

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

CHAIR: ABDELLAH SARDAOUI

SPEAKERS: ABDELLAH SARDAOUI, SOULAYMAN HIQQIOUI, 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.

عبد الله صرداوي - ENSAD (جامعة الحسن الثاني)
العدوى السينمائية أو رحلة عبور متجددة بين الأصالة والعبقرية

'لا يهَم من أين تأتي بالأشياء، بل المهم أين تأخذها.'

جان لوك غودار

لطالما شكل التناسق/المثاقفة أساسا ثابتا للسينما منذ بدايتها وحتى امتدادها، حيث اتكأت في تطورها على قدرتها الهائلة على احتواء الفنون الأخرى من خلال استعارة الأفكار والقصص ... فكان هذا التعلق مصدرا محفزا لانطلاق السينما نحو مناهج مغايرة في التوسل والخلق والابداع، فالمكانة التي حققها الفن السابع لم تبني على الأفكار أو القصص وحدها، بل على طريقة التعبير عنها من وجهة نظر خاصة بكل مخرج. من هذا المنطلق سنحاول أن نقدم بعض تجليات العدوى أو التناسق بين أفلام مغربية معينة مع أفلام أخرى سابقة ومغايرة (تاريخيا/جغرافيا/موضوعاتيا/أسلوبيا/تقنيا...)، مركزين على نوع ثوري من الأصالة التي تحتفي بالسرقة وتنتصر للاستلهام والمثاقفة بمعانيها الكبيرة، من خلال أفلام لمخرجين مغاربة يحتفلون بسرقاتهم الجميلة ويعتزون بها، بل يجتهدون في تجديد أفكار الماضي وتميرها بشكل جديد يناسب تصورهم الفني ورؤيتهم الإبداعية ويعكس صدى نظرتهم الخاصة إلى التناسق/العدوى كمفهوم أساسي في السينما، مفهوم يمكن للمخرج من خلاله استلهام أفكار وقصص وطريقة تصوير... من أعمال سينمائية سابقة دون أن يُعتبر ذلك سرقة، بل تكمن في ثنائيات أصالة محببة تظهر في قدرة المخرج وعبقريته على إعادة صياغة هذه الأفكار وتقديمها بشكل جديد ومبتكر ومغاير، ليصبح القصد هو إثراء مساحة الخلق لإعادة تدوير القصص وتقديمها من وجهات نظر مختلفة تثرى السينما المغربية وتعززها ثقافيا وتاريخيا وفنيا.

Abdellah Sardaoui – ENSAD Hassan II University

The Cinematic Contamination: A Renewed Journey Between Authenticity and Genius

'It's not where you take things from — it's where you take them to.'

Jean-Luc Godard (1930-2022)

Throughout the history of cinema, intertextuality has consistently served as a foundational element, from its inception to its evolution. This phenomenon relies on cinema's remarkable ability to incorporate elements from other art forms through the borrowing of ideas and narratives. This interplay has propelled cinema into diverse realms of narrative innovation and creativity. The significance attained by the seventh art does not solely stem from its narratives or thematic content but rather from the unique directorial perspective in expressing these elements.

This study aims to explore the manifestations of intertextuality and contaminations between specific Moroccan films and preceding works from disparate contexts (historical, geographical, thematic, stylistic, and technical). Central to this investigation is a redefined concept of authenticity that celebrates appropriation and champions inspiration and intertextuality in their broader contexts. Through an analysis of films by Moroccan directors, who embrace their appropriations and reinterpretations, this study seeks to renew past narratives and present them in innovative ways that align with their artistic vision. This approach reflects a nuanced understanding of intertextuality/contamination as a fundamental concept in cinema, allowing directors to draw inspiration from existing works while offering fresh perspectives and enriching the creative landscape. Ultimately, this exploration aims to contribute to the enhancement of Moroccan cinema by reinforcing its cultural, historical, and artistic dimensions through the recycling and recontextualization of narratives from diverse sources.

