

Cinéma et Mémoire

Vision et Enjeux



Coordination: Dr. Hamid Tbatou

Prix: 120 Dh

الجمهورية الجزائرية الديمقراطية الشعبية
الجزائر



الجمعية الوطنية للدراسات والبحوث
في مجال السينما والتلفزيون
والفنون السمعية والبصرية



الجمعية الوطنية للدراسات والبحوث
في مجال السينما والتلفزيون
والفنون السمعية والبصرية



Comité Scientifique

- Hamid Tbatou
- Taoufiq Moueddene
- Guy Chapouillié
- Mounia Touiaq
- Berrimi Abdellah
- Aomar Baba
- Lhousaine El Farkane
- Mohamed Adlane Bendjilali
- Hassan Oudadene

Comité d'Organisation

- Younes Belahcen
- Fatima Ait Alla
- Ahmed Bahou
- Taoufiq Moueddene
- Lhousaine El Farkane
- Lahoucine El Mimouni
- Hamid Zidouh
- Mounia Touiaq
- Aziz Ouhedda
- Mohamed Hafidi
- El Houssaine El Karzabi
- Mohamed Laghdaf Cheikh Maoulainine
- Mustapha Afakkir
- Hamid Tbatou
- Aomar Baba
- Lhoussaine Oussoukl
- Redouane Nasseridine
- Said Anddam
- Abdellatif Fdil
- Naji Haouzan
- Sarah Harouf
- Mojahid Mohamed

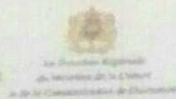
Les membres du ciné club Vitorio De Sica
Les étudiants des filières GPCE et TCA de la Faculté
Polydisciplinaire de Ouarzazate - Université Ibn Zohr



Cinéma et Mémoire

Vision et Enjeux

Coordination: Dr. Hamid Tbatou



Ce Livre est publié avec le soutien de:

- La Commission d'Aide à l'Organisation des Festivals Cinématographiques
- Le Conseil Municipal de Ouarzazate
- Le Conseil Régional de Ouarzazate
- La Direction Régionale du Ministère de la Culture et de la Communication de Ouarzazate

Titre de l'ouvrage: *Cinéma et Mémoire: Vision et enjeux*

Auteur: *Ouvrage Collectif, Colloque scientifique international*

Coordination: *Dr. Hamid Tbatou - tbahamid@yahoo.fr*

Couverture: *l'Artiste peintre Lahcen Messouab (Ba Azizi)*

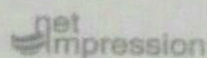
Réalisation et mise en page: *Mojahid Mohamed (Muha Uhdiddu)*

Éditions: *La Faculté Polydisciplinaire de Ouarzazate et le Forum du Sud pour le Cinéma et la Culture*

Dépot légal: *2017MO4572*

ISBN: *978-9954-99-761-1*

Impression et Massicotage

 net
impression

Quartier El Massira, 45000 - Ouarzazate

Netimpressions19@gmail.com - +212 (0) 5 24 88 20 21

Copyright © 2017 FPO - FSCC | Tous droits réservés

SOMMAIRE

Cinéma national et patrimoine culturel Zoom sur un binôme actif et coopératif <i>AOUINE El Mostapha</i>	7
La mémoire collective dans le film « Soif » de Saad Chraïbi <i>BABA Aomar</i>	19
Mémoire et réconciliation dans les cinémas d'Afrique noire <i>BARLET Olivier</i>	29
L'Amant de Jean-Jacques Annaud une inspiration autobiographique <i>BENJELLOUN Lamia</i>	35
Préserver la mémoire collective à travers la démarche sociologique dans un film documentaire <i>BENDHIBA Safaa</i>	45
La mémoire chez Ferhati entre esthétique et souffrance <i>BENELBIDA Karima</i>	51
Cinématographicité du cinéma de la révolution algérienne Discours de révolution ou révolution du discours ? // BENDJILALI Mohamed Adlane	59
Le cinéma Algérien officiel comme miroir de la mémoire <i>BOUKHEMOUCHA Ilias</i>	77
Le cinéma crée de la mémoire <i>CHAPOUILLIÉ Guy</i>	83
Cinéma, Mémoire politique, liberté, censure Incitation ou opposition <i>CHRAIBI Saâd</i>	93
L'interminable bataille pour la mémoire au Maroc et dans les pays ex-colonisés. <i>Essafi Ali</i>	99
La construction de la mémoire collective dans le cinéma italien : Le cas de 1900 de Bernardo Bertolucci // FDIL Abdellatif	108
La mémoire dans les films des cinéastes maghrébins établis à l'étranger <i>HAYDOUR kacem</i>	122
Le cinéma pour ressusciter la mémoire : le cas de «Tinghir-Jérusalem, les échos du mellah» de Kamal Hachkar // KICH Abdeltif	130

