

Souroud
The Journal of Literary Criticism

Modern Narratives

Issue 1, Spring 2018

Modern Narratives

Souroud

The Journal of Literary Criticism published by Laboratory of Narratives, Faculty of Letters and Humanities Ben M'sik, Casablanca

Editorial Board

Editor in Chief

Chouaib Halifi

Editors

Abdelfattah Lahjomri (Institute of Arabization, Rabat, Morocco)

Bouchaib Saouri (University Hassan II, Casablanca, Morocco)

Driss Kassouri (University Hassan II, Casablanca, Morocco)

El Miloud Othmani (University Hassan II, Casablanca, Morocco)

Abderrahman Ghanmi (University Moulay Slimane, Beni Mellal, Morocco)

Samir El Azhar (University Hassan II, Casablanca, Morocco)

Associate Editors

Ibrahim Azough

Mouhamed Mouhyiddine

Salem Elfaida

Aicha El Maati

Tahar El OuazzaniTouhami

Abdelhak Najeh

Chouraichi Lamaachi

Said Chassane

Contents

In English

The Languages of Translocality: What Plurilingualism Means in a Maghrebi Context

Edwige Tamalet Talbayev

Narrating Back: A Cultural-Critical Approach of the Egyptian Short Story

Mohamed Al Shahat

Narrative Technique in William Faulkner's As I Lay Dying

Samir El Azhar

Abstracts of articles

Résumés et biographies des participants

In Arabic

Concept

Narration: From Mono-disciplinary to Multi-disciplinary

Said Yaqtine

Novelistic Foundations

Ahmed Farchoukh

The Stimuli Role in Building Signified of the Narrative Context

Hamid Lahmidani

Fictional Worlds Theory and Fictional Literary Theories

El Miloud Othmani

The Feminine Body and Desires

Asmae Maaykal

Analysis

The Blind and his Peer

Abdullah Ibrahim

The Terrible in The Journey of Abdellah Al Baghdadi to Egypt

Adil Al Khidr

KitabAl Amir between History and Fiction

Ahmed Youssef

Strategies of the Text and Horizons of Interpretation

Abdelouahad Lamrabet

“Souroud”, a biannual journal that publishes articles in French, English and Arabic. It is subject to peer-reviewing in accordance with the standards of academic journals. It publishes critical studies in literary criticism. The would be published article must be new, not published in any paper or electronic publication and must be scientifically documented and subject to scientific methodology.

- Summary of key issues and topics (200 words), keywords (Arabic, French and English) must be submitted. A brief biography of the author should include his/her full name and his/her speciality and job, and his/her last literary or critical production (100 words).
- Each study must include sub-titles.
- Articles must be sent to e-mail address:
soroudmaroc@gmail.com

Cover designed by Visual Artist Bouchaib Khaldoun
Publisher: Moroccan Pen, Casablanca
18, Rue 14, Riad El Ali, 20550, Casablanca, Morocco
Copyright
Distribution: Sochepress
Documentation: Narratives, journal, Labseries, Casablanca, Morocco.
Legal deposit number ISBN:
E-mail: soroudmaroc@gmail.com
Address: Labseries. Faculty of Letters&Umanities, Ben M’sik, Casablanca, Morocco

Next Editions:

Travel Theory
Narration and Desires.
Almksadiyah or jurisprudence.

Preface

Literary critics have for a long time been looking forward to the day when they could have a means to exchange their views and research findings. This dream has finally been fulfilled through the newly-born academic journal titled in Arabic “Soroud” which means in English “Narratives”. The publication of the first issue has seen the light after a long period of thinking. It is a new vehicle of ideas on literary criticism and an addition to others across the world.

The present issue tackles the subject of modern narratology as an open domain that does not provide a roadmap but rather makes suggestions that originate from the outcomes of a continuously changing critical and philosophical thinking. Narratology has long divided the study of narration into formal and thematic. The latter is concerned with discovering the epistemological and methodological models which have been dealt with from two perspectives ; first, the thematic based on the imagination, encompassing fantastic and science-fiction literature and their intersection with the common literature, which constitutes a fertile area for the study and analysis of trans-fictions ; second, the thematic that is based on the study of the theory of imaginary worlds and cognitive sciences and which is concerned with a reconsideration of the concepts relating to the categories and events of narratology.

This issue seeks to unveil the epistemological and methodological foundations which are currently being implemented in order first to reconsider and analyze the structuring forms that have come to be due to the complementarity of these two currents of thematic narratology and second to know what benefits has narration gained as a result of all the developments in narratology. It also attempts to deal with the claim that narratology has used up its resources and consequently has nothing new to offer.

The subject of narratology is characterized by its open and renewable critical horizon. This issue, therefore, offers the reader the possibility to look at modern narratology through a number of articles dealing with various texts (novels, travel stories, short stories) according to different approaches (structural analysis, semiotic narratology, the theory of possible worlds, phenomenal and interpretive approaches). All of this will make this issue a model for what modern narratology may look like in terms of its subjects, mechanisms, questions and goals.

The issue consists of twelve contributions, each one attempting to shed some light on one particular aspect of the main topic, either through formulating structural thinking and transforming it into a paradigm encompassing many currents and schools, or through exploiting philosophical thinking in order to formulate a dialectic relationship between the novel and architectural art, or through re-implementing formal concepts with a view to analyze very short texts, or through research into aspects of the relationship between a theory involving philosophical and logical thinking on one side and the theories of modern imagination on the other, as in the model of David Lewis. Other articles have also attempted to highlight the strong relationship between the body and feminist writings, or the relationship between blindness and the construction of a subjective myth (Taha Hussein, as a case in point). The issue also includes articles relying on the semiotics of catastrophes for an alternative treatment of a travel writing text or resorting to the theory of reception in order to highlight the textual and communicative dimensions in short narratives and to reveal the narration techniques implemented. Finally, there are articles that adopt a cultural approach in order to understand short stories.

The languages of translocality: What plurilingualism means in a Maghrebi context

Edwige Tamalet Talbayev
Tulane University

This reflection stems from the observation of a provoking reality—the existence of an ever stimulating body of texts linked to the Maghreb, through their place of publication or the provenance of their authors, and whose composition defies the conventional breakdown of Maghrebi literature into two main linguistic traditions (French and Arabic) and disciplinary logics (Francophonie and Arabic literature). In this essay, I propose to revisit the dominant monolingual approaches to Maghrebi literature, approaches characterized by their exclusive focus on either one of these linguistic and disciplinary logics. Instead, I argue in favor of a translocal reading practice marked by plurilingualism and lateral trajectories between multiple sites across the Mediterranean. In other words, I aim to provide a few interpretive axes through which to examine the diversity of Maghrebi literature born of the diaspora to several southern European countries while restoring this corpus to the complex Maghrebi-Mediterranean history of contact from which it springs.

Of course, the existence of Maghrebi texts in other languages is well-known. Fatima Mernissi's production in the English language, to give only one prominent example, has been a mainstay of survey courses in (Anglophone) postcolonial studies in many universities of the English-speaking world. Any dedicated student of the postcolonial Maghreb is well aware of the fact that there is a possible alternative beyond the prevalent dichotomy of Arabic and French, be it through the use of English or through other languages. The impulse to trace transnationalism within the familiar makeup of each text beyond the region's colonial past has been a constant in studies of the Maghreb. One needs only to think about the important efforts to link the Maghrebi corpus to such figures of world literature as William Faulkner or James Joyce through intertextual analysis. More recently, efforts in both Francophone and Arabic studies to deploy the main paradigms of reference on a planetary scale have revealed a higher awareness of the global than was ever the case. The 2007 "Pour une 'littérature-monde' en français" manifesto and recent pressing calls to rethink the Arabic novel as global constitute two prime examples of the efforts that have been made to further integrate the local and the world beyond it.

Yet most attempts at addressing the legacy of globalism in Maghrebi literature seem to have found their moorings in monolingual critical approaches. And so, if the Maghrebi diaspora to France has garnered great critical attention among scholars of Francophone Studies, its corollary in other European countries remains conspicuously absent from the discipline's discourse on migration. The diasporic works that were born of this phenomenon have mostly remained outside the purview of Maghrebi Francophone studies and, interestingly, their authors were denied the comparative role that some Arabophone writers held in bilingual studies of Maghrebi literature. It seems that plurilingual comparison rarely stretched beyond the Franco-Maghrebi axis. It comes as no surprise then that the majority of the texts produced by this alternative diaspora mustered critical interest almost exclusively within national literature departments very often located in Southern Europe (mostly Italian and Spanish). As a result, they have primarily been construed in relation to the literature of migration framework within their respective national traditions—in other words, within discrete, historically-anchored European contexts.

Thus, writers like Amara Lakhous, Amor Dekhis, or Salah Methnani have gained clout as representatives of a new Maghrebi-Italian corpus of texts. Yet their works have mostly acquired meaning in the compact field of Italian migration studies, being read not so much as discordant Maghrebi voices clashing with the dominant bilingualism of Maghrebi expression but rather as epitomes of North-South interaction and hybridity in multicultural contemporary Italy. Likewise, Laila Karrouch, Najat El Hachmi, and other Amazigh Catalan-language writers have been read against the grain of the Catalan canon and its charged relationship with the politics of regionalist autonomy within the Spanish nation. The disciplines from which these critical efforts hail have not historically hinged on the former North African French colonies as a hermeneutic point of reference—nor did they have reason to, their own histories pointing to other areas of the globe. As a result, these works have more readily engaged with the issue of the host countries' multiculturalism or that of European identity in the wake of the shutting down of the Union's borders than with considerations of failing Nation-States in the postcolonies. In all fairness, this lacuna does not diminish the relevance of these analyses. Their concerns simply lie elsewhere. A notable exception to this trend can be found in the growing body of research on narratives of "hrig", or clandestine migration from Africa to Europe, which has brought the spotlight back to the modalities of the act of migrating. Through its worthy focus on the tragedy of the Mediterranean passage and subsequent engagement with the postcolonial State's responsibility, this critical work has productively tied transnational mobility back to a reflection on the postcolony (see Pieprzak, Abderrezak "Burning the Sea," Van der Poel, among others). It nevertheless remains true that little comparative work addresses the many points of contact between dominant Maghrebi languages and minor diasporic forms of expression (Van der Poel, Abderrezak *Ex-centric Migrations* are two salient exceptions).

Monolingual models for a plurilingual corpus

Making the choice to start this essay with a consideration of the role, evolution, and relevance of the Francophonie model, a choice that will guide this reflection, could seem to belie its very decentering impulse. And indeed the many pitfalls of the Francophonie paradigm are well known. In turn accused of being too exclusively centered on the hexagon, to compound patterns of inequality between French and Francophone production, and to enact a neo-colonial ordering of cultures across the globe, the framework of Francophonie has failed to provide a successful model to critically engage with French-language texts hailing from the postcolonies. Yet its enduring presence, as well as its central position as the de facto dominant model against which subsequent revisions have been articulated, reveals its continuous usefulness as the linchpin for more nuanced perspectives on the classification and interpretation of those texts. For despite its theoretical shortcomings, it has enacted an indispensable *mise en relation* of the corpus of postcolonial literatures in French across geographic and contextual divides. In many ways, it has relegated the Francophone text to a marginal position on the fringes of the canon of French literature, to which it continues to assign a central position. Yet it has also developed key connections along lateral axes in a transcolonial perspective, bringing into contact disparate sites throughout the former French empire. In this respect, the emergence of a designated “Francophone” corpus that would function as a “minor” counterpart to the dominant corpus of French literature might be likened, keeping in mind the notable differences in history and context, to the marginal incorporation of Arabophone Maghrebi literature into the discipline of Arabic literature centered on the Mashreq.

Avowedly, the gesture of harnessing these texts to hermeneutic paradigms resting on the dominance of standardized, canonical models of literature emanating from each language’s respective center does shed an ambiguous light on their global visibility. Yet the kind of transnationalism that this construct has fostered in either context has brought along new literacies and margin-to-margin intersections undercutting vertical axes of postcolonial domination. For this reason, the unity of the French colonial experience and the use of Arabic in its many ramifications remain significant axes of analysis. Besides, the historical grounding afforded by the Francophonie framework, which emerged in the aftermath of colonialism, can be a fulcrum with which to pry open residual structures of hegemony and inequality born of this and other histories of domination. To put it rather bluntly, I do not wish to harness the Francophone or Arabophone Maghrebi text to a critical practice that would be oblivious to the linguistic traditions and literary heritages that have contributed most substantially to its critical categorization. But a careful critic should keep in mind that other configurations of power exist, both locally and transnationally, once one looks beyond the formalized hegemony of empire and the “infinite aftermath” of complex inter-relationships rooted in the watershed experience of colonialism (Ahmad 281). In light of the many unlikely encounters and non-standard trajectories along which this corpus has developed, I am hoping that more adequate ways to let our transnational world weigh in on the corpus

of Maghrebi literature will emerge to suggest reading protocols that can embrace the becoming global of this literature.

As Madeleine Dobie has cogently pointed out, “the organization of a literary corpus around a single language does not provide a natural framework for the study of diversity” (33). And indeed, one would be hard-pressed to complicate the genealogy of Maghrebi writing beyond its two main lines while remaining confined to the strictures of monolingualism. Restoring plurilingualism to the core of our critical practice therefore seems to be the first order of business. Surely, the idea of plurilingualism is not new to anybody familiar with the criticism of Maghrebi literature. The many forms of interplay and interaction between French and Arabic within the Francophone corpus have been the object of much deserved attention, and critics have rightly emphasized the destabilizing potential of these polyphonic texts. In an authoritative article on the language issue, Madeleine Dobie rightly advocates a reading practice attuned to the Maghreb’s linguistic diversity. This practice would be plurilingual in an effort to undermine the hierarchized political order of language inherited from colonialism and to restore all the languages of the Maghreb to more equal positions. Yet, if Dobie’s insightful analysis gestures towards the global, her corpus does not extend beyond the confines of the postcolony as the forms of transnationalism that she identifies hinge on the usual triptych of Arabic, Berber, and French. “To argue for the study of Francophone texts alongside Arabic and Berber works”, she convincingly argues at the end of the essay, is not, therefore, to advocate a model of literary study in which geographical rather than linguistic boundaries are recognized as the parameters of a unified whole, but rather to assert the need for a more radical relationality that draws the full consequences of the emphasis on hybridity and intercultural contact that has been a central theoretical concern.

If her conclusion productively reshuffles the order of power at the core of the Maghreb’s cultural and linguistic colonial legacy, it nevertheless does not propose a truly global model as her hesitation to embrace the full geographic ramifications of her argument reveals.

Taking this crucial work as a starting point and bringing this logic to bear on a broader context, this essay excavates alternative ways of attending to the multiple, layered complexities of a globalized world that would be free from the strictures of the Francophonie or Arabic studies model. With this goal in mind, I trace the linguistic and cultural polyphony of the Maghrebi text, as well as its fundamental linguistic instability, on multiple scales beyond the more restricted Arabic-French dyad. As a counterpoint to Dobie’s conclusion, and more controversially maybe, I argue in favor of the “geographical” line that she seems to dismiss, reading Maghrebi culture not simply in terms of linguistic production, but as the result of historical interactions and forms of interpenetration that have cut through the cultures of the Mediterranean over millennia. In this respect, attention to the plurilingual nature of North African literature beyond its historically dominant idioms is the logical *sine qua non* to a

fruitful restoration of the Maghreb to its historic multicultural heritage. It is the sole avenue through which to reconstitute a full picture of the transnational connections that have defined the region within the porous Maghreb/Mediterranean interface.

A regional Mediterranean paradigm does just this. Through its long-standing history of contact and connectivity, the mediating surface of the sea forces us to redeploy notions of reciprocity beyond the binary structures inherited from the past. The complex weave of embedded histories, encounters and conquests, ranging from peaceful cohabitation to brutal incursions and annexations, have left their trace on the region. They have fostered unique cultural experiences marked by interpenetration and mutual imbrication rather than mere superposition. As Winifred Woodhull points out, “the best recent works [on North African identity and culture] eschew the notion of a pre-colonial Maghrebian cultural essence at the same time as they chart a new historical course that carries reflection beyond the quest for national identity” (213). Redefining the Maghreb along new routes and roots entails doing justice to the many forms of linguistic coexistence and intermingling that have been a historical reality in the Maghreb, both before and during the years of French colonialism. Thus, even if my argument mostly focuses on the new modes of reading that the existence of contemporary diasporic literature requires, it is equally important to engage in a thorough and systematic study of the historical pockets of linguistic difference within the Maghrebi (post) colonial space: Spanish in Northern Morocco and Northwestern Algeria, English in Tangier, Italian in Tunisia are other Maghrebi languages which have been eclipsed by the predominant binary model. Pioneering work such as Jean-Pierre Lledo’s film *Algérie: histoires à ne pas dire*, Yahia Belaskri’s latest novel, *Une longue nuit d’absence*, and Cristián Ricci’s research on Spanish-language Moroccan literature have gone a long way towards amending the linguistic map of the Maghreb. Reaching outward to other geographical, translinguistic configurations of the Maghreb sheds light on new forms of subjectivities calling into question the straitjacket of postcolonial identity politics and their reifying logic. In Woodhull’s words, it also encourages “the cultivation of cosmopolitan forms of ‘hospitality’ that allow an array of languages, cultures and histories to intermingle and to speak through one another without any one of them silencing or effacing the other” (213). Such an aspiration calls for a different critical approach more attentive to the diversity of Maghrebi subjectivities across languages and contexts.

Of the translocal as a critical practice

The lens of the colonial encounter and its postcolonial legacy encourages a reading marked by a binary logic of belonging and expression. In turn, the dissemination of Maghrebi writing across languages and sites forces us to rethink the very nature and limits of our corpus. But it also calls for a reconsideration of the interpretive processes at the core of our critical practice. Implicitly, such an approach touches on issues of comparatism. Beyond that, it requires a more ethically-engaged hermeneutic

practice that would both do justice to the stakes of transnational forms of writing and eschew the danger of a seductive universalist framework resting on homogenizing or differential logics. For the challenge lies in envisioning a transcultural, relational, and intersectional critical practice attentive to the legacies of colonialism and dedicated to thinking its way beyond it.

