

Review of *Le Roman Algérien Contemporain : Nouvelles postures, nouvelles approches*. Edited by Latifa SARI M. et Lynda Nawel TEBBANI and *Discours, espaces et médiations face à la mondialité. Regards croisés*. Edited by Latifa SARI M.

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Latifa SARI M. et Lynda Nawel TEBBANI (Eds). *Le Roman Algérien Contemporain : Nouvelles postures, nouvelles approches*. Oran: Dar El Izza, 2021. ISBN: 978-9947-32-242-0. 321 pages.

Latifa SARI MOHAMMED (Ed). *Discours, espaces et médiations face à la mondialité. Regards croisés*. Alger: Manchourat El-Hibr, 2021. ISBN: 978-9931-774-11-2. 317 pages.

Both reviewed books are collective works compiled and edited by two Algerian women professors writing in French and specializing in contemporary literature. With a Preface by the late Prof. Hadj Miliani, *Le Roman Algérien Contemporain : Nouvelles postures, nouvelles approches* is jointly compiled by Latifa Sari Mohammed and Lynda Nawel Tebbani and explores Algerian contemporary novels through close reading to unveil new stances and innovative approaches that hint at hybridity and deconstruction. The authors gathered in this volume deliberately opted for “a disconcerting literature” as Viart calls it by selecting not only inveterate novelists like Boudjedra or established writers such as Sansal, Bachi or Maïssa Bey, but also novel voices on the literary field from Lakhrouf to Meddi or Haidar. The perspective of literary creativity and writing renewal as well as imaginaries freed from (post)colonial theories are what characterize the investigations undertaken in the seventeen articles divided into four main parts by thematic and aesthetic affinities. The last decades have profoundly marked the Algerian literary space in parallel with social and political mutations that give free vent to dissent and contest and are to be traced in all sorts of transgressions at the intimate, individual, or collective and historical levels. The new Algerian novel, as demonstrated in various ways throughout the collection of contributions, is spreading its genres and questioning its multiples meanings through varied artistic and idiosyncratic achievements.

The second collection, *Discours, espaces et médiations face à la mondialité. Regards croisés* edited solely by Latifa Sari Mohammed and prefaced by Ibtissem Chachou, is inscribed but not circumscribed to the notions of globalisation, flowing identities and intertwining of cultures and languages. It crosses boundaries of discourse, space and mediations and relies on Edouard Glissant’s “worldmentality” which aims at intellectual, spiritual and sensitive improvement. The articles gathered in this collective work and contributed by authors from several countries at different stages of their careers, consider mediation in its sense of relating members of a group and of the whole world through languages, discourses, literary texts, media

or any form of expression in this third millennium. They are grouped into five main axes, starting with social discourse and collective representation of Maghrebi and Mediterranean spaces, including the cultural dimension of advertisement discourse, to communication practices and linguistic interactions in the creation of public, social and even virtual spaces, moving to the media as agents of mediation through their influence and contribution to the merging of cultures and discourses. The fourth part explores the teaching of languages in societies characterized by multicultural and plural identities while the last one goes back to literary and artistic ways of configuring new forms of production and more spaces of mediation, including diaspora and third space or interstice. Eighteen texts illustrate the interdisciplinary aspect of such endeavour which consecrates the effective role of mediation in the ever-changing spaces and discourses towards a more harmonious coexistence respectful of differences and idiosyncrasies.