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Panel 41

Masculinity / Femininity, Corps/Identity in the Moroccan feminine novel

The novel is a space of freedom where imagination can transform reality. The goal is to deconstruct reality and reconstruct it again through the characters speaking out and realizing the challenges of their existence. The Moroccan novel written by women fits into this perspective as a field of investigation of identity construction, further explaining the complexity of femininity and masculinity within Moroccan society, thus showing their plural, unequal and hierarchical character. By highlighting this construction of identity in the Moroccan 'feminine' novel, it is a question of being part of the Gender perspective which conceives of identity as a socio-cultural construction that varies according to contexts and eras. The writings of the novelists make it possible to consider the different constructions of identity according to personal conditions and experiences. Identity then is a construct, even under construction. It is a treatment of subjects relating to the question of the body, sexuality, identity and self-empowerment according to the voice of writer-women. It is in this sense that the 'feminine' novel allows the enunciation of the unspoken cultural and social in terms of the deconstruction of the normative and patriarchal system, and also allows the laying bare of forms of male domination, the liberation of the female body and its reappropriation.

Person in charge and discussant: Rhita Iraqi (FLSH Ain Chock- University Hassan II, Gender, Education, Literature and Medias Laboratory)

Program

Sajid Wafaa, (FLSH Ain Chock- University Hassan II, Laboratory GELM)

Maculinity / Femininity: representation and deconstruction of virility in the Moroccan French-language novel

In Moroccan French-language literature, the question of gender runs through all texts and first of all emerges as one of the constants of this literature, which constitutes a privileged ground for thinking about the representation of the masculine and the feminine.

The character of the woman is represented in a complex way which explores the future of the woman as Simone de Beauvoir affirms: «one is not born a woman, one becomes one». As for the representation of the masculine, it remains confined in an absolute hegemony. Our intervention, therefore, aims to be a reflection on the representation of the masculine and the feminine in the Moroccan novel of French expression, which becomes a recurring subject, whose will of the writers, is to deconstruct masculinity and femininity through the description. literary where the real and the imaginary interweave in a perspective of unveiling, exposing and deconstructing cultural patterns of male domination. In this sense, we seek to know how the masculine and the feminine are represented in the Moroccan novel in the French language and if there is also a difference in terms of the treatment of this question in the works of Moroccan authors. - (e) -s.

Tahir Omar (FLSH Ain Chock- University Hassan II, Laboratory GELM)

Gender, body and self-disappearance in Dans le jardin de l'ogre of Leila Slimani

Body and Self disappear are indivisible notions in Leila Slimani's novel *Dans le jardin de l'ogre*. Disappearing of the self is to leave self in many ways because of the difficulty of being oneself. When a human being runs out of resources to continue to hold his character, there's a state of torpor instead of mastery over things. For Adèle, the lead character of *Dans le jardin de l'ogre*, the struggle is permanent and the will of helplessness prevails.

Adèle let herself go adrift. She is no longer capable of taking professional or family responsibilities. This character needs to be in a median state between social bond and nothingness: she disappears in nymphomania and alcohol to forget her incommensurable life. Paris is a big city that consumes Adèle's body. She fades away in ugly and dark places and her struggle doesn't come to an end.

Taouki Saadia (FLSH Ain Chock- University Hassan II, Laboratory GELM)

Female writing between speaking out and seeking identity: The case of novelists in Morocco

The challenge of female writing in the Moroccan context is that women invade a field that was dominated by men. The question to ask is, as Michelle Perrot points out, «How do you say «I» within the «we»? How do I claim a difference in identity? (M. Perrot, 1995, p.47). Our problem is: how this «difference in identity» is claimed in Moroccan female novelistic writing and how female writers become aware of the issues of the power of language, on the one hand, and how multiple speeches are taken by female characters on the other side. This puts the question of female identity in an open and unfinished perspective of the act of writing itself, further expressing the complexity of this identity within Moroccan society and demonstrating its plural character. To study this problem of the female novel as a space for the emergence of femininity in its plurality, we've chosen a literary corpus belonging to Moroccan women's literature: *Ma Vie, mon cri* by Rachida Yacoubi, *Rêves de femmes* by Fatima Mernissi, *Cérémonie* by Yasmine Chami Kettani and *Une femme tout simplement* by Bahaa Trabelsi.

Zouhair Rim (FLSH Ain Chock- University Hassan II, Laboratory GELM)

Writing the Female Body: A Way to Liberation for Women in the French-speaking Moroccan feminine novel. Case of novels: « Oser Vivre » of Siham BENCHEKROUN and « La répudiée » of Touria OULEHRI.

We will begin our intervention with a general presentation of our subject which is «the female body's writing: A way of liberation for women in the Moroccan female novel of the French expression». Then we will present some theoretical data of this writing in Moroccan women's literature. Then we will expose the textual representation of the female body in the two novelists Siham BENCHEKROUN and Touria OULEHRI.

We will showcase in a second part, the important place of the Moorish bath in Moroccan feminine literature, being a space of celebration of the nudity and the sensuality of the feminine body; then we will show the representation of this space in the two novels while highlighting its importance in the relationship that is formed between women and their bodies.

Finally, we will end our intervention with a conclusion highlighting the role of the writing of the female body in the Moroccan novel by being a means to denounce the patriarchal ideology which limited the action, the voice and the visibility of women.