Through their concept of minor transnationalism, Lionnet and Shih have productively disentangled transnationalism from the more hegemonic logic of globalization. They have redefined it as “a space of exchange and participation, wherever processes of hybridization occur and where it is still possible for cultures to be produced and performed without necessary mediation by the center”, a dynamic freed from “the binary of the local and the global”, which stretches across “national, local, or global spaces across different and multiple spatialities and temporalities” (5-6). Lionnet and Shih rightly disengage their concept of the transnational from vertical models of opposition and assimilation, whereby identity is primarily a function of the group’s ability to successfully engage with majority cultures. As well, they warn against the temptation to romanticize the local as a site of unadulterated, intractable resistance. Their refreshing accent on the “creative interventions that networks of minoritized cultures produce within and across national boundaries” felicitously recalibrates the local/global debate to make room for the consideration of unscripted, scattered forms of diasporic identities exceeding purely reactive models of opposition to a dominant structure (7). Therefore, these insights allow us to consider diasporic Maghrebi writing not simply in terms of marginality within the national tradition, a reading whose use of European languages has encouraged across national literature departments, but rather in relation to all kinds of transnational contexts—Francophone and Arabophone Maghrebi literature, Afro-European literature in other languages, or other marginalized regionalist literatures from the host country, to only name a few. However, the critics’ eagerness to bring the focus on non-hierarchical networks outside any relationship to the center and their apparent resistance to any notion of identity politics run the risk of undermining the potential of their concept for minority struggles in situ, which function within binary power logics. For, as Elleke Boehmer astutely reminds us in her review of Lionnet and Shih’s volume, “by downgrading the focus on empire and the nation-state, and increasing the emphasis on the (itself highly marketable) trans-border perspective, the theoretical purchase of resistance ‘from below’ is etiolated also” (np). Reading transnationalism also in light of a politics of recognition requires a double anchorage in the relationality of lateral transnationalisms and the less enticing but nevertheless inescapable reality of enduring national paradigms and pervasive contemporary empires. To quote Woodhull’s prescient words, “in the age of transnationalism, it seems more fruitful to shift our sights and to look at both minoritarian writing’s relations to an array of ‘metropolitan’ locations and its relations to other minoritarian spheres, that is, relations of margins to margins” (218; emphasis added). It is such a practice that, I argue, a critical focus on the concept of translocality can successfully bring to life.

Quite tautologically, the concept of the “translocal”, both as an aesthetic practice or other types of social and political activity, might be described as the attempt to link together a number of local sites in a transnational gesture. It fosters a form of the local that is traversed by connectivity and contact, nomadism and border-crossing—a local permeated by fluxes and mobility. In *Translocal Geographies: Spaces, Places, Connections*, Katherine Brickell and Ayona Datta bring to light a cogent definition of the concept, which they describe as “a simultaneous situatedness across different locales which provide ways of understanding the overlapping place-time(s) in migrants’ everyday lives”. They continue, “these spaces and places need to be examined both through their situatedness and their connectedness to a variety of other locales” (4; my emphasis). Revisiting ethnographic readings of place that restrict the local to a negotiation of global fluxes, they advocate a translocal methodology that would “understand the local as situated within a network of spaces, places and scales where identities are negotiated and transformed” (5). As a result of this outreaching form of groundedness, the translocal also fosters an agency-oriented approach as “grounding transnationalism within specific locales also mean[s] that scholars [can] move away from examining migrant subjectivities as overwhelmingly linked to structural limitations [...] and focus instead on social agencies of migrants in everyday spaces” (9). In other words, through translocality, the emphasis lies equally on mobile spatial processes straddling multiple sites and on the situated contexts within which migrant subjects evolve—in relation to other contexts in lateral axes of connectivity, but also contrapuntally to vertical axes of hegemony.

Thus, the local in “translocal” is not to be understood as a site protected from globalization and its pervasive logic. Relational narratives should not obfuscate the powerful coercion at the root of much global displacement and minor experiences. Forms of tension between centers and peripheries, between different national traditions, or even within the nation remain, which no decentered, relational reading grid can defuse. As Christopher L. Miller has suggested with regards to the kind of decentered idealism put forth by the authors of the *littérature-monde* manifesto, it is important to sustain “means of analysis [...] for the appraisal of boundaries, frontiers, continents and nations [...] The tensions and differences don’t simply vanish in a millennial haze” (39). The mobility forced upon the migrants by transnational labor practices or the failed promises of the postcolonial State does not only entail felicitous patterns of encounters and hybridity. The dark side of globalization cannot simply be wished away. Thus, certain sites are undeniably globalized, escaping more optimistic configurations: the resilience of clandestinity, illegal migrations, and marginalization on the fringes of the European Nation-State reveal processes of exclusion and exploitation that are a direct product of global hegemony. It is therefore only through this dual interpretive grid that a translocal approach can conceivably address the region’s postcolonial heritage and carry reflection beyond it. Translocality thus offers a different type of legibility as its regional anchoring brings the focus back on a constellation of grounded contexts, where both major and minor dynamics can

be accounted for and attended to relationally.

Diffractioning the Maghreb through the prism of the transnational, the transcultural, and sometimes the transcolonial, the concept of translolality explores the ways in which subjects, ideas, and texts circulate between spaces to form novel combinations and produce new cultural matrices and regimes of knowledge. Methodologically speaking, such a reflection cannot simply approach translolality as a sociological phenomenon or an object of study; indeed, it must envision it as a distinct mode of enunciation and a discursive paradigm, a site generative of critical awareness, from which a transversal, proteiform mode of criticism can be crafted. Revisiting transnational displacement as a framing device entails reading the migrant as a heuristic agent whose journey creates social meaning, affecting signification in the process—linguistically, through his or her unlikely constellations of idioms, but also politically and legally, as the presence of migrants on national soil forces the juridical structures of Fortress Europe to rethink supposedly stable definitions of national identity and citizenship.

Refusing the hegemonizing effect of the global and the diffuse criss-crossing of the transnational, a translolal reading of the Maghrebi diaspora is characterized by its detailed consideration of the local and its idiosyncrasies in relation to various scales. If deployed on a larger framework, the translolal must leave room for the consideration of the ways in which each site evolves individually or in its relation to other sites in the regional framework of the Mediterranean, be they marginal or hegemonic. Isolating the idiosyncratic contexts from which texts emerge as parochially “local” runs the risk of pandering to a sociological, documentary reading of literature as if the literary text were to be no more than a testimony of a certain subject position marked by difference and marginality within certain over-determined circumstances. The early reception of “beur” literature is a case in point. In turn, the translolal constitutes a sedimented localism open onto the world, a local in relation to other locals but which always remains anchored in the material, historical realities of one or multiple places. Undoubtedly, the translolal can only be one of several frames of reference to make sense of the diversity and plurality of diasporic social and aesthetic practices. Subjective processes always exceed the interpretive frames that are applied to them. But it is one that seems to adequately address the specificities of the plurilingual, multi-site corpus of diasporic Maghrebi literature. It brings attention to the material circumstances of each instance of plurilingualism while, at the same time, encouraging transversal connections between fundamentally unstable configurations of power, identity, and resistance.

As a geographical practice, a sociological parameter, or a trope beyond the purely textual or representational levels, the translolal thus suggests alternative reading protocols that affect our perception of aesthetic norms and political assumptions. This translolal approach to texts is a function of the plurilingualism of the Mediterranean region, which is perceptible throughout the corpus of Maghrebi literature.

Plurilingualism unearths alternative literary and poetic encounters, complicating well-travelled critical routes and shedding light on novel transnational aesthetic and human matrices. Freed from centripetal linguistic logics and their cultural spheres of influence, the Maghrebi text adopts new coordinates. Extricating it from its marginal position vis a vis more orthodox canons, a translocal framework emphasizes its circulation between different grounded sites—the country of origin and the host country, the multiple dominant spaces inhabited by the text, but also the many transnational configurations underpinning these writers' creative act. For the authors' use of their languages stands at the intersection of contradictory imperatives—the enactment of cultural autonomy and collective memory, but also participation in the national imaginary of the host country. The use of these languages is to be placed in relation with the migrants' respective experiences with direct democracy and its blind spots on account of their status as minorities within the Western cosmopolis. The existence of this corpus and its increasing appeal sheds new light onto critical mappings of global constituencies that complicate allegorical conceptions of belonging based on an unambiguous equivalence between language and nation.

In this respect, it may be helpful to emphasize the vital potential of plurilingual Maghrebi literature with regards to issues of identity and cohabitation within European societies. Elisabeth Mudimbe-Boyi has recently drawn attention to the ethical potential of a transnational reading of Francophone African literature, a claim that can be extended to the corpus of plurilingual Maghrebi texts: “the conditions of possibility for new readings [...] may not only bring about the evolution of the field of literary studies, but also translate into transformations within mentalities and therefore societies” (32). By extricating non-canonical texts from a restrictive local context, her analysis gestures towards a new ethics of reading which involves the reader as cultural mediator between different forms of belonging within and beyond literature:

Rereading these works [...] allows for attention to be paid to the differences and similarities that exist between the local and the global, and to the ways in which [...] [these] literatures draw attention to the legitimacy and validity of cultural differences and diversity and can therefore promote an intercultural dialogue.

Through the hospitality and embeddedness suggested in these lines (Mudimbe-Boyi urges to consider both differences and similarities), it is the whole rhetoric of social exclusion that is re-articulated as the two poles of empathy and hostility, which are dissolved into an urgent sense of interconnectedness born of a common history. It is therefore crucial to hint at these other alignments through which Southern Europe and North Africa, among other spaces, can be rethought as belonging to the same cultural logic.

To be successful, a Mediterranean translocal practice must call for other Mediterranean translocal connections to be made outside the European Union-Maghreb axis, such as Turkey. The task then lies in attempting to chart new investigative routes and suggesting novel directions for future research that will extend and rectify the

map suggested in these pages. As the (predictable) failure of the so-called “Union pour la Méditerranée” to change the patterns of distrust and antagonism between the northern and southern shores of the sea reminds us, margin-to-margin contrapuntal alignments are truly indispensable to promote a more equitable vision of the region. The increasing integration of spaces and lives under the aegis of globalization is bound to give comparative, plurilingual approaches new purchase. It may very well be that future developments within our discipline will make Francophonie one of many paradigms of transnationalism within which to consider Maghrebi literature. Speaking of the plurilingual Caribbean, Charles Forsdick and David Murphy offer cautionary words that find particular resonance in the context of the Maghreb:

much scholarship on the Caribbean archipelago [...] has tended to be produced according to the dominant languages spoken within the region, with the result that a polyglossic, pan-Caribbean space is fragmented into smaller spaces still defined along transatlantic axes in relation to their former colonial occupiers.

Accordingly, they warn against a practice where “parallelism might be suggested where in fact comparatism is essential” (12). The translocal framework suggested in these pages is to be understood as one such comparative plurilingual model through which to investigate “entire regions [...] configured as unified objects of study, be they centered on language groups [...] or on a common history” (Talbayev *Between Nostalgia and Desire* 360). Downplaying linguistic contiguity to the benefit of histories of contact has the positive consequence of redefining the objects of our critical inquiries along less inhibiting lines, emphasizing regional interconnectedness. For global capitalism and its attendant forms of mobility have reactivated long-standing patterns of mobility that have criss-crossed the Mediterranean for millennia. Restoring the Maghreb to the layered, multifarious geography of the region re-anchors it in its historical position on the interface of Europe and Africa. The Maghreb, therefore, occupies a key position in the epistemic representation of translocality. If the interpretive paradigm which this study proposes could very well be adapted to other historical zones of contact throughout the world, the Maghrebi-Mediterranean case calls attention to the relevance of locally grounded margin-to-margin constellations to convincingly remap our world through less polarized, asymmetrical perspectives.

Works cited

Abassi, Ali. *Littératures tunisiennes vers le renouvellement*. Paris: L'Harmattan, 2006.

Abderrezak, Hakim. "'Burning the Sea': Clandestine Migration across the Strait of Gibraltar in Francophone Moroccan 'Illiterate.'" *Contemporary French & Francophone Studies: Sites* 13.4 (2009): 461-469.

Abderrezak, Hakim. *Ex-Centric Migrations: Europe and the Maghreb in Mediterranean Cinema, Literature, and Music*. Bloomington: Indiana University Press, forthcoming.

Aboul Ela, Hosam. *Other South: Faulkner, Postcoloniality and the Mariátegui Tradition*. Pittsburgh: The University of Pittsburgh Press, 2007.

Ahmad, Aijaz. "The Politics of Literary Postcoloniality." *Contemporary Postcolonial Theory: A Reader*. Ed. Padmini Mongia. London: Arnold, 1996. 276-293.

Al-Musawi, Muhsin J.. "Engaging Globalization in Modern Arabic Literature: Appropriation and Resistance." *Modern Language Quarterly* 68.2 (2007): 305-329.

Bekri, Tahar. *Littératures de Tunisie et du Maghreb*. Paris: L'Harmattan, 1994.

Belaskri, Yahia. *Une longue nuit d'absence*. La Roque d'Anthéron: Vents d'ailleurs, 2012.

Bensmaïa, Réda. *Experimental Nations, or the Invention of the Maghreb*. Princeton: Princeton University Press, 2003.

Boehmer, Elleke. "Minor Transnationalism (review)." *Journal of Colonialism and Colonial History* 6.3 (2005).

Brancato, Sabrina. "Afro-European Literature(s): A New Discursive Category?" *Research in African Literatures* 39.3 (2008): 1-13.

Brickell, Katherine, and Ayona Datta. *Translocal Geographies: Spaces, Places, Connections*. Aldershot: Ashgate, 2011.

Cheref, Abdelkader. *Gender and Identity in North Africa: Postcolonialism and Feminism in Maghrebi Women's Literature*. London and New York: Tauris, 2010.

Crumly Deventer, Allison, and Dominic Thomas. "Afro-European Studies: Emerging Fields and New Directions." *A Companion to Comparative Literature*. Eds. Ali Behdad and Dominic Thomas. Malden and Oxford: Wiley Blackwell, 2011. 335-356.

Dakhliya, Jocelyne. *Histoire d'une langue métisse en Méditerranée*. Arles: Actes Sud, 2008.

Dobie, Madeleine. "Francophone Studies and the Linguistic Diversity of the Maghreb." *Comparative Studies of South Asia, Africa and the Middle East* 23.1-2 (2003): 32-40.

Donadey, Anne. "The Multilingual Strategies of Postcolonial Literature: Assia Djebar's Algerian Palimpsest." *World Literature Today* 74.1 (2000): 27-36.

Esposito, Claudia. "Literature is Language: An Interview with Amara Lakhous." *Journal of Postcolonial Writing* 48.4 (2011): 418-430.

Forsdick, Charles, and David Murphy. "Introduction: The case for Francophone Postcolonial Studies." *Francophone Postcolonial Studies: A Critical Introduction*. Eds. Charles Forsdick and David Murphy. London: Arnold, 2003. 1-16.

Harrison, Olivia. *Cross-colonial Poetics: Reading Palestine in Maghrebi Literature*. Diss. Columbia University. Ann Arbor: Proquest/UMI, 2010.

Lionnet, Françoise, and Shu-mei Shih. "Introduction: Thinking through the Minor, Transnationally." *Minor Transnationalism*. Eds. Françoise Lionnet and Shu-mei Shih. Durham and London: Duke University Press, 2005. 1-26.

Lledo, Jean-Pierre. *Algéries, histoires à ne pas dire*. Colifilms Diffusion, 2007.

Miller, Christopher L.. "The Theory and Pedagogy of a World Literature in French." *Yale French Studies* 120 (2011): 33-48.

Mudimbe-Boyi, Elisabeth. "From Self-Writing to 'Mondialité': Towards a Global Cultural Consciousness." *Yale French Studies* 120 (2011): 23-32.

Pieprzak, Katarzyna. "Bodies on the Beach: Youssef Elalamy and Moroccan Landscapes of the Clandestine." *Land and Landscape in Francographic Literature: Remapping Uncertain Territories*. Eds. Katarzyna Pieprzak and Magali Compan. Newcastle: Cambridge Scholars Publishing, 2007. 104-122.

Rice, Allison. "Translating Plurality: Abdelkébir Khatibi and Postcolonial Writing in French from the Maghreb." *Postcolonial Thought in the French-Speaking World*. Eds. Charles Forsdick and David Murphy. Liverpool: Liverpool University Press, 2009. 115-125.

Ricci, Cristián H.. "La literatura marroquí de expresión castellana en el marco de la transmodernidad y de la hibridación poscolonialista." *Afro-Hispanic Review* 25.2 (2006): 89-108.

Sellin, Eric, and Hédi A. Jaouad, eds. *North Africa: Literary Crossroads*. Spec. issue of *The Literary Review* 41.2 (1998).

Talbayev, Edwige Tamalet. "Between Nostalgia and Desire: L'École d'Alger's Transnational Identification and the Case for a Mediterranean Relation." *International Journal of Francophone Studies* 10.3 (2007): 359-376.

Talbayev, Edwige Tamalet. "Mediterranean Criss-Crossings: Exile and Wandering in Tahar Bekri." *Contemporary French and Francophone Studies: Sites* 17.1 (2013): 69-79.

Van Der Poel, Ieme. "Le drame des harragas vu de près et de loin: Youssef Amine Elalamy rencontre Hafid Bouazza." *Littératures africaines et Comparatisme*. Ed. Florence Paravy. Metz: Université Paul Verlaine, 2011. 155-170.

Woodhull, Winifred. "Postcolonial Thought and Culture in Francophone North Africa." *Francophone Postcolonial Studies: A Critical Introduction*. Eds. Charles Forsdick and David Murphy. London: Arnold, 2003. 211-220.

Narrating Back: A Cultural-Critical Approach of The Egyptian Short Story

Dr. Mohamed Al Shahat

1- Beginnings

The Arab short story art came into being through a group of young Arab writers who lived during the 1919 revolution. As for the Arab modern novel, it started as most literary historians think in 1912 by a novel written by Mohammad Hussain Haikal entitled Zainab. However, some other contemporary novelists, critics and scholars date the start of the Arab contemporary novel to an earlier period of time. In the same vein, most critics including Shukry Ayyad believe that the Arab short story preceded the existence of the Arab novel. One of the most important aspects that differentiates the short story from the novel in terms of content is that the latter is a narrative art that depicts the society as a whole or focuses at least on one of its large layers including all its conflicts and discrepancies. On the other hand, the short story is a narrative art relating to a specific layer of the community depicted with all its ambitions, dreams and frustrations. This mainly focuses on marginalized, frustrated or suppressed people in society.