La mémoire et le sacré dans « Transes » d'Ahmed Maïnouni <i>MARZAGUI Mohamed</i>	136
Histoire et épreuve du pouvoir dans « le jidai-geki » de Kurosawa Akira <i>MOUEDDENE Taoufiq</i>	146
Mémoire de la femme marocaine dans «La Nuit sacrée» de Nicolas Klotz, adapté du roman de Tahar Ben Jelloun // SAFI Azdine	158
Les éléments identitaires et culturels des « moosé » dans la production cinématographique au burkina Faso à travers « buudyam » et « tilaï » de kaboregaston et idrissa ouédraogo <i>TAPSOBA Privat Roch</i>	166
Les films historiques entre exigences d'objectivité et contraintes idéologiques <i>SAADANI Tijani</i>	179

CONTENTS

The Politics and Aesthetics of Everyday Memory in Moroccan Cinema: Hakim Belabbes as a Case in Point // AIT ABDELMOUMAN Rachid	185
Cinema, Identity And Memory: Incarceration And Emancipation Discourses in Hicham Lasri's «They Are The Dogs» // KOUR Azize	195
Memory and Amnesia in Film: Remembering Morocco in Western Cinema <i>OUADENE Hassane</i>	205
MAKING OF, MAKING RE-LIVE Thalathoun of Fadhel Djaziri, and the Afforded Opportunity to the Contemporary Generations to Re-Live the History of Tunisia, Their Homeland // RIDENE RAISSI Fèten	217

ÍNDICE

La multiculturalidad en el cine. El caso de "Said" <i>AMROUCHE Mohammed</i>	223
---	-----

MAKING OF, MAKING RE-LIVE

Thalathoun of Fadhel Djaziri, and the Afforded Opportunity to the Contemporary Generations to Re-Live the History of Tunisia, Their Homeland

RIDÈNE RAISSI Fèten, ESAC Gammarth, Carthage University, Tunisia.

In addition to the variance between the histories of different nations, the old time of one same population, may be defined as so heterogeneous due to the distinction of each region of the related country, by its own specificities: it is the case of The Tunisian territory, having welcomed numerous different civilizations

A fertile DNA of cultural heritage figures either materially through the archaeological sites that testify the different dynasties, which have passed through and left traces, or immaterially through different styles of music, garments, rites, cuisine et cetera, which immortalize the multiple civilizations that have crossed Tunisia.

The new generations, while studying the history of their nations, may sometimes feel deeply attached to one of its interesting stages, until they like it so much as to compose a drama and play it during a course, an exam or an educational celebration, of course under the supervision of their teacher. But due to the limited financial budget of an educational framework, such a history illustration stills so limited.

What if a cinema production company supports the making of a historical film, whose patriot filmmaker does his utmost to give birth to a masterpiece, which can be classified as a memory, and would reach a big, various and fertile audience?

Thalathoun movie made by Fadhel El Jaziri in 2007 is a perfect example to such quest (Jaziri, 2007). In order to demonstrate the creation of memories, distinguished by an artistic fingerprint through the fiction movies, I will analyse this movie, to reveal how much it makes the Tunisian audience proud of their past, of the history of their homeland and of their identity.

Looking at the title of the movie "*Thalathoun*", we can deduce that it refers to a specific period of Tunisia's history: the thirties. Yet, at the international level, the thirties represent the worst time lapse of history, starting with the Wall Street crash of 1929 which caused a downfall called the Great Depression, due to the traumatic effect of poverty, unemployment, and most of all the Second World War.

And in Tunisia, under the French Protectorate and the ruling of Ahmed II Ben Ali Bey, France kept the Bayat system, while maintaining the power in the hands of the general resident, which pushed the Tunisians to revolt in April 1938 calling upon the establishment of a Tunisian Parliament.

