Salim Ayoub

Abstract

*Indigènes entre deux berges:*

Rimbaud, Genet, Goytisolo and Contemporary Maghrebi Diasporic Voices Questioning

Coloniality in Literature and Film

The purpose of my research is to examine the ways of possibility – be they linguistic, poetic, and/or narrative – which were first explored by three iconoclastic authors, namely Arthur Rimbaud, Jean Genet, and Juan Goytisolo. This legacy is carried on and is further explored by North African (and) diaspora authors and filmmakers in order maintain an actual dynamic that extends well beyond the stricto sensu realm of literature and film towards affecting (acting on) societies where illusory and ideologically induced identity markers have long been and are still prevalent. In very differentiated modalities these cultural creators and the fictional characters featured in their writings or films are each experiencing a situation of un-belonging to any nation-state (Antonio Negri, 2014) and a kind of sociological deteritorialization (Arjun Appadurai, 1996). Through the formulation of counter-narratives and affects in the literary or visual language they use, they perform an artistic singularity in a variety of forms, within and against the backdrop of the institutional and societal deficiencies to not only defend and protect, but also to promote and nurture non-normative identities – whether cultural, linguistic, religious, or sexual. By so doing, they pave the way towards dissent, and open opportunities of difference counter-effectuating hegemonic discourses and practices in both the Maghreb and the West, extirpating themselves from the dichotomic opposition of these two realms (one should ironically note that “Maghreb” means precisely “West” in Arabic…) and simultaneously often queering each of them along with their supposedly antagonistic relation. A more detailed abstract of my thesis is annexed to the present letter.