Short story flourishing is connected to some prominent historical and political events in the Arab society. After the 1919 revolution, the narrative explosion signs appeared with the modern scholars including some young people of that generation, led by Mahmoud Taher Lasheen. They all called for a contemporary Egyptian literature. This notion was adopted by Al-Fajr magazine since its start in 1925. A distinguished short story collection entitled The Sarcasm of Flute by Mahmoud Taher Lasheen was included in the first issue of Al-Fajr magazine.

In the early period of 1920s, both Issa Ebeid, Shehata Ebeid, Mohammad Hussain Haikal and others came into cultural being. But, during 1930s and 1940s, the short story genre disappeared from the cultural scene and was substituted by easy and realistic stories liked by mid-cultured and mid-educated people, where they were welcomed in the weekly magazines and daily newspapers.

In 1960s, the short story flourished more rapidly representing the existence of the second wave. It was filled with their grand narratives about Nation, Identity, Arab

Nationality and Al-Sadd Al-Aaley (i.e. The High-Dam) and other cultural-political concepts which enriched the short story techniques and strategies. Thus, those short story techniques and strategies were reflected in the 'Gallery 1967' magazine issue marked by the famous slogan-sentence of Mohammed Hafez Rajab 'We belong to a generation with no masters'. It was a crucial and sharp sentence in its epistemological gap announced by the writers of the 1960s generation. Those writers adopted a new soul which changed the writing concept. Through the 'Gallery 1967' issue, the texts of those writers such as Ahmad Hashem Al-Shareef, Jameel Atiyah Ibrahim, Jamal Al-Ghitany, Mohammed Al-Bosaty, Ibrahim Aslan, Yahia Al-Taher Abdallah, Mohammed Ibrahim Mabrouk...etc., were published and promised a new concept of creative writing.

The Egyptian cultural community welcomed some writers who lived through two epochs and adopted that new spirit or sensitivity itself that was produced by 'Gallery 67' magazine such as Edward Al-Kharrat, Suleiman Fayyadh, Fatehi Ghanem, Yusuf Idris, and others.

During the next two decades of 1970s and 1980s, some outstanding collections of short stories came into being, but failed to constitute a specific artistic trend that reflects the ideology of the historical stage. Thus, some writers, such as Said Al-Kafrawi, Ibrahim Abdelmagid, Yousef Abu Raiya, Mohammad Al-Makhzangy, Badr Al-Deeb, Khairy Abdelgawwad and others were dispersed regardless of their individual talents.

The Egyptian short story had been looking for its distinctive identity, especially after the writers of the two past generations had lost their trust in the major narratives originated with the early era of 'Sadat economical openness'. This resulted in the writers' reluctance to talk about 'homeland', 'identity' or 'democracy'. However, the Egyptian community, as well as the Arab ones, has become full of foggy statements, and totalities melting a lot of grand narratives established earlier by the 1960s writers.

By early 1980s and 1990s, a lot of new generation writers departed from 'uncertainty' status and turned to search within the 'ego' before thinking of status of the 'other'. They did that in an equivalent way with their quest for a specific and new artistic form. Those male or female writers lived in an absurd world manifested in the realistic image of the Arab person drawn by the first Gulf War that has different scenarios with multiple narrative plots.

Within the same context, some artistic features expressed by some versions of short story collections reminding the Arab readers with what was done with the 'Gallery 68'. In mid 1990s, it should be noted that the 'Threads upon circles' collection had been warmly welcomed by massive and critical responses.

This collection written by Wael Rajab and Ahmed Ghraib represents its fundamental aim to raise the static scene of the Egyptian culture by considering the short story genre

as an artistic expression and a world vision. At this point, we can obviously say that Wael Rajab and Ahmed Gharib united with a group of distinguished writers who preceded them in the same stream like Montasser Al-Qaffash, Mustafa Zekry, Nora Amin, Mai Al-Tlemesany, Hamdi Abu Julaiel, Ahmed Abu Khenigar, Ibrahim Farghali, Mansoura Ezz Eddin, Ghada Al-Halawani, and others. Those writers shaped a unified generation with the same desire to change the disappointed world by writing, or facing the existing frustration by the narrating act.

In my opinion, the problem of the Egyptian short story after the 1960s lies in its lack of artistic or stylistic backlog which is considered as a world vision, as well as the absence of aesthetic, critical or historic theorization, but that did not appear prominently. All of these correlated factors pushed the short story writers to look for a specific space on the huge novel stage that is described clearly by Mikhail Bakhtin as a great body of the carnival world that can contain all contradictions; holy and profane, rich and poor.

It is very significant that most Egyptian writers' novel production in the last two decades (1990-2010) has been drawn on short story scenes in its deep structure. Many writers were eager to be described as a novelist with fictional or narrative talent. It seems to me that some of those writers were influenced by the following statement: 'we live in the age of the novel'. Generally, it seems as a right statement, but it has a lot of limitations and pitfalls as well.

2- Context; a new realism for Egyptian short story

'Realism' is considered as one of the most common cultural and critical terms in the history of world literatures and arts. Although it was originally linked to literary and artistic issues in particular, in different spheres of the world, it may pass that definite context to cover various fields of human thought. Therefore, sub-terms have branched out from 'Realism', such as 'social realism', 'aesthetic realism', 'critical realism', 'scientific realism', and finally 'magical realism' and 'new realism'. Historically, 'Realism' as a doctrine was associated with the emergence of the positivist, experimental and dialectic philosophies which came into being in the first half of 19th century and beyond, where it goes in three trends; critical, natural and socialist realism.

As a literary movement emerged during 19th century and as a reaction to the romantic fantasy based on free and transcendent imagination, Realism acted and focused on the reality of everyday life itself. In France for example, Realism had arisen, where Balzac and Flaubert began their practice on creative writing. On the other hand, the American Realism is rooted in 19th century wars and the civil expansion that crossed its borders and was based on the nature of its urban life. There are many French, Russian and English writers: in France, there are Emile Zola, Maupassant and others; in Russia, there are Turgenev, Dostoevsky, Leo Tolstoy and others and; in England, there are Charles Dickens, George Eliot and others too.

Apart from inquiring into details of Realism that has multiple branches whether in art, religion, politics or society, the current study emphasizes that the realists themselves consider the Fact as a starting point for their artistic or literary works that indeed reflect their viewpoints.

In the second half of 20th century, there are two trends of realism. The first one is 'New Realism' which spread in the art and photography fields. In those fields, Realism differed from the main realism stream in its reliance on new techniques which were not practiced before such as collage technique, quotation of the accidental events, photos, fragmentation were the topics of daily life, neutral manner, photographing vulgar things, recognition of reality as a historical phenomenon, and barring the facts that have lot of contradictions in contemporary consumer society.

The second type is Magic Realism that gained its great fame through 1980s with lot of works that came from Latin America, especially with the Argentine Jorge Luis Borges and the Colombian Gabriel Garcia Marquez. But the use of that term may broaden even further.

Magic Realism is an artistic and literary stream that mainly defamiliarizes the familiar. It is dominated by celebrating fanaticism which is an essential element of magic realism aesthetics, whether in literature or in arts in general. In narratives in particular, the narrator is closely interested in telling, describing and drawing the whole details of actual facts that shock the readers by presenting worlds filled with the crash, the strange, the surprising, and that impossible to happen in a single text.

3- Methodological Approach

Researchers or literary critics will clearly realize what the aesthetic transformations of the Egyptian short story scene in the past two decades (1990-2010) have achieved. There are lots of indicators that need to be investigated and tested through a lot of Egyptian short story collections.

Those indicators push both readers and literary researchers to substitute their old aesthetic systems for reading any literary text by a new harmonized one with different narratives involved in the deep structures of those collections. The new literary texts seek to construct a new sensitivity that undertakes the concepts of 'Reality', 'Narrative' and 'The Man' through a completely different perspective. In this case, one will find the contemporary readers share the writers in the same reality that has lots of contradictions, disorders, absurdity and illogical world. Within that nature of the aesthetical world, the current writer seeks a homeland embodied in alternatives of 'Reality'. It could be reflected in dreams, stream of consciousness, recalling the ancient memory, parody, or details of daily events... etc.

The current study is informed by the cultural-critical approach which seeks to balance the aesthetical, cultural and historical aspects in a literary text. Through specific short

story collections which belong to 1990s, as in Montaser Al-Qaffash's *Unintentional Person*, Mansoura Ezzeddin's *Shaky Light*, Ghada Al-Halawany's *A Light Prick* and Ibrahim Farghaly's *Ghosts of Senses*, the current study will mainly focus on these writers. Based on a cultural-critical approach of these collections, the study will essentially deconstruct the writing concept adopted by writers' generation in the 1990s, assimilated and reflected in their literary texts in comparison to the post-colonial concept 'writing back'. Both post-colonial and Egyptian writers used a lot of similar writing techniques, but of course in different strategies, to combat either the colonial prominence or the social and political discrimination.

4- Montaser Al-Qaffash's *Shakhes Ghair Maqsoud* (Unintentional Person)

In his previous three narrative books, *Weaving of Names* (short stories, 1989), *Secrets* (short stories, 1993) and *Permission for Absence* (Novel, 1996), Montaser Al-Qaffash could dig a distinctive narrative approach that may be described as a narrative of life details, familiar and living. He could create narrative structures which differ from classical one in terms of technical or even world vision. Prominence of paradox is the most significant in this collection, not only as a mere technique, but also as a semantic and hermeneutic device for the fiction world that has a multiple character types, themes and visions.

Paradox is reflected in the title of *Unintentional Person* which tells readers, that we receive different tales narrated by narrators who have multiple perspectives and have unfamiliar or unusual moods. Most characters involved in this collection are unintended by themselves. They act as individual cases or personal patterns that we can see in our everyday life whether in a coffee shop, a house, a train, sometimes in a dream or in the old memory. They are also characters acting under the influence of the strange, the absurd, and the childhood moods because they are revealed from dreams and nightmares, functioning the hallucination and unconsciousness. All of these devices are creating definite characters that always counter a world different from reality and opposed to the familiar in its deep structure.

The first five short stories entitled (*Exit of a man*, *The killer*, *One eye*, *How did the tale begin?* and *Water Drops*) give us a sharp impression that there are things, events, customs and characters crystalizing and growing, but in fact reality is totally different. In the story of *Exit of a man*, the man or the person himself, as a unique or an indefinite case, does not leave his house to look for a gift for his beloved as mentioned in the first narrative sentence that says:

One hour ago and this man has been looking for a gift for his beloved' (p. 9).

His exit is for the act of exit itself, and to satisfy himself that it has done what he has to do. It's just a search for the search, not to reach an aim or achieve something:

In fact, he does not check anything. All what he did was intended to live that moment only, prolong his spent time in the shop, and points to many things by his hands brought to him by the salesman. So, he gets out because it is supposed that he is still hesitant and looking for something that he has not found yet. (P. 11-12).

Salem also, in *The Killer*, seems honest where the desire of killing somebody is rapidly increasing in his mind that it will control him;

If he is asked by someone, when do you kill? He replies with no hesitation soon. (P. 91)

While Salem goes out of his house 'bored, disappointed and needs to change his mood' as the narrator described him, his aggressive desire of killing decreases, and his old memory flashing back on his military secondary school days;

The soldier gave him a military rifle called Morse, and he lied down on the ground and shot three times and no one of them hit the metal plate. The soldier got the rifle back and repeated quickly: good. Next. (P. 52)

These old memory works, especially while Salem is now and then in the café next door to Alvantaziocinema in Cairo, where those films of murder, violence and crime are his only pleasures and joyfulness, because he feels relaxed when he sees the dead man waterlogged in his blood, and imagine himself standing and looking at a far horizon, searching for a new victim.

At this café in particular, Salem used to sit for many years. He is a person with an abnormal conscious who looks like that man of the *One eye* story. This story weaves a whole tale in his mind while sitting on his own bed contemplating his room after he is woken up by two fighting cats crashing at his flat door and disrupting his dreams. As soon as he wakes up:

He remembers and wonders how comes that today is her birthday.

In these five short stories, the exit will become a haphazard act and the killing will be metaphorically used to refer to losing times or killing spare time and boredom where life looks like a one-eyed/one-legged man. In any life like with that description, death is found everywhere by its complete signs. That life has dryness and harshness or at least has *Water Drops* that do not quench one's thirst.

Unintentional Person collection of stories moves from the space of illusion that narrator and character practice together under the implied author insight to the space of narrative discourse based on the narratee or the reader. In 'Traveler's stories'; a collection of seven stories, the narrating act will be like a vehicle driven by two drivers; the narrator and the narratee.

Although the usage of the second person narrative technique in any narrative refers directly to the narratee, there is a sense of different narrator who carries the same message and concern, where the self is aching, breaking the expectation of that man who is waiting for his lost lover, and withdrawal of the female from life as

what Shahrazad did with Sharaiar in *One Thousand Nights*. This theme is reflected in the story of *Pages from an old book*. In addition, dreams are separated from its natural context and reusing them in another inversed one as mentioned in the story of *Names*.

There is a noticeable continuity in *Traveler's stories* where each story leads to the other creating a narrative cycle of these seven stories. The frustration of that man described in *Transient things* is similar to that narrate in *Names* where he couldn't communicate with his female even they were in a dream space. Therefore, he tells his wife "Why are we in undesired places even in our dreams?" (p. 70).

On the other side, he is a person or a man waits for his absent woman when she disappears behind a thick curtain with no traces. In that case, he tries to describe his troubled situation and simultaneously he is interested in writing everything about her; name, age, address, work, as mentioned in the story of *Question marks*.

Therefore, this concept is parallel and balanced with that portrayed in the *Traveler's stories*, where letters or memories writing moves smoothly between narrator and narratee from one side and between author and reader from another. All of these seven stories produce some concepts referring to life relativity with its variant nature. In those stories, everything has more than one face; truth and nouns do not have a definite meaning. The only thing is a break of what is expected and a frustration of what is familiar.

In the two stories, *First Night* and *Small rooms*, the prison becomes the tale space, whether it was external presented in jail, as in the previous two stories, or internal in the prison of the self as presented in the story of *Times*. The narrator of *First Night* is telling his first jail experience using the first person narrative technique, and from witness' viewpoint that observes the relationship between Hamdi as a bearded student in the College of Medicine, with another person from South Sudan who has been arrested because he has no Identity Card (ID). Both Hamdi and the young Sudanese are unintentional in themselves.

The first thing will be confronted by the narrator as soon as he reached Jabir Ben Hayyan prison, is what Hamdi says to him:

He asked me the reason for my coming here.

- I don't know.

He didn't reply except 'I am used to that'. (47)

After a period of leaving the prison, they recognize each other for the first moment they meet in micro-bus. While Hamdi insists on that he is not that person that Sudanese intends, the later repeats for him, here and now at the story level, that people who arrested you are the same people that got my documents. But Hamdi is convinced that he is not the intended person.

Thus, when a man becomes unintentional for himself/herself, he/she may adopt any actor role as Dr. Hassan, Dr. Salem's friend did in the prison of Small Rooms. He is playing a comic and satiric role that changes the space of silent prison surrounded by darkness and cold weather into space of noisy apartment where Dr. Hassan is wandering and cleaning its small rooms until he is exhausted. As soon as he had reached that moment, he closed his eyes while his cigarettes smoke was rising and rising.

Through the story of Narrating Mirrors, the reader's sense of paradox which is produced will decrease while the act of reading is going ahead. But the presence of paradox itself does not weaken, because it lies in the deep structure of stories as a whole, so it is reflected in the title of some other stories like wake-up which the narrator opens using first person narrative technique as follows:

It was not a sleep.

It was only a blink of an eye. (p. 101)

Finally, that narrator practices its narrative mission as a game achieved by him and reader. But that game itself is paradoxically combined with play. Play is a trick, a maneuver and a pun. That narrator talks to reader as follows:

If you believed my external appearance, you will have fallen in trap. If you don't believe me, you will have plotted that with my friend. . Both of you are lying like an actor performing the same role every time, even if he changed his clothes while playing different roles on different stages. (p. 139- 140)

Despite the richness of Montaser Al-Qaffash's literary text, it raises lot of questions more than satisfying the readers' needs. It breaks the reader's expectations and does not gain his/her empathy at all. It does not matter if we described that kind of literary texts by modernism or post modernism because what is most significant in this context is that Al-Qaffash's text emphasizes the usual, the familiar and the paradoxical. His texts are concerned with the individuality, ignoring names and celebrating the indefinites.

5- Mansoura Ezzeddin's Dhaowa Mohtaz (Shaky Light)

The reader of first story of Shaky Light collection written by Mansour Ezzeddin hardly succeeds in his/her attempt to escape from the attractive trap of any story until s/he falls in another one filled with well-written signs here or there.

Each trap or a textual sign is consciously done by the real female author who captures the reader's mind raising a pack of memories and scenes about first world and old house. Through that world, the narrator reveals jasmine trees, veins of grapes, red Gladiolas flowers, peach trees, eucalyptus, willow, white birds that smoothly touch the river water with their wings, grandmothers' tales on who were abducted by death or seduced by fairies, and dove cotes towers surrounded by palm trees and pomegranates.

The scene that Shaky Light portrayed here could, shortly, be described as a sort of nostalgia for childhood or an image for the paradise which inhabits human imagination. Thus, the space of this collection which includes twelve short stories is articulated with plethora of symbols and connotations about dreams, unconsciousness, old houses, flashlights (or torches as Gaston Bachelard (1884-1962) called in his works), colors, imagination and old memory, night and narratives, ...etc.

However, Shaky Light, as a title despite its openness and metaphors remains, a significant inspiring its literary themes through a specific short story entitled Shaky Light through which the story events move in dreams space, or in reality like a dream. Through that definite story, the female narrator goes into an antique bar located on the ground floor of one of the Belgian-styled buildings. Inside that bar, there is a little and shaky light coming from several candles placed in a hole at equal distances in the wall, where a strange relationship between the narrator and the counter-man is created. This strange relationship lies in skin-scar with the same features on both of the two bodies.