سليمان الحقيوي - جامعة ابن طفيل

التقاطعات اللغوية وبناء الحوار في السينما المغربية

منذ بداية السينما المغربية إلى الآن، لا زلنا نشاهد أفلاما مغربية تعبر عن واقعها بلغة أجنبية، الفرنسية تحديداً، رغم أنّ المتلقي المفترض لها هو الجمهور المغربي، وهذه الثنائية وإن كانت تشكل عامل تنوع في بعض الأفلام فهي تشكل تشويشا وارتباكاً في عملية التواصل في الكثير من

الأفلام، التي يخرجها مغاربة درسوا السينما في فرنسا أو تعرّفوا عليها عبر اللغة الفرنسية التي كانت ولا زالت لغة ثقافة في المغرب، أو أنهم لا يقدرون تماماً دور الحوار في بناء الفيلم وتأثير ذلك على بعده الجمالي، فيأتي انحيازهم للفرنسية إصراراً على لغة واختياراً لجمهور خاص، رغم أنّ قصص هذه الأفلام وشخصياتها لا تتحدّث في الواقع اللغة الفرنسية، بل اللهجة المغربية تحديداً. تهدف هذه الورقة إلى دراسة حالة الأفلام المغربية الناطقة بالفرنسية أو التي توظف ثنائية لغوية (فرنسية - عربية) وانعكاس ذلك على بناء الحوار وموائمته لنمط السرد وتطوّر الشخصيات في قصص هذه الأفلام، وعرض ومناقشة أبرز الإشكالات التي يثيرها التهجين اللغوي في لغة الأفلام المغربية.

Soulayman al-Hiqqioui – *Ibn Toufail University*

Linguistic Intersections and Dialogic Construction in Moroccan Cinema

Since the inception of Moroccan cinema, there has been a notable phenomenon of Moroccan films portraying their reality through a foreign language, notably French, despite their intended audience being Moroccan. While this linguistic duality may enhance diversity in some films, it often presents challenges and complexities in the communication process of others. Films directed by Moroccans who either studied cinema in France or were introduced to it through the French language, which has historically held a significant cultural status in Morocco, may inadvertently overlook the crucial role of dialogue in shaping the film and its aesthetic dimension. Their preference for French may arise from a persistent adherence to a specific language or a deliberate choice targeting a particular audience, despite the fact that the narratives and characters of these films do not naturally converse in French, but rather in Moroccan dialects.

This paper aims to investigate the phenomenon of Moroccan films spoken in French or adopting a bilingual approach (French-Arabic), and its implications on the construction and adaptation of dialogue to the narrative style and character development in these films. It seeks to analyse and discuss the primary challenges arising from linguistic hybridity in Moroccan cinema.

Angelika Palmegiani – *Università del Salento / Mohammed V University*

Translating Moroccan Cinematic Hybridity: Limits and Challenges

This paper explores the intricacies of referencing Moroccan cinema, with a specific focus on the nuanced interplay between cultural diversity and cinematic expression. Delving into the inherent challenges of translating the multifaceted fabric of Moroccan cinematic hybridity, it scrutinizes the subtleties that may be lost or altered in the translation process. Drawing upon a theoretical framework that conceptualizes translation as a process aimed at preserving the specificity of the text, the study examines the challenges and limitations of translating cinematic hybridity. It proposes potential translational strategies to maintain hybridity as a pivotal stylistic trait and strategy in film production. In this regard, it highlights the technical aspects associated with audiovisual translation and the requisite conditions for its realization. These aspects undoubtedly add complexity to the task of translation, confronting translators with the dual challenge of navigating hybridity and meeting the demands of audiovisual translation. Ultimately, this research provides insights into the intricacies of negotiating cultural boundaries within the realm of cinematic production and reception, thereby encouraging further exploration of the transformative potential of cinematic translation in an increasingly interconnected global landscape.

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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