the masses and analyses the hereby involved types of intellectuals. It also discusses the significance of individual and collective emotions in different spaces as well as the affective impact of this gothic novel on the reader. Last, but not least, it retraces the manifold intertextual allusions to Arabic and Western literature and arts, such like Abdarrahman al-Abnoudi, Bertold Brecht and Oliver Stone, and wants to read it as a both pop-novel and anti-pop-novel archiving the different lifestyles of different spaces.

Dina Heshmat (Université de Leiden, Pays-Bas)

Isṭāsia de Ḥayrī Šalabī

Le retour du héros engagé pour le changement

Les maux à l’origine du processus révolutionnaire actuellement en cours en Egypte ont été au centre des romans égyptiens publiés ces vingt dernières années. Corruption, clientélisme, autoritarisme politique, pratique systématique de la torture dans les postes de police et paupérisation généralisée : autant de thèmes que l’on retrouve dans *Ḍāt* (1992) et *Šaraf* (1997) de Ṣun‘alla Ibrāhīm, *Yaḥduṭ fī miṣr al-ān* (1977) de Yusif al-Qa‘id, *‘Imārat ya‘qūbyān* (2006) de ‘Alā’ al-Aswānī, *Aḥyāf* de Raḍwā ‘Āšūr et *Isṭāsia* (2010), de Ḥayrī Šalabī, entre autres romans.

Situé dans la campagne égyptienne des années 2000, *Isṭāsia* met en scène une paysanne pauvre, chrétienne de surcroît, qui se bat pour faire punir les assassins de son fils unique. Elle affronte le puissant réseau d’hommes corrompus au pouvoir au village, liés aux cercles du PND de la capitale, et réussit à s’allier le narrateur, jeune avocat dépositaire de la mémoire de son père, un cheikh diplômé d’al-Azhar réputé pour son intégrité.

Cette contribution se propose d’étudier le rôle de la construction polyphonique d’*Isṭāsia* dans la mise en place d’un « front » contre les puissants et les corrompus dépassant les clivages confessionnels ainsi que les différences de genre et de niveau d’instruction. Au-delà, elle se propose d’interroger la rhétorique de l’unité nationale dans *Isṭāsia*, ainsi que le retour du héros luttant pour des valeurs positives, à contre-courant de la production littéraire égyptienne des années quatre-vingt dix.

Simone Sibilio (Università di Luiss - Roma, Italie)

Libyan poetry of liberation compared: 42 years of oppression in the verses of Khaled Mattawa and Ashur at-Tuwaybi

The end of Muammar Gaddafi's rule will inevitably mark a new stage in the Libyan cultural production "inside" the country. It's known that during the over 40 years of dictatorial regime any voice of dissent was ruthlessly suppressed. Writers who refused to write in support of Gaddafi's myth were imprisoned, exiled, or compelled to cease their literary activity. Relevant literary witnesses of Gaddafi's brutal regime are provided by Libyan writers in exile, who contributed significantly to a burgeoning and bold literature of dissent challenging the frightening repression perpetrated by the dictator in order to silence the opponent voices. Since the outbreak of the uprising, a new wave of "committed" literature has flourished also from within aiming at interpreting both the revolutionary phenomenon and the socio-political context in which it occurred.

In this paper I intend to investigate in a comparative perspective some selected poems by two outstanding Libyan dissident writers, Khaled Mattawa, an émigré poet living in USA and Ashur At-Tuwaybi, poet and novelist residing in the country. The pattern of "42 years" recurs obsessively in some of their recent writings. Both the poets deal with topics such as the trauma of the recent past and the need to reprocess it but at the same time explore the feeling of liberation and the deep significance of concepts such as freedom of thought and artistic expression, thus embodying the collective hope of the Libyan people in the real inauguration of a new era in the history of the Country.

Sobhi Boustani (INALCO – Paris, France)

**La société face au pouvoir dans le roman arabe moderne :
la voie religieuse comme alternative**

Dans le cadre de la problématique proposée pour la rencontre EURAMAL 10 et qui consiste à interroger la littérature arabe moderne sur les éventuels liens, explicites ou implicites, entre les tendances de l'écriture ces derniers décennies et les mouvements dits « Printemps arabe », mon intervention aborde la place du religieux dans cette écriture. Ne pouvant pas ignorer les évolutions survenues dans les pays arabes, mon approche tente, après un certain recul, de faire un rapprochement entre le poids du religieux dans le parcours « militant » des personnages dans le roman arabe moderne et la réalité dans le paysage socio-politique des forces, actuellement, au pouvoir. En effet, en s'appuyant sur des romans comme *Madī al-karâhiyya* (L'Eloge de la haine) du syrien Khalid Khalifah ou *Imârat Ya'qûbian* (L'Immeuble Yacoubian) de 'Alâa el-Aswânî, et d'autres, j'analyserai les différents types d'engagement. Je montrerai comment s'éteint la voix de l'intellectuel au profit de celle du religieux bien que l'état final de la fiction ne la fait souvent pas aboutir à ses objectifs.

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- Rosella Dorigo
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