The counter-man tried to release his body from that scar using a knife, while the narrator watches him fearfully and still cries until her voice turned to cat's meow giving him the knife to do with her body what he exactly did to himself, in an exchange of roles. We are in an act of collective sacrifice which seeks to get rid of the old and painful memory.

Shaky Light makes use of dreams' energy, as an act producing and orienting narration movement, as mentioned in February Girl:

The girl has come to visit me in dreams. (p. 9)

Here, Yasmin, as a February girl, becomes the first and old image of the narrator in her village, where she was repeating her grandmothers' songs while creeping upon grapes tree store some of them for her own friends.

The story structure is drawn on the image of Yasmin and the narrator who recalls, here and now, her memories, even about that boy who loved her and looked like her father, and gave her a red Gladiolus flower. In the meantime, the narrator practices her habits when she goes very late to work and counts faces that fall down on the roads, whether those of distant memory or city which look like a maze:

Without shedding a single tear. (p. 11)

Thus, Yasmin, as she is described through narrative and as her grandma told her mom, is a girl of death, where she turns into a mere image that lies in the narrator's imagination about that girl that used to go out, in February each year, from pinky peach trees:

She goes out in her white dress and a jasmine crown upon her blond hair that reacts to the breeze of dawn. . (p. 12)

Schizophrenia could describe precisely the female narrator's behavior, consciousness and her own features because we evolve in a round narrative controlled by logic of dreams based on the interference between the self and the subject, describer and described, and narrator and narratee.

Because of the frequency of the word 'dream' inside the story body, the word 'house' also recurs with its first collective person (our house or Baytuna) (February girl, p. 11), in every sense of the word connotations that denotes familiarity, warmth, staying around Grandma and her lamp where the narrating act becomes equivalent to that of revealing, the desire of self-questioning about both past and present, dreams and achievements. Here, Yasmin will be considered, at the end of all, as a deep 'I' of narrator, or an image for the implied author that lies behind the act of writing for all these stories. That will be a justification for what the real author did when she dedicated her book as follows:

To Yasmin: the young girl who opened my eyes on the existence crisis.

As Bachelard tells us, the torch asks us to constitute one thousand memories from its light, to dream of it. Through the past of ancient and primitive fires, the dreamer lives in that time that doesn't only belong to him, but also to the past as a whole. Inside that past, the dreamer lives while the narrator says, as in *Shaky Light* beside her grandma's lamp, the narrator reveals her old childhood world and her relationship with colors that are reflected in the text accompanied by their impacts, such as red, yellow, white, blue, green, ...etc.

Because we are in dreams' orbit that includes world as a whole, the narrator's desire in seeing loss of blood, red Gladiolas flowers with bloody color, the blue that covers faces after death, the yellow that is characterized by withdrawal from life, will increase. The whole desires are associated with Peter in the story of Peter as a far and cloudy face. (p. 39)

Peter himself is only a representation of that seduction of tales. When he was 17, the fairies seduced him until he was swamped in the River Nile and became a tale on the grandma's tongues where his ghost begins going around the river after one year of his death:

He used to appear to grandpa in his full body while reading in chemistry book (p. 40).

Thus, Peter's face has light and shadows, light for grandma's lamp and shades for far memory.

When we talk about trees, as Bachelard says, we could say that poets revived them. Regarding that narrative based on the dreams' principle, there is an emphasis, through the twelve stories, on the value of fantasy and how life, whether narrator of February Girl, Yasmin or our own life are alike in the sense that both of them are full of metaphors based on which we live and gain our existence.

In metaphors, the real interferes with the fantasy and the limits between consciousness and unconsciousness will melt. The hair of February Girl turns into green shoots and stems of colored and wild flowers, while her cries increase up to wake up in the space of dark room, and then burst into tears. This image itself pushes all what is received by the reader as a real to the edge of imagination, metaphors and irony, even if the act of killing itself, as reflected in Red Gladiolas flower (p. 14), will become really figurative, where we could all be purified, if we reached that moment when we are unified with the narrator and characters. As soon as we do so, the purification of ourselves from the dirtiness either under desire of liberation or even playing with the long-term memory will be done.

Bythelamp, we can go into the night dreams of past houses either the lost ones or those inhabited with faithfulness in our far dreams. As Bachelard says, where the lamp prevails, memory does the same. What dominates this set of narrative techniques is a narrative from a child viewpoint that is usually Yasmin or Februarygirl who is mostly nine or ten years old.

Narrator can be a boy, or a masculine part of the narrating act. This happened with Amal, the daughter of Mrs. Jane who was living in the above floor, where she seduces that young boy in order to flame her dark-sexual imagination and body, as mentioned in the story of Circulation (p. 75).

There is a clear presence of Grandma and old people in this collection. Grandma or grandpa has a distinctive presence in formatting the narrator's memory. Grandma often warns her grandsons, including the narrator, of disobeying her pieces of advice; otherwise, their destiny will be like that man of tobacco spitterwho was a driver of cargo vehicle. Through his trip, he was addicted to alcohol and used to take a rest beside another old man to smoke hashish and opium. But the lord punished him by putting a sharp blade down his pillow. One day, it was his hellish device to commit suicide at the end (p. 62-63).

Moreover, there are metamorphoses created bythe children's imagination who are narratee for their grandma that has tales inexhaustible treasure. For example, who eatsplum fruits, after itfalls down from theHoopoewill turn into owl and still whoops through those moonless nights. . (Pigeon Tower, p. 48).

6- Ibrahim Farghaly'sAshbahAl-hawass(Ghosts of Senses)

In his short story collection entitled Ghosts of Senses, and although he turned to another direction in his new short story collection, Ibrahim Farghali resumes a definite narrative line originated in his two former narrative books entitled Toward Eyes (short stories) and Cave of Butterflies (Novel). His two previous books illustrate, through their absurd world according to TzvitánTodorov's notions on absurdity, how the narrative may has its pleasure through its discovery of the dailyand realistic details that perhaps reach the point of madness.

Ghosts of Senses contains eleven short stories or narrative images filled with signs, themes and seductive spaces moving around the great significance embodied in the main title. The following examples are some of the signs that could be mentioned: ghosts, demons, owls, doves, eroticism, libido, hysterical spasms, sucking and craving, metamorphosis, poetic verses and songs, voice of ghosts and genies, laughter of disappeared couples...etc. This fictional world produces a significant number of signs, images and narrative themes that push the reader to the region of surprise, excitement, fear, taboo and labyrinth...etc.

Ghosts of Senses is opened by a story called Mary, the lady of Cooing that presents a scene of that ugly girl, Mary, whose body has a well-seduced power that makes her hunt her school male classmates. That happened especially in the private tuition lesson, where they usually meet in the empty space in a deserted building in which the narrator, as one of those interested in the practice of pleasure, lives and under the witness of Amr and Basem.

Like other collection stories, Mary, the lady of Cooing events move around that moment of darkness, under the cursed tree under which various narratives and tales are told. It was narrated that there are ghosts beside the tree, sudden-nightly cries are heard, as a result of play the boys' play with the girl's soft body.

However, like other stories of *Toward Eyes* written by Ibrahim Farghaly, this story has a real tendency to the absurdity with which boys, because of their sexual response to the ugly Mary, turn to chicks of dove or owls that cooing in the empty space next to the deserted building as well as of empty soul of the young.

These sexual responses strongly push the narrator, after a long time of disappearance, to come back to Mary's universe, where he needs to:

Extinguish a hot fire in his broken heart. (p. 12)

While he is doing that, Mary's arms clutch his body for fear of his turning into a small pigeon that will already slip within her arms and would not let anything in her life's vacuum except all that cooing.

The same thing happens with the old man, who is addicted to drugs, in the story of *Souvenirs*, where his imagination creates what he needs of images for beautiful and seductive females. But, as a result of his loneliness that leads him too much to look carefully at these pictures hanging on the wall in front of the bed, and his full-druggy cigarettes, he flies beyond limits of the past beautiful days (p. 26).

But unifying this old man with the picture and his hunting of a black girl at night, led him to hug, within her body, lots of absent characters that made him cry a lot even that he brings his lute and plays with it. As soon as he begins this rite, he sings some songs, his long-term memory works and his cry starts soon.

But Mary's ugliness itself will turn into beauty, where Jamila, in the story of *Scenes from the top of the wall*, looks like a seductive and ideal type of female whom

ugly man fell in love with her. He loved her secretly, but she didn't know anything about him until a car crashed her accidentally. She fell down and was bleeding in his arms while he was crying too much.

For the first time, Mary's feelings respond to that ugly and miserable person who closed his ears far from what is heard from the small town about Jamila's transformation to a strange creature avoided by all people. At the end of story, it will be amazingly discovered that the strange and ugly creature is the narrator himself who tells us the whole story, from the beginning, described himself as a neutral narrator, but he actually looks like someone infected with schizophrenia.

This space that contains male and female, girl and boy and ugliness and beauty will be transformed to an absurd world in which the human being is strongly related to ghosts and fairies and emphasizes absolutely the notion of The Double. As mentioned in the story of Ghosts of Senses, the beautiful girl becomes a center of attention for her jinn's double that used to come in an old man's appearance that seeks to release her body from other demons. While her jinni was doing that, his big and cold hands were touching her body in a sacred way. And for a long time later, that jinni will be a great wall that prevents her from making any free relationship or sexual communication with any human ever (p. 60).

Although some stories create its elements of fantasy world through which ghosts, Jennies, doubles and metamorphosis go around here and there, some other stories create a harmonic and contentious world that focuses on the pleasure principle, or The History of Sexuality in the glossary of Michel Foucault or libido in the Freudian and psychoanalysis glossary.

While the story of Gene Tonic assimilates a male point of view of the narrator in its narrative in which he tells about his own relationship with that girl whom he fell in love and slept with her, then she left him looking for another one. The other story of Screw Driver assimilates a female viewpoint through which the narrator justifies the reasons for leaving him after he did that due to, as she believed, her musty bourgeoisie rituals (p. 23).

Both stories refer to the other as two sides of the same tale whose hero is libido or a great desire of getting rid of the absurd and miserable life. In that life space, the narrator's description of libido covers the whole story themes. For example, narrator's memory erects as one's penis does, and 'his age is a boring rhythm of past poor years', although he left his own girl seven years ago.

In Ghosts of Senses, there is a dominance of definite technique that could be described as a narrative recycle when each story or theme refers to another. This strategy happens in particular between the two stories of The Green Room and Three Candles where the narrating act offered by two narrators, one male and one female, and both of them are looking for the other in similar scenes and one place, (i.e. Notre Dame de Paris).

In these two stories, both narrators play with the narrative time and also with readers' perspectives in specific scenes about that strange man whose body performs a dancing ritual whenever the moon reaches its full light monthly. He used to leave that building in which he stays and passes through a narrow corridor beside church. His body rhythm increases step by step in a parallel way to the moon light that shines and glitters. He does not stop even when the moon light turns into pale as a person dies slowly.

That narrator plays with our memory and imagination and swings between two or more spaces. First, during a day of his work, the strange man is present at the beginning of story. Second, during university days until they are jailed together, the strange man himself is present there with his sweetheart. Finally, it will be discovered that there is another narrator that tells us the whole story while he stands beside the window of his own room to perform his own night rituals. This is similar to what happened in *The Moon of Lover*, as if somebody needs to recall his beloved's dead soul many years ago.

But the story of the Time Difference emphasizes unsystematic narrative rhythm, or surrealist, which has no time structure except in dependence on the play with time, memory and assurance of life absurdity and illogicalism where the distant places combine, the different times cross, the reality mix with the dream and so on.

Despite the differences in its plots, themes, fictional worlds and aesthetical and ideological vision, *Senses of Ghosts* conveys a specific message leading to that we need to review our concepts on fantasy literature by Todorov, *Surrealist Manifesto* by Andre Breton, as well as other notions that came into being by Freud, Lacan and Foucault.

All of these readings emphasize the illogicality of arts, transformation of natural to beyond, even if the fictional world that we conceive through the narrating act is just ghosts or mirrors of what imaginary, troubled and crazy narrators make.

7- Ghada Al-Halawany's *WakhzaKhafifa* (A Light Prick)

In her first short story collection entitled *A Light Prick*, Ghada Al-Halawany reaches a high level of creative writing which emphasizes the meaning of differences around which the new writing is established by Montasser Al-Qaffash, Ibrahim Farghaly, Mustafa Zekry, Miral Al-Tahhaweey, Hamdy AbouJulayel and others.

The significance of difference is reflected in the stories' titles such as *Corridors*, *Stick and Candle*, *Echo*, *Making of Dreams*, *Reflections of a Depressed Artist*, *A Tale on The Margin*, *Night Ritual...* etc. For Ghada Al-halawani who is one of the 1990s writers in Egypt, the text body will not be hidden behind grand narratives' notions by the language of Fredric Jameson or others of post-modern writers. Her stories are mainly interested in the current that decreased the importance of reality and placed

it out of the self after being its container. It is a game in which the self, the other and the text exchange their roles and participate in making a different reality by granting it human and social meanings.

In this collection, the text body is a narrating act itself. Whatever the storytelling is about dreams and nightmares, words and things, mirrors, cats and eagles, boyfriends and girlfriends, manifestations of the self and self-portraits and about everything and nothing, there is only one thing excepted; the text body becomes a mere tale. Tale here is a margin or sub-part, where telling depends on fully-energetic memory whether it is the narrator, character, space or things.

Thus, these texts play with the reader's memory skillfully and this is exactly what it does. If we need a proof, the following lines are a quotation from *Stick and Candle*:

He trained himself well to read the newspaper following a researcher's approach while doing in reading youth researches. This way of reading was useful when he has no enough time to read his students' researches and others. What is it? This way is applied on each square form whether it is any book page or even one paragraph of an essay. Each square shape has four angles. This is the point as reading begins from the bottom angle on the left to the top one on the right. (p. 21-22)

Do you notice that reading way? It is a game between the narrator and the narratee and as well as between text and reader. That way divides the story plot into separated and non-separated scenes at the same time. They are generative scenes that each narrated scene necessarily reaches to another and systematically so on. Thus, the reader is still hesitant between expectation and remembrance as Volfgang Iser mentioned in his book *Act of Reading*. According to mechanism of expectation, let us read the following quotation:

- Good morning. He said so, while he is going to the kitchen to make his morning coffee and add: Coffee cake. He stopped beside the office room which has been turned into a table in the middle of small hall for taking one cigarette Cleopatra.

- Good morning. There are only three cigarettes. I almost could not sleep. I'm worried, my brother. I don't know what happened for this country? I was also afraid to oversleep and miss the train. Anyway, you are going out, aren't you? And you will buy cigarettes. I'm asking you: Do you need anything from your house? (p. 17).

It is our expectation as readers. Let's read this quotation according to remembrance mechanism:

The house was located at the boundary of Giza at the beginning of the highway to Upper Egypt where he was born, and there is Om El-Masreyeen hospital located at the beginning of the road. On the other side of the hospital, his grandma who left Upper Egypt to stay in this particular street said that there is Princess Aziza palace told that his mother that (p. 19).

Ghada Al-Halawany follows a specific way to structure her narratives. In this way, things gain its own symbols because everything included in the story occurs under control of both narrator and author's memory: cats, mirrors, eagles, sexual organs, graves, dreams and nightmares., Everything has its own availability to be narrated in a tale from which the narrator creates a lived world with characters, creatures and spaces:

He hardly heard a cat's meow. He does not pay attention. Of course, he hears everything but he does not care for anything except what he cares for, especially in the morning. (p. 24)

She runs inside the apartment and looks for her cat. I will kill him, unconsciously, I will kill him. She did not let any place without searching, all the drawers, under the tiles, walls and ceiling, I will kill him consciously, intentionally, I will cut him by scissors. She digs and digs with a very exhausted case and crept on her bed and found his head twisted on his mirror-table. I rubbed an insect's head and killed it not his head.

The cat turns into female and female turns into cat as two pictures refer to one thing. In folklore, cat is a symbol of contradictions: angel and devil, good spouse and bad one.

Mirror itself has two images; one in front and another at the back, origin and copy, a realistic self and ghost that is a mere copy reproduced from the origin, but it is not the same:

As reflected in *A Light prick*, there is no great difference between act of mirror and act of dream because both of them are narrating substance. But the act of dream is more liberal than that of the mirror because the second one in which the origin is related directly to the copy as a cause and result. Through dreams' space, the represented world is unlimited where it has characters, metamorphosis creatures and human and ghosts.

In the story of *Candle*, the female narrator usually wakes up suddenly because of nightmares that she tried to forget quickly not to affect her day. In a space of terrible dream like that, the memory becomes like a cave filled with amber and familiar faces for her and they look like legion in the Greek theatre where tens of them gather every day and sing their morning poem:

We have accepted the cigarette light, shaky chins, walking on tip toes. We have accepted the bird flying with a golden collar around its neck. We have accepted the endings before its beginnings, by sleeping on bed edges. We have accepted the butts of pencils, of a little backing of heads. We have accepted the honey pond, where we drown and it does not drown itself, the chains by which we go around, but it does not go around us, the suns in which we dissolve but it does not dissolve us. (p. 48)

In this context of carnival performance, hysteria becomes one of its rites that explain the frequency of the word hysteria within stories:

With the increasing rhythm of the swings, various screams such as long, short, concealed, sharp, separated and continuous are presented. Oh, they are really like symphony of screams of women hysterical terrified screams. (p. 101)

A *Light Prick* includes tales coming from graves and narrated from perspective of collective first-person narrator that introduces our old friends and other earlier narrated tales. These stories or scenes that belong to graves are told in a sad tune and exhaustion because of lots of tales and stories combined in the same plot that depend on the only memory that faces the whole taboos in all of their social, religious and political manifestations.

Ghada Al-Halawany's stories present a completely different aspect of a specific writing that extends the concept of reality because it depends on memory that has no limit like any open space. It is a type of writing that represents the reality of the contemporary self only in his/her concerns, pains, dreams and worries. Reality, through that writing, is connected only with the self whether it is inside or outside.

