

XVI Convegno SeSaMO

Università degli Studi di Cagliari
Dipartimento di Scienze Politiche e Sociali

3-5 ottobre 2024



SOCIETÀ PER GLI STUDI SUL MEDIO ORIENTE

TITOLO/TITLE: Cultural Intersections: Aesthetic Hybridity in Moroccan Cinematic Discourse

PROPONENTE/I – PROPONENT/S: ABDELLAH SARDAOUI, ANGELIKA PALMEGIANI

ABSTRACT (1500 parole/words):

This panel aims to delve into the intricate dynamics of cultural intersections and aesthetic hybridity within Moroccan cinematic discourse, leveraging key theoretical concepts from postcolonial studies—namely, hybridity and contamination. Informed by postcolonial theory, which challenges the dominant narratives and perspectives shaped by European colonizers and seeks to empower the voices and experiences of the colonized, recognizing their agency, resistance, and contributions (Ashcroft, Griffith, and Tiffin 2003), hybridity questions essentialist notions of cultural purity. It emphasizes the fluid and interconnected nature of identities that continuously evolve through the blending of diverse influences (Bhabha 1994). Simultaneously, contamination introduces a nuanced perspective, recognizing the unpredictable and subversive nature of cultural interactions. As the bilingual Canadian poet Lola Lemire Tostevin argues, 'contamination means differences have been brought together so they make contact' (1989). This implies that the concept of contamination as a literary device becomes a powerful catalyst for the convergence and interaction of diverse elements within a creative framework (Brydon 1991). In the postcolonial context, these concepts play a crucial role in understanding identity formation, cultural exchange, and resistance to colonial legacies.

The specific objectives of this panel are multifold. First, we aim to critically examine how Moroccan filmmakers negotiate cultural intersections through the lens of aesthetic hybridity within the broader context of the Arab, African, and global cinematic landscape. By scrutinizing specific cinematic works exemplifying the fusion of cultural influences, we seek to unravel the layers of meaning embedded in the visual and auditory dimensions of Moroccan cinematic discourse.

Second, the panel intends to explore the role of language as a significant element in the negotiation of cultural intersections within Moroccan cinema, considering its implications within the Arab, African, and global context. By analysing how filmmakers leverage linguistic hybridity to articulate narratives exploring identity, diaspora, and cultural exchange, we aim to shed light on the linguistic diversity inherent in the Moroccan cultural fabric. Furthermore, the panel aspires to consider the reception of aesthetically hybrid films by audiences, both locally and internationally, examining how these films contribute to a more inclusive and interconnected understanding of Moroccan cinema within the larger global film scene.

Lastly, the panel will critically examine the dimensions associated with the representation of diverse cultural elements in Moroccan cinema within the context of broader global discussions. By addressing questions of authenticity, appropriation, and the responsibility of accurately portraying a cultural mosaic, we aim to contribute to a nuanced dialogue surrounding the complexities of cultural representation in the cinematic realm within a global framework.

In conclusion, through these objectives, this panel seeks to provide a comprehensive understanding of the intricate interplay between cultural intersections and aesthetic hybridity in Moroccan cinematic discourse, thereby contributing to the broader context of global film studies.

The languages accepted for contributions to the panel are Italian, English and Arabic.

Suggested topics may include, but are not limited to:

- Cinematic Language and Linguistic Hybridity in Moroccan Cinema
- Stylistic Choices in Aesthetic Hybridity within Moroccan Cinema
- Considerations in Cultural Representation within Moroccan Cinema
- Historical and Cultural Backdrop of Moroccan Cinema
- Narrative Strategies in Hybrid Films within the Moroccan Cinematic Landscape

- Globalization and Local Identity in Moroccan Cinema
- Comparative Analysis of Aesthetic Hybridity in Moroccan Cinema with Global Cinemas

Quoted works

Ashcroft, B., Griffiths G., & Tiffin, H. (Eds.) (2003). *The Post-Colonial Studies Reader*. (2nd edition). London and New York: Routledge.

Bhabha, H. K. (1994). *The location of culture*. London: Routledge.

Brydon, D. (1991). *The White Inuit Speaks: Contamination as Literary Strategy*. In Ashcroft, B., Griffiths G., & Tiffin, H. (Ed.) (2003). *The Post-Colonial Studies Reader*. (2nd edition). London and New York: Routledge, pp. 136-142.

Tostevin, L. L. (1989). Contamination: A Relation of Difference. *Tessera*, 6 (Spring), pp. 1–15.

PROFILO ACCADEMICO DEL/DELLA/DEI/DELLE PROPONENTE/I – SHORT BIO OF PROPONENTS

Abdellah Sardaoui holds the position of Associate Professor at ENSAD (Higher National School of Art and Design) within Hassan II University in Casablanca, where he serves as the coordinator of the Cinema Department. Additionally, he fulfils a teaching role at Ibn Toufail University in Kenitra and Mohammed V University in Rabat. An active participant in scholarly initiatives, he co-established the Moroccan Association for Academic Research in Cinema in 2022. His scholarly pursuits encompass research areas such as Moroccan Cinema and the Analysis of Cinematic Discourse, among others.

Angelika Palmegiani holds the position of Adjunct Professor at Università del Salento (Lecce) and she fulfils a teaching role at Mohammed V University in Rabat where she teaches Theory and Practise of Literary Translation. Her primary research areas include modern and contemporary Arabic literature and translation studies. She has published numerous articles in scientific journals in Italian, English, and Arabic, focusing on these subjects.

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