8- Conclusion

Through this sample of short story collections published in the last two decades (i.e. during 1990-2010), the literary critic or researcher will realize easily what the new Egyptian short story achieved. The literary texts of the new generations seek to form a various aesthetic taste of writing different from that of the 1960s. The 1960s have a great impact on making a shock in the cultural scene, but the 1990s simultaneously are looking forward to moving beyond them.

No one of the new generation of Egyptian short story could adopt what had been said by Mohamed Hafez Rajab in his well-known statement 'We belong to a generation without masters', despite the similarity of the two historical contexts which connect their writings with new sensitivity. The new generation doesn't pronounce its epistemological gap with the previous ones, but, through several texts that some of them analyzed above, its writers declared that their cultural resources are derived from different streams which could be Arabic heritage, oral heritage, western heritage emerged from American, Russian, Spanish, German, etc. But they all confirmed that they fallen under great influences of definite authors such as Milan Kundera, Gabriel Garcia Marquez, Jorge Luis Borges, Cortázar and other distinguished writers of fiction around the worldwide.

What is taken into consideration for these new writers is that their being could challenge and combat the concept of reality itself and deconstruct it by different narrative devices. For example, Montaser Al-Qaffash's narrative technique cared for and emphasized the usual, the familiar and the paradoxical, where his texts were

concerned with the individual self, ignored the names and celebrated the indefinites. But Ghada Al-Halawany's texts have focused on memorial narrative that constituted an alternative concept of the 'external reality', and offered a different face of writing that occurs in the reality of the self or ego instead of the reality the "He" or the "She". As a result, some of her texts touch the aesthetics of serialism.

While Ibrahim Farghali plants his pen in the soil of writing dreams and nightmares which have fantasy-related aspects and features originated in most of his texts, whether short or long ones, based on artistic play with time and memory, using some of the main notions of Freud, Foucault, Todorov and the Surrealists also in order to produce an absurd or fantastic reality; Mansoura Ezzeddin's narrative technique who is approaching him in this perspective has depended on techniques of dream, memory and unconsciousness as unlimited sources of world of tales and themes, based on Bachelard, Foucault and numerous oral narratives.

The strategies through which the new writers of Egyptian short story deal with, culturally and narratively, lead the literary researcher and critic to deduct that most of new narrative texts could provide him/her with different alternatives of contemporary realism of Egyptian writing. These literary texts neither lack valuable knowledge nor philosophical vision involved in them ever. The new generation that belongs to 1990s and 2000s could visibly combat the dark reality by writing back as well as fighting the political, social and cultural elements by narrating back, or by alternative narratives as I described in details in my book *Sardeiyat Badeela* (or *Alternative narratives*).

Notes

1 - While some contemporary historians, as Hamdy Al-sakkut (2000) done in his distinguished book entitled *Al-Rewayat Al-Arabiya* (The Arabic Novel, Bibliography and Critical Introduction, 1865- 1995, The American university in Cairo Press), others like the orientalist professor Roger Allen (1995) in his distinctive book entitled *Al-Rewayat Al-Arabiya, Muqaddema Naqdeiya*, (The Arabic Novel; An Historical and Critical Introduction, Syracuse, New York, Syracuse University Press, 2nd edition) considered that the accurate publishing date is 1913. Anyway, most of historic points are usually around that period which is ranged by 1912 and 1914.

2 - Ayyad, Shukry. (1979). *Al-qessa Al-qaseera Fi Misr; Derasa Fi Taseel Fann Adabi*, Dar Al-maarefa, Cairo, second edition.

3 - O'Connor, Frank. (1976). *The Lonely voice*, from May, Charles, E, Ed. *Short Story Theories*, Ohio, Ohio University Press, P.92.

4 - Haqqi, Yahya. (1960). *Fajr Al-qessa Al-mesreiya*, Dar Al-qalam, Maktabat Al-nahdha, Cairo, first edition, pp.78-83.

See, also, Sabry Hafez in his important introduction for the book of: (1999) Mahmoud Taher Lasheen, Rowwad Al-fann Al-qasasey series, Supreme Council of Culture, Cairo, first edition, pp.22-26.

5 - Anderson, Benedict. (1983). Imagined Communities, Reflections on the Origin and Spread of nationalism, Verso, London, New York, revised edition, pp.5-9.

6 - Al-shahat, Mohammed. (2012). Sardeiyat Badeela, General Organization of Cultural Palaces, first edition, Cairo, pp. 188-189.

7 - Bakhtin, Mikhail. (1968). Rabelais and His World, translated by Helene Isowlsky, the M.I.T. Press, Cambridge, Massachusetts and London, England, pp. 5-11.

8 - For more details about that common, or consumed, statement 'Zaman Al-rewaya' (means 'Time of Novel'), see Asfour, Gaber. (1999). Zaman Al-rewaya, Egyptian General Organization of Books, Cairo, 1st edition. See also Fusul Magazine, Egyptian General Organization of Books, Cairo, 12th version, 1993.

9 - Al-Qaffash, Montaser. (1999). Shakhs Ghair Maqsoud, Aswat Adabeiya Series, General Organization of Cultural Palaces, Cairo, first edition.

10 - Ezzeddin, Mansoura. (2001). Dhaoua Mohtaz, Merit for Publishing and Information, Cairo, first edition.

11 - Farghaly, Ibrahim. (2001). Ashbah Al-hawas, Merit for Publishing and Information, Cairo, first edition.

12 - Al-Halawany, Ghada. (1999). Wakhza Khafifa, Sharqiyat for Publishing, Cairo, first edition.

13 - As it obviously and frequently occurs in Thousand and One Nights' tales.

14 - Al-shahat, Mohammed. (2012). Sardeiyat Badeela, General Organization of Cultural Palaces, first edition, Cairo.

References

- Al-Halawany, Ghada. (1999). Wakhza Khafifa, Sharqiyat for Publishing, Cairo, first edition.

- Allen, Roger. (1995). Al-Rewaya Al-Arabiya, Muqaddema Naqdeiya, (The Arabic Novel; An Historical and Critical Introduction), Syracuse, New York, Syracuse University Press, second edition.

Al-Qaffash, Montaser. (1999). Shakhs Ghair Maqsoud, Aswat Adabeiya Series, General Organization of Cultural Palaces, Cairo, first edition.

- Al-sakkut, Hamdy. (2000). Al-Rewaya Al-Arabiya (The Arabic Novel, Bibliography and Critical Introduction, 1865- 1995, The American university in Cairo Press.

- Al-shahat, Mohammed. (2012).SardeiyatBadeela, General Organization of Cultural Palaces, Cairo, first edition.
- Anderson, Benedict. (1983) Imagined Communities, Reflections on the Origin and Spread of nationalism, Verso, London, New York, revised edition.
- Asfour, Gaber. (1999).Zaman Al-rewaya, Egyptian General Organization of Books, Cairo, first edition.
- Ayyad, Shukry. (1979).Al-qessa Al-qaseera Fi Misr; Derasa Fi TaseelFannAdabi, Dar Al-maarefa, Cairo, second edition.
- Bakhtin, Mikhail. (1968).Rabelais and His World, translated by Helene Isowlsky, the M.I.T. Press, Cambridge, Massachusetts and London, England.
- Ezzeddin, Mansoura. (2001).DhaouaMohtaz, Merit for Publishing and Information, Cairo, first edition.
- Farghaly, Ibrahim. (2001).Ashbah Al-hawas, Merit for Publishing and Information, Cairo, first edition.
- Fusul Magazine, Egyptian General Organization of Books, Cairo, 12th version, 1993.
- Haqqi, Yahiya. (1960).Fajr Al-qessa Al-mesreiya, Dar Al-qalam, Maktabat Al-nahdha, Cairo, first edition.
- Hafez, Sabry, (Preparation and Introduction). (1999). Mahmoud TaherLasheen, Rowwad Al-fann Al-qasasey series, Supreme Council of Culture, Cairo, first edition.
- O'Connor, Frank. (1976).The Lonely voice, from May, Charles, E, Ed. Short Story Theories, Ohio, Ohio University Press.

Narrative Technique in William Faulkner's *As I Lay Dying*

Samir El Azhar

Narrative technique is one of the striking features in William Faulkner's *As I Lay Dying* ⁽¹⁾, in the sense that events are seen through the eyes of fifteen narrators and the novel consists of fifty-nine sections, each contains feelings, observations and thoughts of a character. In the face of such a complex situation, critics propose several readings, ranging from a traditional view to a more modern perspective. Wayne C. Booth ⁽²⁾ defends the notion of the reliable and unreliable narrators, as a means to distinguish between truth and falsehood; while modern critics, such as Jonathan Culler ⁽³⁾, Roger Fowler ⁽⁴⁾, Catherine Belsey ⁽⁵⁾ and Terry Eagleton ⁽⁶⁾, refute such a notion, claiming the supremacy of language, the means whereby the narrative is produced. The aim of this paper is to represent the two conflicting views, in an attempt to find an appropriate method suitable to deal with the complex narrative structure of the novel. For the sake of clarity, this article is divided into three parts. The first deals with Wayne C. Booth's theoretical analysis of narrative voices. The second part presents a modern approach to the narrative. The final step is a close reading of the text in the light of these theories with reference, whenever is possible, either to critics or to the text to support my views.

In *The Rhetoric of Fiction*, Booth provides a detailed survey of 'types of narration' defining a narrator as "an experiencing mind whose views of the experience come between us and events." ⁽⁷⁾ In other words, every tale passes through the consciousness of a teller. Fowler seems to agree with Booth on this point: this is to say, as Wayne C. Booth does on his influential *Rhetoric of Fiction* (1961), that from within every tale there speaks a detectable 'teller': no novel is neutral, objective." ⁽⁸⁾ Working within this framework, Booth distinguishes between several types of narrators, who are either involved in the action as active agents or withdraw from it as passive patients and moral commentators, differing according to "the degree and kind of distance that separates them from the author, the reader, and the other characters of the story." ⁽⁹⁾ Thus, he classifies them as dramatized or undramatized narrators, observers, and narrator agents, self-conscious narrators, and privileged narrators ⁽¹⁰⁾.

Up to this point, Booth's observation about the fact that in every 'tale' there is a teller seems to be in accordance with the structuralists' approach to fiction. The Russian Formalists have distinguished between 'fabula', "story -material as pure chronological sequence- and 'suzet', the plot as arranged and edited by the shaping of a story-teller." ⁽¹¹⁾ The French critics, in their turn, make a distinction between 'histoire, subject-matter, and 'discourse', the way the story is delivered. The same idea is voiced by linguists who foreground language, establishing a close relationship between what is said and how it is said. As Fowler puts it:

Booth's premise, and its analogues in Continental criticism, can be readily related to the principle in linguistics that in real texts and utterances there is no content without modality, no communication of ideas except in a framework of interpersonal values and relational language. ⁽¹²⁾

Booth makes a further division within his list of narrators, classifying them as reliable and unreliable narrators. According to him, a reliable narrator is the one who speaks the truth, behaves and "acts in accordance with the norms (which is to say, the implied author's norms)." ⁽¹³⁾ The unreliable narrator, on the other hand, believes himself to have qualities which in reality he lacks. He is deceptive and untrustworthy, departing from both the author's and reader's norms. It is this notion of reliable and unreliable narrators that modern critics reject, claiming that in such a chaotic world, where everything is turned up-side-down, truth becomes an illusion. The distinction between reliability and unreliability of narrators for the sake of distinguishing truth from falsehood is old-fashioned, since in modern fiction truth does not exist either within the narrative or outside it. The only accepted convention which can be accounted for is the fact that whenever there is a narrative, there is always a narrator, regardless of the content which may turn to be a lie, a dream, or a falsehood. All the examples Booth chooses to illustrate his notion of reliability and unreliability belong to nineteenth century fiction, characterized by a stable view of the world and by working within the limits of defined conventions. The aim of this fiction is to mirror 'reality', seeking truth which, according to classic realism, lies in a perfect representation of the world. In this respect, Catherine Belsey states: "the truth and signifying systems of the classic realist text [is to] re-represent experience in the ways in which it is conventionally articulated in our society." ⁽¹⁴⁾

Classic realism, to quote Catherine Belsey again, "is characterized by 'illusionism', narrative which leads to 'closure', and a hierarchy of discourses which establishes the 'truth' of the story." ⁽¹⁵⁾ In a classic realist text, the narrative moves inevitably towards 'closure' and towards "the dissolution of enigma through the establishment of order, recognizable as a reinstatement of order which is understood to have preceded the events of the story itself." ⁽¹⁶⁾ In this respect, classic realism conforms to the modality called declarative, the aim of which is "importing 'knowledge' to a reader whose position is thereby stabilized." ⁽¹⁷⁾ Booth's notions of reliability and unreliability are in many ways a product of classic realism's ideology, making truth seem to be the ultimate end which both author and reader must seek.

Jonathan Culler also rejects Booth's claim that the reliable and unreliable narrators are essential criteria for discerning truth from falsehood. This implies that the author and his mouthpiece, the reliable narrator, are the only source providing meaning and explanation of the nature of the text. In other words, the author, according to the classic realism's view, is the absolute authority possessing complete knowledge of his work. This is no longer the case in modern criticism. Man, once accepted as a source and object of knowledge, "disappears under structural analysis."⁽¹⁸⁾ Human sciences have for long dealt with the self as a conscious subject. Descartes, the originator of this tradition, claimed that "I am only, strictly speaking, something which thinks." Other⁽¹⁹⁾ philosophers go so far as to consider "the self [to be] an active phenomenological subject which endows the world with meaning."⁽²⁰⁾ Freud, in challenging the Cartesian cogito, "I think, therefore I am", puts an end to a long period in which consciousness was the only guarantee of identity.⁽²¹⁾ Here, the conscious subject is deprived of its essential role as the only source providing meaning. Accordingly, since meaning is no longer explained in terms of the conscious self, the self, in its turn, is no longer identified with consciousness. In fact, Freudian theory is but a starting point of a radical change taking place in man's view of the world –what some modern critics have called 'the Copernican Revolution.'⁽²²⁾ As Catherine Belsey puts it: "Freud ... decentred the human being just as Copernicus decentred the cosmos; as a result of Freud's work, 'the very centre of the human being was no longer to be found at the place assigned to it by a whole humanist tradition.'⁽²³⁾ The change taking place in the domain of human sciences does not stop at this point. With Jacques Lacan, 'the Copernican Revolution' moves a step further. As a matter of fact, it is Lacan's reading of Freud which constitutes the foundation-stone of this revolution.

Jacques Lacan denies meaning to the speaking subject because meaning is not a matter to be inherited genetically. The subject acquires meaning only through language. Without language, the subject is deprived of the meaning of his own identity. According to Lacan, the unconscious is not a repository of instinct but "a construct created in the moment of entry into the symbolic order, produced in the gap between the subject of discourse, the "I" of the "énoncé", and the subject of the "énonciation", the "I" who speaks."⁽²⁴⁾ Hence, the unconscious, like language, is "metaphoric" and "metonymic", appearing in all the activities which do not fall under the control of the unconscious; for example, dreams, speech of idiots, jokes and even slips of the tongue. While discussing the change taking place from Descartes to Lacan, it becomes worthy to note that in each case there is a dethronement of an authority. Copernicus dethroned the Medieval God, Freud destroyed the transcendent cogito, and Lacan went beyond the instincts. Logically enough, in literature the same process occurs as the one well-established authority, the author or his mouthpiece, is deprived of its "bestowed" knowledge, the only access to meaning and explanation to the text. In the face of this situation where "the centre cannot hold", the notion of the reliable and unreliable narrator "falls apart"⁽²⁵⁾ since the supreme authority upon which it is founded is itself no longer tenable. Catherine Belsey believes that

In this context the notion of a text which tells a (or the) truth, as perceived by an individual subject (the author), whose insight are the source of the text's single and authoritative meaning, in not only untenable but literally unthinkable, because the framework which supported it, a framework of assumptions and discourses, ways of thinking and talking, no longer stands ⁽²⁶⁾.

The shift from transparency to opacity in modern criticism also plays an important part in abolishing the long accepted theory of the reliable and unreliable narrator. The classic realist text, which defends this theory, claims "to be a rational, referential discourse pointing to a reality beyond language, the novel pretends that its medium is transparent, playing down the visual and phonetic shape of the text" ⁽²⁷⁾. In simpler terms, the classic realist text believes itself to be a perfect representation of reality, which exists independently of the medium whereby this reality is portrayed, that is language. Moreover, the text is a 'sacred' piece of fiction which tells the truth, a truth based on a blind belief in the power of the author as the only source, both creating the text and providing its meaning. Within this scheme of things, the reliable narrator enjoys the same prestige as his creator, the author, since the former conforms to the rules and norms of the latter. The claim that language is transparent, alongside the use of the reliable or the unreliable narrators, is part of an ideological strategy, aiming to make things look obvious, clear and familiar, and drawing a clear-cut line between positive things and negative ones. In this respect, Terry Eagleton states:

Ideologies like to draw rigid boundaries between what is acceptable and what is not, between self and non-self, truth and falsity, sense and nonsense, reason and madness, central and marginal, surface and depth. ⁽²⁸⁾

Post- Saussurean theory deals with language not as the medium of communication embodying messages, but sees language as the only means "offer[ing] the possibility of constructing a world of individuals and things, and of differentiating between them." ⁽²⁹⁾ In other words, Post-Saussurean critics, defending the opacity of language, attempt to show that signs which present themselves as natural and which introduce themselves as the only possible way of seeing the world are ideological, an attempt to give the impression that this so-called natural language portrays faithfully reality. According to Post-Saussurean critics, the 'healthy' sign is the one which does not point to reality beyond itself. It is the one "which draws attention to its own arbitrariness-which does not try to palm itself off as 'natural' but which, in the very moment of conveying a meaning, communicates something of its own relative artificial status as well." ⁽³⁰⁾ Accordingly, Jonathan Culler, supporting this view, adds that

The signifier is no longer as transparent form through which one accedes to meaning; it is displayed as an object in its own right which bears the traces of possible meanings: its relations to other words, its relations to various types of discourse which press around it. The multiplicity of these relations makes meaning not something already accomplished and waiting to be expressed but a horizon, a perspective of semiotic production. ⁽³¹⁾

Having shown that Booth's notion of reliable and unreliable narrator is inappropriate for reading modern fiction, it seems worth-turning at this point to a close reading of the novel *As I Lay Dying*. The attention should therefore be drawn to the narrative language, including the narrator's manipulation of language, and not to artificial and illusory things such as the truth and falsity of the narrative. Thus, the only criterion whereby characters should be judged is through their use of language to shape their narrative. Following this line of thought, the narrators will be dealt with in terms of their speech structure, mind-style and world view, making the narrative differ from one character to another.

One of the notable achievements of *As I Lay Dying* is the power the narrative style, which varies distinctly according to the narrator who is narrating the section. Faulkner, as author, has effaced himself from the narrative, telling nothing about the characters' personality. He has granted each character the possibility to narrate the story from his viewpoint, inviting the reader to participate directly in the story and to determine for himself, relying on his own intellectual capacity, the exact nature and personality of each character. Due to the lack of space only four narrators out of fifteen illustrating distinctive narrative phenomena are dealt with in the upcoming discussing⁽³²⁾.

Nineteen of the fifty-nine sections are narrated by Darl, the most complicated narrator in the novel. Like his character, his narrative is complex and sophisticated, working mainly through poetic images. Due to these reasons, the reader often finds his narrative ambiguous and most difficult to penetrate. The task is therefore to show the process whereby Darl's mind works, determining his use, choice of words and structure of the narrative.

Part of the complex narrative technique of the novel, there are three levels of language. The 'spoken level' is a straightforward narration in which the character, using the 'direct speech', speaks his thoughts loudly or narrates events meant to be heard by someone. The "unspoken level", on the other hand, embodies the unspoken thoughts of a narrator made within the limits of his 'linguistic repertoire'. The 'unverbalized level' differs from the two previous ones in that a narrator's thoughts, meditations and commentaries are expressed in such a way that surpasses his restricted 'linguistic repertoire'. In this level, the author intervenes to provide the narrator with the suitable and sophisticated vocabulary to communicate such thoughts and feelings. Significantly, Darl's sections embody these three levels of language, depending on the particular situation he narrates, an indication of his ability to move easily from one level to another either when narrating events or when formulating ideas about the status of his identity.

Instead of giving an abstract and general analysis of the characteristics of Darl's narrative, it seems reasonable to study the text, referring to specific examples in which Darl uses a particular level of language. To begin with, the first section narrated by Darl contains his unspoken thoughts, establishing the framework of his narrative

technique, feelings and obsessions. The first word in this section is 'Jewel', already a hint and a sign of how obsessed Darl is with his brother. The choice of Jewel to begin the narrative is significant in the sense that Darl's jealousy of his brother is an ever-present aspect of Darl's outlook. Already in this section, he portrays Jewel like this: "his pale eyes like wood set into his wooden face, he crosses the floor in four strides with the rigid gravity of a cigar store Indian."⁽³³⁾ As the narrative proceeds, the reader notes a predominance of verbs of perception, revealing that Darl, using his visual and auditory senses, is preoccupied with the concrete environment and with physical sensations around him. He is aware of all types of sensory images and impressions, characteristics of a narrator attempting to record with apparent accuracy whatever he sees and hears. The predominance of such verbs also shows that Darl possesses a sharp eye, observing in details all particulars of his world. This acute observation is intensified by the use of mathematical images⁽³⁴⁾ to give a scientific outlook to his perceptions. The section ends with Darl hearing his brother, Cash, cutting wood to be used as a coffin for the dying Addie: "Chuck Chuck Chuck."⁽³⁵⁾ The wide gap between the words represents the pauses between the noises, an indication of how Darl attempts to recapture the actual experience as he hears it.

Darl's narration is not limited to what he actually sees or hears but is expanded to events he imagines. These events are proved to be true, although he is physically absent from the place where these events take place. The aim at this point is to show how the narrative changes in order to suit such situations. In section twelve, Darl is visualizing his mother's death scene and describing the reactions of the members of the family, although he is not there to witness the events. This method of narration emphasizes the intuitive and perceptive abilities of Darl, who can render the scene vivid while miles away from it. Linguistically, the reader notes a predominance of the 'ing' form, the present participle, as the major means through which the narrative in this section is conducted. Since the narrative is visualization and not a concrete observation based on senses of perception, as is in section one, Darl is unable to determine exactly how long each action takes. The importance is given to the process of 'doing' the action rather than to how long it takes 'to do' it. Moreover, the use of the present participle gives us an insight into Darl's mind. Since he does not directly see the events, he visualizes them as happening one after the other, without recording the chronological gap in between; what matters most is the continuity of the whole process of thinking.

In addition to this, one notes the use of the conjunctions 'as if' and 'as though', called, in Fowler's terminology, 'words of estrangement.' Boris⁽³⁶⁾ Uspensky, quoted by Fowler, states that

Expressions of this type occur in the text when the narrator takes an external view in describing some internal state (thought, feelings, unconscious motives for an action) that he cannot be sure about.⁽³⁷⁾

Reconstructing imaginatively the scene around his mother's bed, Darl is not sure either about his mother's or family's feelings and thoughts, relying only on his knowledge of their habitual patterns of behavior. To illustrate the point, it seems necessary to give an example. Darl says that

He [Anse] stoops laying his hand on hers [Addie's]. For a while yet she looks at him, without reproach, without anything at all, as if her eyes alone are listening to the irrevocable cessation of his voices. ⁽³⁸⁾

Here, Darl portrays Addie's internal state -sensation, feeling and thought- from an external point of view, relying on Addie's facial expression and on his knowledge of the marital relationship of Addie and Anse to read what goes in her mind. The use of 'as if', in this passage, suggests that Darl is not quite sure about the internal state of Addie.

In order to have a comprehensive view of Darl's narrative, it seems reasonable to study another example. In section fifty-seven, Darl is proclaimed mentally insane. This section consists of his struggle to figure out why he is laughing. He opens the narrative by the following statement:

Darl has gone to Jackson. They put him on the train, laughing, down the long car laughing, the heads turning like the heads of owls when he passed. "What are you laughing at?" I said. "Yes Yes Yes Yes Yes" ⁽³⁹⁾

Darl seems to believe that he has split into two separate people, the one laughing and the other questioning the laughter. In other words, he distinguishes between the "I" which laughs and the "I" which questions the laughter. In this, he is like the child, who according to Lacan, during the mirror-phase distinguishes between the self, seen in the mirror and his own self. Catherine Belsey suggests that

The mirror-phase, in which the infant perceives itself as other, an image, exterior to its own perceiving self, necessitates a splitting between the "I" which is perceived and the "I" which does the perceiving. ⁽⁴⁰⁾

Darl is no longer able to constitute himself as a subject, an "I" in his own discourse, and a subject in his own narrative. It may be for this reason that he is removed from the narrative of the book and, thus, missing the opportunity to narrate other sections because he is judged inadequate to perform such a task and he is no longer able to communicate through language, the only medium whereby he can assert his subjectivity. As Benveniste, quoted by Belsey, puts it: "language is possible only because each speaker sets himself up as a subject by referring to himself as "I" in his discourse." ⁽⁴¹⁾

Having seen the linguistic characteristics of Darl's narrative, it seems appropriate at this point to turn to Jewel's, representing another important feature of the narrative technique of the book. Section four is the only one in the entire story narrated by Jewel. One might expect him to narrate more sections, as is the case with his brothers,

Darl, Cash and Vardaman. Ironically, Jewel has only one section to narrate. The task, at this stage, is to find out the factors preventing Jewel from narration. In this section, one notes a predominance of verbs of action attributed either to other characters or to Jewel himself. ⁽⁴²⁾ Fowler distinguishes between three types of predicate, 'some are actions', 'some are states' and some are 'changes of states' ⁽⁴³⁾, each appropriate to a particular situation. In this respect, Fowler writes:

Predicates fall into a number of basic semantic types which seem, interestingly, to answer closely to some fundamental distinctions the ways human beings perceive properties, action and change in the phenomenal world. ⁽⁴⁴⁾

The predominance of verbs of action illustrates Jewel's need for action since only through action can he express himself. To be more specific, this action has to be an act of violence. Even his love for his mother is expressed in terms of violence:

It would just be me and her on a high hill and me rolling the rocks down the hill at their faces, picking them up and throwing them down the hill faces and teeth and all by God until she was quiet and not that goddamn adze One lick less. ⁽⁴⁵⁾

His thirst for violent action can be explained in terms of the circumstances surrounding his birth. ⁽⁴⁶⁾ It is necessary, at this stage, to refer to some of his actions as portrayed in other narrators' sections. Addie believes that Jewel was conceived in violence and, therefore, becomes her means of salvation. She tells Cora: "He is my cross and he will be my salvation. He will save me from the water and from the fire. Even though I have laid down my life, he will save me." ⁽⁴⁷⁾

Thus, even salvation has to be a product of violence. Jewel rescues Addie's corpse from the river and from the fire. Moreover, he sells his horse so that the trip can continue. In general, he responds, throughout his life, to all events with violent and impetuous actions, seldom saying a word except some violent oath or curse. Since Jewel can express himself only through action, he narrates only one section, the brevity of which -the narrative is one page long- also underlines his inability to communicate through words.

Cash, the carpenter, illustrates another narrative method, differing from the two previous ones. In the first section narrated by Cash the narrative takes the form of a list, ranging from number one to thirteen, which records every step undertaken by Cash in making Addie's coffin. The way the narrative is constructed gives an insight into Cash's mind, what Fowler calls 'mind-style':

A mind-style may analyze a character's mental life more or less radically, may be concerned with relatively superficial or relatively fundamental aspects of the mind; may seek to dramatize the order and structure of conscious thoughts, or display preoccupations, prejudices, perspectives and values which strongly bias a character's world-view but of which s/he may be quite unaware. ⁽⁴⁸⁾

Being a carpenter, Cash thinks in an organized, numerical way. Instead of writing a paragraph which explains in details how he makes the coffin, Cash, being practical, avoids verbosity and shapes his narrative in the form of a list. Moreover, through the eyes of the other narrators, Cash has been presented to us as a limited thinker, able to concentrate only on one thing at a time. His narrative in this action reinforces such a judgement. Since he is making his mother's coffin, one might expect her to figure in his narrative. Ironically, there is no hint either about her death or about her life-time, which suggests that Cash's energy has gone into the making of the coffin, leaving no room for feelings and thoughts about his mother.

Section twenty-two reinforces the fact that Cash can think and speak one thing. While the family put the coffin on the wagon, he tells them that it is not balanced. The word 'balance' occurs six times in a short passage of nine lines, an indication of how literal-minded he is. This repetition also suggests that Cash's job strongly biases his world-view, articulating everything in terms of carpentry's jargon.

Vardaman, the little child, also contributes to the narrative of the novel, although he has not yet formulated a clear idea about the world. In this sense, his narrative is worth-analyzing to give a glimpse of the child's way of narrating things he has not yet fully understood. The first section narrated by Vardaman consists of his desperate attempts to describe his mother's death. Stylistically, the narrative consists of short sentences linked either by the conjunction 'and' or by the preposition 'then'. As far as syntax is concerned, it reflects Vardaman's fragmented, incoherent and child-like mind. The unconscious use of some stylistic deviations, such as the recategorization of nouns and pronouns from inanimate to animate as is shown in the first paragraph of the narrative, proves Vardaman's mind to be confused and distorted, unable to distinguish between the death of the fish and that of his mother.⁽⁴⁹⁾ These two deaths will later become confused and interchangeable. In this passage, the use of the world 'not-fish', is a child-like way of describing the dead fish.

Section nineteen consists of one sentence: "My mother is a fish", which illustrates the psychological dilemma of a little mind suffering a shock it cannot understand. By now, Vardaman concludes that his mother is a fish and, thus, consolidates the idea that the dead fish and his dead mother are one.

Being simple-minded, Vardaman faces a difficulty in narrating his mother's death. This difficulty is seen both at the level of language and ideas. Hence, his narrative is lexically simple but logically complex, a successful variation in the narrative which makes each narrator distinctly different from the other and which contributes to the success of the narrative technique of the book as a whole.

Narrative technique in *As I Lay Dying*, as shown in the examples above, illustrates the fact that the narrative is not constructed in a haphazard and casual way. This is seen both through the structure of each section and through the structure of the narrative of the novel as a whole, how the sections are arranged. Faulkner structures the narrative

in such a way in an attempt to bring the reader close to the feelings of the narrators and the texture of the events. Selecting the linguistic structure appropriate to each narrator, he constructed a non-conventional narrative structure, in classic realism's sense, to provide the reader with the events of the story in a neat and self-explanatory way, which does not necessitate a reliable narrator, or his substitute, to manipulate the mind of the reader. Therefore, such a narrative technique is a perfect example of how 'form' serves 'content' and the other way around, since both are ultimately inseparable.

Notes

- 1 - William Faulkner, *As I Lay Dying*, Random House (New York,1957)
- 2 - Wayne C. Booth, *The Rhetoric of Fiction*, The University of Chicago (London,1961)
- 3 - Jonathan Culler, *Structuralist Poetics*, Routledge & Kegan Paul (London,1975)
- 4 - Roger Fowler, *Linguistics & The Novel*.
- 5 - Catherine Besley, *Critical Practice*, Methuen (London,1980)
- 6 - Terry Eagleton, *Literary Theory*, Basil Blackwell (Oxford,1983)
- 7 - Wayne C. Booth, *The Rhetoric of Fiction*, p.152
- 8 - Roger Fowler, *Linguistics & The Novel*, p.75
- 9 - Wayne C. Booth, *The Rhetoric of Fiction*, p.155
- 10 - Lack of space hinders us from providing a detailed discussion of these types of narrators.
- 11- Roger Fowler, *Linguistics & The Novel*, p.78
- 12 - Fowler, *Op. Cit.* p.79
- 13 - Wayne C. Booth, *The Rhetoric of Fiction*, p.158
- 14 - Catherine Besley, *Critical Practice*, p.128
- 15 - C. Besley, *op. cit.* p.70
- 16 - *Ibid*, p.70
- 17 - *Ibid*, p.91
- 18 - Jonathan Culler, *Structuralist Poetics*, p.28
- 19 - Culler, *op. cit.* p.28
- 20 - *Ibid.* p.28
- 21 - Catherine Besley, *Critical Practice*, p.130
- 22 - Belsey, *op. cit.* p.130
- 23 - *Ibid.* p.130
- 24 - *Ibid.* p.131
- 25 - W. B. Yeats, "The Second Coming" in *The Norton Anthology of English Literature*, ed. by Abrams et al, volume 2, 4th ed, W. W. Norton & Company (London 1979) p.1973.
- 26 - C. Besley, *Critical Practice*, p.3
- 27 - R. Fowler, *Linguistics & The Novel*, p.67

- 28 - Terry Eagleton, *Literary Theory*, p.133
- 29 - C. Besley, *Critical Practice*, p.4
- 30 - Terry Eagleton, *Literary Theory*, p.135
- 31 - J. Culler, *Structuralist Poetics*, p.106
- 32 - These narrators are Darl, Jewel, Cash and Vardaman.
- 33 - William Faulkner, *As I Lay Dying*, p.4
- 34 - These mathematical images are: 'fifteen feet' : 'plumb-line', 'the center of the field' ; 'right angles' ; 'square' ; 'two opposite walls' ; 'In single file and five feet apart'.
- 35 - W. Faulkner, *As I Lay Dying*, p.5
- 36 - Roger Fowler, *Linguistics & The Novel*, p.92
- 37 - Fowler, op . cit, p.92
- 38 - Faulkner, op. cit, p.46
- 39 - Ibid, p.243
- 40 - C. Besley, *Critical Practice*, p.64
- 41 - C. Besley, op.cit. p.59
- 42 - Such as 'hammer' , 'saw' , 'knock' , 'make' , etc.
- 43 - R. Fowler, *Linguistics & Novel*, pp.13-14
- 44 - R.Fowler, op. cit. p.13
- 45 - Faulkner, op. Cit. P.15
- 46 - Tricked by Anse's words, Addie closed herself to Anse for 10 years. (these actions are anterior to the time of narration; hence, the use of the past tense is justified). She therefore concluded that "words go straight up in a thin line, quick and harmless, and...terribly doing goes along the earth". (p.165) when she met Whitfield, the priest, she saw in him the symbol of the violence she had been looking for. She had sexual intercourse with him, a symbolic act representing not only unfaithfulness to Anse but also a challenge to God. As a result of this sinful act, Addie gave birth to Jewel who became her favorite son, giving him affection and denying it to the others, especially Darl.
- 47- Ibid. p160
- 48 - R. Fowler, *Linguistic & Novel*, p.103
- 49 - "Then I begin to run. I run toward the back and come to the edge of the porch and stop. Then I begin to cry. I can feel where the fish was in the dust. It is cut into pieces of not-fish, not-blood on my hands and overalls. Then it wasn't so. It hadn't happened then. And now she is getting so far ahead I cannot catch her".

Abstracts

Narration: From Mono-disciplinary to Multi-disciplinary

Said Yaqtine

Said Yaqtine considers the structuralism period of the history of literary criticism and its theory as an important era of the history of the human thought, and a cognitive shift which alters the view towards narration and the way of approaching it, not only by paying attention to its content and themes, but also by caring about its forms, performances' techniques and revealing its structures. He viewed linguistics during this period as the main factor behind this new cognitive shift as well as a cognitive background in dealing with the various narrative genres.

This new consciousness, which was shaped in the structuralism era and evolved by Bart's attention to the fact that narration or story telling act is holistic and exists in everything, prompted researchers to question intensively the manner of its analysis in a way that guarantees catching its various components, contributing to the emergence of narratives and semiotics storytelling and widening its scope to encompass the cognitive sciences which have evolved recently. Therefore, it gave narration a fundamental status at the level of human experience and the possibility for narrative analysis to open up over new issues which narration was not interested in during the classical era. It also contributed significantly in the transition from classical narratives to post-classical ones; that is to say, in the transition from Mono-discipline to overlapping Multi-disciplines.

Said Yaqtin moves in the same context to cover the questions raised by this shift which made of narration a theme opened on various sciences and disciplines. The state of being opened on sciences and different mediums of narration resulted in the multiplicity of its manifestations and diverse usage of forms of signs.

Novelistic Foundations

Ahmed Farchoukh

Ahmed Farchoukh, in his article, deals with the novel genre from the perspective of the spatial approach. Accordingly, the novel requires aesthetic foundation which makes it subject to strict design associated with the story telling materials and with imaginary characters. Additionally, it necessitates being opened to symbolic spaces which implicate the reader into the storytelling's mazes, and exercise on him/her a kind of seduction and attraction.

Farchoukh starts from Heidegger's view when he linked the novel genre with architecture to come up to the idea that the novel is a space which exceeds the place

and is characterised by diversity, complexity and abundance, as the novel is founded on the traditional style, the modern spiral model and the incomplete race track from inside model.

Thereafter, Farchoukh extends the scope of research relying on the structural criticism mainly on Gerard Junette speculations which are built upon spatial language, writing and style. In order to enrich his concept to the novel, he opens up on Joseph Kisener's spatial approach which took three pictures: the architectural, the probable and the generative replica.

All these diligences came in a competitive and conflictive context among movements of post modernism. They give utmost importance to the novelesic space approach from the constructive perspective, which improve the criticism process, fostering the sense of innovation, expanding the narration fields of study and research and the multi transformations of the aesthetic theme of the novel.

Fictinal Worlds Theory and Fictinal Literary Theories

Othmani El Miloud

Othmani El Miloud proposes in this article an analysis of the reasons that made the modal realism, attributed to David Lewis, with a major impact on the theory of fiction and appreciation of its importance: So, to what extent is David Lewis's theory about fiction authentic? Can one defend the case of communication between possible worlds and fictional worlds? Are we to this day able to consider these proposals fruitful for the theory of fiction? Can we see attributes of its future extensions?

The Blind and his Peer

Abdullah Ibrahim

Blindness, as an existential experience deeply equated in writing, is associated with memory and fiction. Those who live this tragic experience replace sight by insight. This is the case of Taha Hussein who challenged his disability and created from the endurance of its constraints a literary and cultural legend. He changed his blindness into a grace and distanced himself from the pessimism of his peer Abu Al-Alaa Al-Maary, whom he blamed for his incapability to enjoy the beauties of life. Hussein's life can be rightly described as a « journey of a sighted in a blind society». Nevertheless, Taha Hussein was influenced deeply by Al-Maary. He made him his peer throughout his life. He quoted his ideas and brought to mind his life. He assimilated his personal experience, but he went beyond his productions. The blindness of Taha Hussein was reflected in his writings. Its implicit load was indirect and sometimes translated in terms of actions by which he incorporated the world in the mirrors of language. Despite the slanders he endured throughout his life, he was seen as a symbol of modern Arab culture in the same way as his peer was seen as a symbol of the classical one.

The Terrible in The Journey of Abdallah Al Baghdadi to Egypt

Adil Al Khidr

Adil AL Khidr's article is about the journey of Abdallatif Al-Baghdadi to Egypt, which is included within *The Benefit and Consideration of Viewed Facts and Accidents in the Land of Egypt*. He tackles the subject from a semiotic point of view, particularly the semiotics of catastrophe, which is considered an extension and development of narrative semiotics established by Greimas.

The first question raised in this article is: how is meaning defined within the narrative text? Such a question seeks to define the processes of meaning and the mechanisms of its production.

The researcher defines first the subject of the journey that illustrates facts of famine, which spread throughout Egypt because of the shortage of Nile's waters. The famine caused terrible atrocities, particularly men eating men.

Analyzing the text, the writer uses a combination of semiotic concepts, which refer, on the one hand, to the theory of catastrophe such as the case and position, the movement of catastrophe, points of catastrophe, etc., and, on the other hand, to the theory of semiotics in general, such as the concepts of the sign, the interpreted, the semiotic square, the cultural encyclopedia, etc.

Generally, the researcher presents a new approach to this subject. He proceeds from the linguistic structures of the text and comes to interesting results which may converge or diverge with other approaches that studied the same subject.

The Stimuli Role in Building Signified of the Narrative Context

Hamid Lahmidani

In this study, the researcher Hamid Lahmidani uses both the theoretical and the practical sides. In this regards and in order to understand the narrative text, he resorted to the concept of the Russian formalist literary critic Tomashevski which is based on giving attention to the minor significative unit in conformity with the sentence which is called the stimulus. While in the practical side, he delved into analyzing a very short narrative text to monitor the constituted stimuli of the text and then to determine the major significative units, that is the significance or the general meaning of the text.

Lahmidani concludes that "the sum of instigators and their elements form ramified and supportive semantic relationships in order to foster the foremost and prime semantic unit in the narrative text." He further emphasizes that "the overriding statement concerning the instigator is that it is intrinsically related to the necessity of alluding to something, some idea or some indicator which is not functional in the story, when it appears. This function is nonetheless delayed until the forecoming events of the story or novel unravel." Lahmidani has tackled another type of short stories to

demonstrate the major role of an instigator in the dramatic dimension construction in narrative writing in general. He has eventually concluded that “realistic instigating is not constantly conditioned by the explicit reference to things, names or real events. Reality may forever be depicted by symbolic or mythological means.”

The Feminine Body and Desires

Asmae Maaykal

The theoretical part has shown the goal of feminist narrative writing that is to highlight the body. Feminist criticism has likewise been concerned with the body and its desires, which has formed the practical part analyzed on the basis of two dichotomies: the rape and protection of the body. This is manifested in such narrative works as Laila El Otman’s novel *Butterflies Silence*, in which the body was raped in economic contexts, Ibtissame Trissi’s novels “*Al Hayar*” and *A B of Love*, where the body was raped both under customs and traditions and Mary Shaw’s “*The Shabiha*”, in which the body was raped under social culture.

Body persecution and emancipation which are represented in Manhal Essarraj’s novels deal with the projection of female issues such as body, freedom and equity in a society governed by patriarchal culture.

Strategies of the Text and Horizons of Interpretations

Abdelouahed Lamrabet

This article includes an aesthetic study of a very short narrative in which the researcher adopted a theoretical and methodological background that reveals itself in both the phenomenological and interpretational sides of the aesthetic reception. The researcher sought to propose a methodical schema in which the text is examined in terms of its readability on the one hand and its reading on the other. The readability survey is carried out through the linguistic register (repertoire), the points of indeterminacy, scenarios and the schemes that face the potential implicit reader. However, the reading survey is carried out by discovering the “question and answer” logic, which influences the actual text readership, and their horizons of expectations.

First, the results of the study are manifested in highlighting the privacy of the text studied in both dimensions: the textual and pragmatic. Second, they are expressed in formulating a methodological proposal established on an aesthetic basis. A proposal exploits concepts and analytical tools from narratives, pragmatics and semiotics. It can also be developed and extended to study other narrative and literary texts in general.

Kitab Al Amir between History and Fiction

Ahmed Youssef

Ahmed Youssef tackles the concept of 'throne text', which takes into account all quotes and semiotic attributions enclosing any narrative work. He evokes the experience of Algerian novelist Waciny Laredj, particularly in his *Al-Amir*. In this novel, Laredj adopts the same method of his veteran contemporaries. He arouses the enthusiasm of readers eager to embrace horizons of improvement and progress. Ahmed Youssef explores the characteristics of creativity within this novel. He concludes that his 'throne text' pivots on two major trends: one is poetic, the second is narrative. Both trends range between subjectiveness/objectiveness and cognitiveness/aesthetics. He finally comes to conclude that Laredj's writings are imbued with ideology, which makes them not only creative examples enriching the novels' polyphonic dimension, but also wide spaces for various critical views that recall Bakhtine's dialogism.

Narrative Technique in William Faulkner's *As I Lay Dying*

Samir El Azhar

This article focuses on narrative technique in William Faulkner's *As I Lay Dying*. The events are seen through the eyes of fifteen narrators and the novel consists of fifty-nine sections, each contains feelings, observations and thoughts of a character. In the face of such a complex situation, critics propose several readings, ranging from a traditional view to a more modern perspective. The aim of this paper is to represent the two conflicting views, in an attempt to find an appropriate method suitable to deal with the complex narrative structure of the novel.

Narrating Back: A Cultural-Critical Approach of the Egyptian Short Story

Mohamed Al Shahat

This study is informed by the cultural-critical approach which seeks to balance the aesthetic, cultural and historical aspects in a literary text. The current study aims at analyzing transformations of the writing concept adopted by contemporary Egyptian short story writers through inseparable and articulated three waves. First, Mahmoud Taher Lasheen formed a new school in writing short story at the beginning of 20th century where he was concerned with forming a national literature or what it is literally called 'contemporary Egyptian literature'. Second, the writers group of 'Gallery 1967' magazine where they established a new sensitivity in literary writing. Third, based on fighting back by writing techniques, a lot of critical and aesthetic transformations were done by the 1990s writers.

Through specific short story collections which belong to 1990s, such as in Montasser Al-Qaffash's *Unintentional Person*, Mansoura Ezzeddin's *Shaky Light*,

Ghada Al-Halawany's *A Light Prick* and Ibrahim Farghaly's *Ghosts of Senses*, the current study mainly focuses on these writers. Based on a cultural-critical approach of these collections, the study essentially deconstructs writing concept adopted by the generation of writers in the 1990s, assimilated and reflected in their literary texts in comparison to the post-colonial concept 'writing back'. Both post-colonial and Egyptian writers used a lot of similar writing techniques, but with different strategies, to combat either the colonial prominence or the social and political discrimination.

The Languages of Translocality: What Plurilingualism Means in a Maghrebi Context

Edwige Tamalet Talbayev

This essay rethinks monolingual approaches to Maghrebi literature that rests on the supremacy of French and Arabic as languages of expression. Instead, *Edwige Tamalet* proposes a plurilingual translocal critical practice both grounded in local contexts and marked by transversal trajectories between multiple sites across the Mediterranean. she aims to provide an interpretive paradigm through which to examine the diversity of Maghrebi literature born of the diaspora to several Southern European countries while restoring this corpus to the complex Maghrebi-Mediterranean history of contact from which it springs. Through it, she seeks to illuminate the valence of the Mediterranean as a plural, decentered contact zone between global North and global South.

Biographies

Said Yaqtine: University professor, (Mohamed V University, Rabat, Morocco), and a literary critic. He got several literary awards in Morocco and the Arab world. He published many books in literary criticism, such as *Reading and experiment: Analysis of narrative discourse*, *Openness of the narrative text*, *Novel and the Narrative Heritage*, *Repertoire of Arabic Wonder, Literature, Institution and Authority*, *Issues of the New Arabic Novel* and *The Arab Literary Thought*.

Ahmed Farchoukh: Moroccan critic who got many Moroccan and Arab awards. He is deemed as one of the most important experts in the analysis of the Arabic fiction. Some of his books are *Estheticism of the Narrative Text*, *The living Text: Studies in Narration*, *Renewal of the Literary Lesson*, *Interpreting the Narrative Text: The Narrative between Culture and Style*. He passed away in 2016.

Othmani El Miloud: University professor, (CRMEF, Casablanca, Morocco) and a literary critic. He contributed to writing many collective books. His works include *The imaginary Worlds in Ibrak Elkoy's Novels* and *Tzvetan Todorov Poetry*.

Abdellah Ibrahim: Iraqi university professor and critic who teaches in many Arab universities. He got many literary awards in the Arab world. He is currently Cultural Consultant in Doha. He published several books in the fields of criticism and narration: *The Western Centralism*, *The Arab Culture and Borrowed References*, *Reception and Cultural Contexts*, *Arabic Narrativity*, *Contemporary Arabic narrative*, *Analyzing Literary Texts*, *The Imaginary Narrative*, *The Encyclopedia of Arabic Narration*, *The Arabic Novel: The Narrative Structure and Meaning*.

Al Adil Khidr: University Professor (University of Manouba, Tunisia), critic and researcher. Among his many studies in the fields of criticism and Arab culture: *Literature in the Arab World*, *Crisis of the Last Muslim and end of devotion*, *Articles on the Interpretation of Stories*, and *Image, Figure, and the word*.

Hamid Lahmidani: University professor, (Sidi Mohamed Ben Abdellah University, Fez, Morocco). He is a literary critic. He published books on literary criticism: *In Theory and Practice: Studies in Moroccan Novel*, *The Novel Style: Theoretical Introduction*, *The Charm of the Theme: in Criticism*, *The Narrative Criticism and Ideology*, *The Structure of the Narrative Text and Contemporary Psychological Criticism*.

Asmae Akel: Syrian critic and novelist. She got her PhD in Literature from Halab University. She is a university professor in Qatar. She published many studies in literary criticism. She authored *The Theory of Reception in the Contemporary Arab Narrative Discourse* and a novel entitled *Thoughts of a Woman Who Does Not Know Love*.

Abdelouahed Lmrabet: University professor (El Qadi Ayade University, Marrakech, Morocco) and a literary critic. He published many books on criticism, such as *General Semiotics and Literary Semiotics*, *Moroccan Contemporary Literary Studies*, *Bibliographic Introductions*. He contributed to translating of some literary books such as: *Methods of Studying Literary Texts*.

Ahmed Youssef: University Professor, (University Essania, Oran), critic and researcher who published several books and articles dealing with past critical literary and semiotic analysis. Among his publications are: *Descriptive Semiotics: Semiotic Logic and Algebra of the Signs*, *Open Meaning: Approaching Semiotics of the philosophy of the sign*, *Semiotics of Communication and Effective Dialogue: Concepts and Mechanisms*, *Poetic Genealogy in Algeria: Symptoms of weakness and Semiotics of Orphan and Orphan Text and Lost Genealogy*.

EdwigeTamalet Talbayev: Assistant Professor of French at Tulane University. She earned an aggregation d'anglais in France and a PhD in Literature from the University of California, San Diego. Her work focuses on the intersection of modernity, postcoloniality, and transnationalism in the Maghreb and the Mediterranean contact zone. She is the author of *The Transcontinental Maghreb: Francophone Literature in a Mediterranean Context* (Fordham University Press, 2017). She is currently finalizing an edited volume on the Mediterranean as hermeneutic category, *Critically Mediterranean: Aesthetics, Theory, Hermeneutics, Culture*. In 2015, she became General Editor of *Expressions Maghrébines*, the peer-reviewed journal of the Coordination Internationale des Chercheurs sur les Littératures Maghrébines (CICLIM). Prior to joining Tulane, she was Assistant Professor of French at Yale University and an affiliate of the Council on Middle Eastern Studies and the Council on African Studies at the MacMillan Center at Yale.

Samir El Azhar: Associate Professor in the Faculty of Arts and Humanities, Ben M'sik, Department of English, Hassan II University in Casablanca, Morocco, and the Director of the Ben M'sik Community Museum. He has authored numerous articles about Moroccan literature and museum tradition in Morocco. He authored "Social, Religious and Linguistic Issues in Edmond Amran El Maleh's fiction" (2010). He edited *Crossing Borders: A Transatlantic Collaboration* (2011) and *Ben M'sik Community Museum: Building Bridges* (2012). He co-edited *Museums in Global Context: National Identity, International Understanding* (2012). He co-authored "Exploring Identities: Public History in a Cross-Cultural Context," (2012). He also reviewed "Visual Arts in the Kingdom of Morocco" (2016). He also wrote *Mohammed VI Museum for Modern and Contemporary Art*, (2017). Professor El Azhar has presented papers at several national and international conferences. He presently occupies the post of Secretary General of the Moroccan Association for Cultural Policies.

Mohamed Al Shahat: Egyptian literary critic and author of many works on criticism ; including, *Rhetoric of the Narrator: Modes of Narration in the Novels of Mohammed Albussati*, *Narratives of Exile: Study of the Arab Novels after 1967*, *Alternative Narratives and Cultural Margins*.

Résumés

La narratologie : du disciplinaire au pluridisciplinaire

Said Yaktine

S. Yaktine considère que la période structuraliste de l'histoire et de la critique littéraire est une phase importante dans l'histoire de la pensée humaine ; une substitution épistémologique nouvelle qui a changé le regard envers la narration et envers la manière de l'approcher, tout en passant d'une discipline s'intéressant aux contenus de la narration et à ses thèmes, à une autre portant sur les formes de cette narration, ses techniques et ses structures. L'auteur considère, également, que la linguistique, durant cette période, fût le facteur déterminant dans la formation de la dite théorie de substitution. Elle demeure ainsi l'arrière-plan épistémologique se dessinant derrière toute approche de la narration dans ses différents genres.

Cette conscience nouvelle, qui s'est formée pendant la phase structuraliste, et qui a été développée, notamment, par Roland Barthes, en se rendant compte que l'acte de raconter ou de narrer était un acte total et omniprésent, elle a poussé les chercheurs à focaliser leur attention sur l'acte d'analyser garantissant de la sorte la maîtrise des différentes composantes et des multiples schémas humains du récit.

Elle a contribué, également, à la naissance de la narratologie et de la sémiotique narrative, et à l'ouverture sur les sciences cognitives, développées ultérieurement. Ceci a consacré à la narration une présence plus enracinée dans l'expérience humaine, et à l'analyse narrative la possibilité de se pencher sur des questions nouvelles, que la narratologie dans sa phase classique ne prenait pas en considération. Tout cela a contribué distinctement à dépasser la narratologie classique, autrement dit : au passage de la discipline monolithique à une discipline plurielle.

Dans le même contexte, S. Yaktine entreprend une étude exhaustive des questions que pose cette transformation de la narration en une discipline ouverte sur d'autres sciences et d'autres disciplines, et des conséquences de cette ouverture sur les sciences humaines et sur les médias, telles que la diversité des genres narratifs, avec ses diverses configurations et ses multiples utilisations des signes.

La structuration romanesque

Ahmed Farchoukhe

Ahmed Farchoukhe a abordé l'art romanesque à partir d'une dimension spatiale, un choix justifié par le fait que le roman exige une structuration artistique qui le met en corrélation avec la matière narrative et les personnages romanesques. De même, le roman nécessite une ouverture sur des espaces symboliques, qui introduisent le lecteur dans les labyrinthes de la narration, qui l'attirent et le séduisent.

L'auteur part de la conception de Heidegger, qui rattache le roman à l'architecture, pour conclure que celui-ci est un espace qui dépasse le lieu, et qui se caractérise par la diversité, la complexité et l'exubérance. La structuration de l'espace romanesque de type traditionnel s'oppose à celle de la forme spirale moderne, et à celle du parcours auto-contradictoire.

Ainsi, l'auteur a élargi l'horizon de sa recherche en s'appuyant sur une critique dialogique, partant des théories de Gérard Genette, basées sur la spatialisation de la langue, de l'écriture, du style et de la littérature même. Et pour enrichir plus sa conception de l'art romanesque A. Ferchoukhe s'ouvre à l'approche spatiale chez Joseph Kisner, avec ses trois aspects : géométrique, possible et identique générée.

Tous ces efforts s'inscrivent dans un contexte de débat et de concurrence au sein des courants postmodernistes, tout en accordant une importance extrême à l'approche de l'espace romanesque du point de vue de sa structuration, afin de développer la critique, de renforcer le sens de créativité, d'élargir les domaines de la narration et de convoquer les multiples métamorphoses que connaît la matière esthétique du roman.

La théorie des mondes possibles et les théories de la fiction littéraire

El Miloud Ottmani

Nous proposons dans cet article une analyse des raisons qui font du réalisme modal, attribué à David Lewis, une théorie d'une extrême influence sur la théorie de la fiction, et d'une importance indéniable.

Alors : Peut-on défendre le cas de communication entre les mondes possibles et les mondes fictifs ?

Est-il encore possible, à nos jours, de qualifier ces propositions de fertiles pour la théorie de la fiction ?

Peut-on voir les caractéristiques des extensions futures de la théorie de D. Lewis?

L'aveugle et son inséparable

Abdullah Ibrahim

La cécité, en sa qualité d'expérience existentielle trouve son soutien culturel le plus profond dans l'exercice de l'écriture, au sein de la mémoire et de l'imagination. Le sujet mis à l'épreuve de cette empreinte tragique substitue l'éclat de la clairvoyance à la perte de la vision. Tel est le cas de Taha Hussein, qui a défié son handicap avec toutes ses contraintes, pour en faire un mythe littéraire et culturel. Il a transformé sa cécité en un bienfait, tout en désertant le pessimisme de son semblable dans la détresse Abou Alalae Al Maarri, à qui il reprochait son impuissance à jouir de la beauté de la vie.

La biographie de T. Husseine mérite d'être qualifiée de «voyage d'un voyant dans une société aveugle». Pourtant, Al Maarri, l'auteur de "Alozoumiyyatte", a marqué de manière indélébile T. Husseine, il a été son inséparable compagnon tout au long de sa vie. Il en parla souvent et il n'avait de cesse d'évoquer sa biographie et sa pensée. C'était pour lui un exemple, certes différent mais à dépasser en même temps dans sa propre expérience.

La cécité de T. Husseine s'est reflétée dans ses écrits, elle est présentée par l'utilisation du pronom (il), avec toute sa charge de dissimulation, ainsi que dans les verbes avec lesquels il a sculpté le monde sur les surfaces de la langue.

Malgré les offenses qu'on lui a fait durant sa vie, T. Husseine demeure une icône de la culture arabe moderne à l'instar de son inséparable compagnon dans la détresse, qui lui aussi était une icône de la culture arabe classique.

L'horreur dans le voyage de Abdullataif Albaghdadi en Egypte : lecture sémiologique catastrophique

Adil Khidr

L'article prend comme sujet d'étude le thème du voyage, à travers une réflexion sur le voyage de Abdullataife Albaghdadi en Egypte intitulé "Instruction et admonition dans les choses constatées et les événements observés en Egypte". L'auteur adopte une approche sémiotique, et plus précisément la sémiotique selon la théorie des catastrophes, qui est une extension et développement de la sémiotique narrative inaugurée par A. J. Greimas.

A. Khidr tente de répondre à la question suivante: comment le sens se configure-t-il dans le texte narratif ? En d'autres termes, c'est une recherche sur le processus de la formation du sens et les mécanismes de sa production.

Tout d'abord, l'article commence par préciser le sujet du voyage, qui consiste en la description des événements vécus pendant la famine qui s'est abattue sur l'Egypte, à cause de la pénurie des eaux du Nil, et des conséquences horribles qu'elle a causé.

Le chercheur a usé dans son analyse d'un complexe de concepts sémiotiques faisant référence à la théorie des catastrophes ; état, position, transformation catastrophique, points catastrophiques. D'autres concepts sont inspirés, en générale, de la théorie sémiotique, on peut citer à titre d'exemple : signe, interprétant, carré sémiotique et encyclopédie culturelle chez U. Eco.

Dans l'ensemble, l'article a réussi à présenter une approche nouvelle de son sujet, vu que l'approche part des structures langagières du texte pour aboutir à des résultats importants qui peuvent soit croiser d'autres approches portant sur le même phénomène, soit se différer d'elles.

Le rôle des motifs dans la construction des significations du contenu narratif

Hamid Lahmidani

Hamid Lahmidani associe dans sa recherche les deux côtés : théorique et pratique, en abordant la conception du critique russe Tomachevsky pour comprendre les textes narratifs. Une conception basée sur l'intérêt accordé à ce qu'il appelle : le motif ou l'unité significative minimale (monème), correspondant à la phrase.

Dans la partie pratique Lahmidani s'adonne à l'analyse d'un texte narratif très court, en vue de détecter les motifs qui le structurent, et d'arriver à définir les grandes unités significatives, la signification ou le sens général du texte.

Il conclut que : «l'ensemble des motifs, y compris leurs éléments, constitue des relations sémantiques enchevêtrées et en corrélation pour former la grande unité sémantique première dans le texte du récit». Aussi, il confirme que : «le plus important à dire, concernant le motif, c'est qu'il est relié à la nécessité de signaler une chose, une idée ou un indice n'ayant aucune fonction dans le récit au moment où il apparaît, mais qui se rapporte aux événements du récit ou du roman à venir».

L'auteur aborde un deuxième exemple du récit court, pour mettre en exergue la fonction principale du motif dans la construction de l'espace dramatique du récit en général. A ce propos, il conclut en disant : «il n'est pas toujours exigé que le motif réel soit un énoncé sur des choses ou des noms ou des faits réels; le réel peut toujours être exprimé, à travers des moyens symboliques, mythologiques ou fabuleux».

Le corps féminin et les passions

Assmae Maikle

La partie théorique de l'article a révélé l'objectif de l'écriture narrative féministe, qui est la mise en relief de la place du corps. La critique féministe s'est occupée, aussi, du corps et de ses passions, ce qui représente l'objet de la partie pratique où l'analyse part de deux dichotomies :

- La première est la violation/conservation du corps. Elle est évoquée par quatre œuvres narratives : un roman de Layla Ottmane intitulé "Le silence des papillons" ; deux nouvelles d'Ibtissame Trissi: "Al hayyare", (mariage forcé avec un cousin), et "Alphabet de l'amour" ; enfin, un roman de Mari Rachou.

Dans les trois exemples le corps est violé, sous la pression de conditions économiques difficiles dans le premier, sous celle des coutumes et traditions dans le deuxième et sous celle de la culture sociale dans le dernier.

- La deuxième dichotomie est : oppression/libération du corps. Elle est représentée par le roman de Manhale Essarrage "Joratte Hawa", (littéralement : "La fosse d'Eve", nom d'un quartier populaire à Alep). La visée du roman est de révéler les problèmes de la femme, dont on peut citer : le corps, la liberté, l'égalité et le travail, à l'ombre d'une culture masculine qui domine la société.

Le Prince entre les processus de l'histoire et les ascensions de la fiction

Ahmed Youssef

L'article se penche sur le concept "trône du texte", qui signifie l'ensemble des inspirations et des inclusions sémiotiques clôturant une œuvre narrative donnée. Il évoque une expérience romanesque de l'écrivain algérien Wassini Alarage : *Le Prince*.

Le romancier ne fait pas exception à la règle en vigueur, il emprunte la trajectoire de ses contemporains faisant partie de la génération qui a vécu dans deux époques historiques. Il enflamme l'enthousiasme des lecteurs avides d'embrasser d'être promus à de nouveaux horizons.

L'article, s'attèle ensuite, à localiser quelques spécificités du travail de création chez W. Alarage. Il en conclut au tiraillement du trône textuel entre deux tendances opposées : poétique et prosaïque, qui vont du subjectif à l'objectif, et qui se meuvent entre le cognitif et l'esthétique.

Enfin, il conclut que les œuvres de W. Alarage demeurent encerclées par les enjeux idéologiques, c'est pourquoi elles sont un exemple type d'œuvres qui confortent la dimension polyphonique dans le genre romanesque, et qui font du roman un vaste lieu où résonnent une multitude de visions dissonantes, ce qui n'est pas sans nous rappeler la catégorie bakhtinienne du dialogisme.

La technique narrative dans *As I Lay Dying* de William Faulkner

Samir El Azhar

Cet article traite la technique narrative dans *As I Lay Dying* de William Faulkner. Les événements sont racontés par quinze narrateurs et le roman se compose de cinquante-neuf sections, chacune contient les observations, les sentiments et les pensées d'un personnage. Face à cette situation complexe, les critiques proposent plusieurs lectures, allant d'un point de vue traditionnel à un point de vue plus moderne. L'objectif de cette analyse est de représenter les deux visions opposées, pour tenter de trouver une méthode appropriée et adaptée pour mieux comprendre la structure narrative complexe du roman.

La narratologie du retour : une approche culturelle et critique du récit court en Egypte

Mohamed Al Shahat

Cette étude adopte une approche fondée sur la critique culturelle, qui cherche à trouver l'équilibre entre les aspects esthétiques, culturels et historiques dans le texte littéraire. Elle a pour but d'analyser les transformations du concept d'écriture chez les auteurs contemporains du récit court égyptien, à travers trois courants inséparables et

enchevêtrés.

Mahmoud Taher Lasheen a ,lui le premier, représenté au début du 20ème siècle, une nouvelle tendance dans l'écriture du récit court, dont la préoccupation était de créer une littérature nationale, ou ce qui est appelé littéralement «la littérature égyptienne contemporaine».

Ensuite, le groupe "Galerie"(1967) le magazine, dont les écrivains ont inauguré une nouvelle sensibilité dans l'écriture littéraire.

Dans les années 1990, par un élan de militantisme culturel et dans un contexte marqué par des changements très difficiles, un groupe d'écrivains, en usant de nouvelles techniques d'écriture, a réussi à accomplir un grand nombre de transformations au niveau de la critique et de l'esthétique littéraires.

Cette étude, à travers des collections de courts récits spécifiques des années 1990, se concentrera sur les œuvres : "Personne non intentionnelle" de Montaser Alqaffash, "Les fantômes des sens" de Mansoura Ezzeddin et "Légère piqûre" de Ghada Alhalawany. L'analyse des œuvres citées se basera sur une critique culturelle, visant essentiellement à déconstruire le concept d'écriture que ces écrivains ont reflété dans leurs textes. Cette critique se fera en comparaison entre les écrivains de la génération des années 1990, et ceux de la littérature dite postcoloniale.

Les écrivains postcoloniaux ainsi que ceux des années 1990, ont utilisé un grand nombre de techniques d'écriture similaires, mais dans des stratégies différentes, pour lutter soit contre la domination coloniale, ou contre la discrimination sociale et politique.

Les langues transrégionales: que signifie le plurilinguisme dans le context maghrébin ?

Edwige Tamalet Talbayev

Cet article repense les approches monolingustiques de la littérature maghrébine qui reposent sur la suprématie du français et de l'arabe en tant que langues d'expression. En contre partie ce qui est proposé est une approche critique fondée à la fois sur des contextes locaux et marquée par un mouvement transversal entre plusieurs régions de la Méditerranée. L'étude vise à fournir une interprétation alternative à travers laquelle on peut examiner la diversité de la littérature maghrébine, née de la dispersion dans plusieurs pays d'Europe du Sud tout en essayant de restaurer ce corpus à travers l'histoire complexe des contacts maghrébio-méditerranéens dont il est le fruit. Cette étude cherche à jeter la lumière sur cette zone méditerranéenne qui constitue le lieu d'échange par excellence entre le Sud et le Nord.

Biographies

Saïd Yaktaine: Professeur universitaire, (Université Mohammed V, Rabat, Maroc). Lauréat de plusieurs prix littéraires au Maroc et dans le monde arabe. Il a publié un grand nombre d'études en critique littéraire dont : "La lecture et l'expérience", "Analyse du discours romanesque", "L'ouverture du texte romanesque", "La munition d'El Jadida", et "La pensée littéraire arabe".

Ahmed Farchoukhe: Critique littéraire marocain. Il a remporté plusieurs prix aussi bien au Maroc que dans le reste du monde arabe. Considéré comme l'un des grands spécialistes en analyse du discours des romans et récits arabes. Parmi ses œuvres : "L'esthétique du texte romanesque", "La vie du texte : études de la narration", "Renouveler l'étude littéraire", "L'interprétation du texte romanesque : La narration entre culture et système".

El Miloud Othmani: Professeur universitaire, (Centre régional des métiers de l'éducation et de formation, Casablanca, Maroc). Critique littéraire. Il a contribué à l'élaboration de plusieurs œuvres collectives, comme superviseur et comme participant. Parmi ses œuvres, on peut citer : "Les mondes fictifs dans les romans d'Ibrahim Alkouni", "Poétique de Todorov".

Abdullah Ibrahim: Critique et académicien iraquien. Il a travaillé dans plusieurs universités en Iraq, en Libye et au Qatar. De multiple prix littéraires arabes lui ont été décernés. Actuellement, il est consultant en affaires culturelles auprès du cabinet princier à Doha. Il a publié un nombre important d'ouvrages, couvrant les domaines de la critique et de la narration, et dont on peut citer : "Le centralisme occidental", "La culture arabe et les référenciations empruntées", "La réception et les contextes culturels", "La narrativité arabe", "La narrativité arabe moderne", "Analyse des textes littéraires", "Le fictif narratif", "Encyclopédie de la narration arabe", "Le roman arabe : structures narratives et signification".

Aladil Khidr: Professeur universitaire, (Université Manouba, Tunisie), critique et chercheur. Parmi ses nombreuses études dans les domaines de la critique et de la culture arabe : "La littérature chez les Arabes : approche médiatique", "Crise du dernier musulman et fin de la dévotion", "On racontait que : articles sur l'interprétation des histoires", "L'image, la figure, et le mot".

Hamid Lahmidani: Professeur universitaire, (Université Sidi Mohammed Ben Abdellah, Fès, Maroc). Critique littéraire, auteur de nombreux ouvrages théoriques et pratiques, dont les principaux sont : "Etudes sur le roman marocain", "Stylistique du roman : Introduction théorique", "La fascination de l'objet : sur la critique", "La critique romanesque et l'idéologie", "Structure du texte narratif", "La critique psychologique moderne".

Asmaa Maaikle: Critique et romancière syrienne. Elle a obtenu un doctorat en littérature de l'université d'Alep, en Syrie. Professeur universitaire au Qatar. Auteur d'un nombre d'études en critique littéraire, telle "La théorie de réception dans le discours romanesque arabe contemporain", et d'un roman intitulé "Pensées d'une femme qui ne connaît pas l'amour".

Abdelouahed Lamrabet: Professeur universitaire, (Université El Kadi Ayade, Marrakech, Maroc). Critique littéraire, ayant plusieurs publications, dont on peut citer : "La sémiotique littéraire", "Les études littéraires marocaines modernes : Introductions bibliographiques". Aussi, il a contribué à la traduction de quelques œuvres critiques, à titre d'exemple : "Mécanismes de l'étude des textes littéraires".

Ahmed Youssef: Professeur universitaire, (Université Essania, Oran). Critique et chercheur, ayant publié un ensemble d'ouvrages et études traitant de la critique littéraire et de l'analyse sémiotique. Parmi ses publications figurent : "La sémiotique descriptive : logique sémiotique et algèbre des signes", "La signification ouverte : approche sémiotique de la philosophie du signe", "Sémiotique de la communication et efficacité du dialogue : les concepts et les mécanismes", "Généalogie poétique en Algérie : symptômes de faiblesse et sémiotique d'orphelin", " Texte orphelin et généalogie perdue".

Samir El Azhar: Professeur à la Faculté des Lettres et Sciences Humaines, Ben M'sik, département d'anglais, Université Hassan II à Casablanca (Maroc) et le directeur du musée universitaire de Ben M'sik. Il est l'auteur de nombreux articles sur la littérature et la culture marocaine; notamment, "Social, Religious and Linguistic Issues in Edmond Amran El Maleh's fiction" (2010). Il a édité *Crossing Borders: A Transatlantic Collaboration* (2011) et *Ben M'sik Community Museum: Building Bridges* (2012). Il a co-édité *Museums in Global Context: National Identity, International Understanding* (2012). Il a co-écrit "Exploring Identities: Public History in a Cross-Cultural Context," (2012). Il a également écrit "Visual Arts in the Kingdom of Morocco" (2016) et *Mohammed VI Museum for Modern and Contemporary Art*" (2017). Professor El Azhar occupe actuellement le poste de Secrétaire Général de l'Association Marocaine des Politiques Culturelles.

Mohamed Al Shahat: Critique littéraire et académicien égyptien. Auteur de plusieurs œuvres critiques, dont il a publié : "Rhétorique du narrateur : modes de narration dans les romans de Mohammed Albussati", "Les narrations de l'exil : étude des romans arabes après 1967", "Narrations substitués", "Marges culturelles".

Edwige Tamalet Talbayev: Assistant Professeur de Français à l'Université de Tulane. Elle a obtenu une aggregation d'anglais en France et un doctorat en littérature de l'Université de la Californie, San Diego. Son travail se concentre sur l'intersection de la modernité, postcolonialité et transnationalisme dans le Maghreb et la Méditerranée. Elle est l'auteur de *The Transcontinental Maghreb: Francophone Literature in a Mediterranean Context* (Fordham University Press, 2017). Elle

finalise actuellement un recueil sur la Méditerranée comme catégorie herméneutique, *Critically Mediterranean: Aesthetics, Theory, Hermeneutics, Culture*. En 2015, elle devient rédacteur en chef d'Expressions maghrébines, la revue de la Coordination Internationale des Chercheurs sur les Littératures Maghrébines (CICLIM). Avant de rejoindre Tulane, elle était professeur Assistant de Français à l'Université de Yale et une filiale de Conseil sur Middle Eastern Studies et au Conseil sur les études africaines au centre MacMillan à Yale.