In this context, the French geographer Jean Poncet, (Poncet, 1976) in his research about the influence of the 30' crisis on the French colonisation, states that: "the thirties crisis gave a decisive impulse for the national movement of struggle for independence". Such a deep link between the cinematographic creativity and the memory of Tunisia, which is perfectly highlighted by Tunisia's cultural heritage, in other words our memory, or let's say our identity, without which, we are lost; is clearly represented through the famous Tunisian characters of the movie *Thalathoun* such as: Tahar Haddad the syndicalist thinker and the women rights advocate, Abou Al Kacem Al Chebbi, the Poet and lawyer, Ali Eddouaji, The novelist, dramatist and caricaturist, and Mohamed Ali El Hammi, the unionist, trade union movement founder.

Without forgetting three "Indispensable" secondary roles of Habib Bourguiba the founder of the *neodostour* during the thirties, and later Tunisia's president for three decades: 1956-1986 Ahmed II Ben Ali Bey, the ruler of Tunisia from 1929 to 1942, year of his death and Zine EL Aabidine Essnoussi (1901-1965), the journalist, reformer and one of the leaders of Arab contemporary literature, who condemned the modern Arab thought.

In the following diagram figure.1, the temporal axis represented in yellow, evokes the common period in which the characters illustrated in the film *Thalathoun* existed and revolted together. Yet, the exact resemblance between the real historical figures and the role players figure 2, is not purely coincidental; such choice should be made only purposely, in order to make the representation, the closest possible to the true history, and make the audience feel as if they were viewing, and even re-living the situation with the real Chebbi, Haddad, young Bourguiba, and so on.

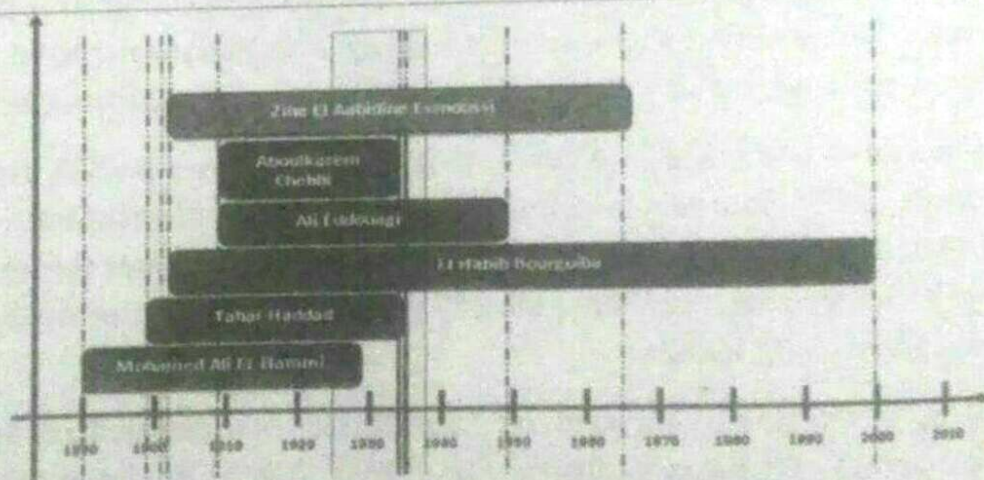


Figure 1: a common period of living between the characters

In order to compare the rates of the palpable and the fictional in the movie and to verify how far the script corresponds to the real historical events, I made a long research

about the bygone era of the thirties in Tunisia, to facilitate the comparison, in addition to arranging an interview with the film maker Fadhel Jaziri on August, 11th, 2017. As a result, I have found much accuracy between what was illustrated in the movie and what really took place in Tunisia and has been made by the rebels, that I will precise.



Figure 2: An exact resemblance between the historical figures and the protagonists; making the audience re-live the situation

Yet, I found that the film maker, since the storyboard plotting stage, has described with precision, the features on the protagonists faces, in addition to the view angle of the camera and the sound effects that should be added. These are amplification waves which would magnify the illustrated situation of the historical period of the thirties.

Jaziri has made, the prelude to *Thalathoun*, beginning with the prayer call, as a sound track associated with the shot of the Zaytouna Mosque from a shooting angle of worms eye, as a way to magnify its value, being an architectural heritage, which dates back to the period of the Islamic conquest of the 7th century AD, through the construction order, issued by Hassan Ibn Annooman in 698 AD, and also which reflects the Punic civilization, through the authentic columns brought for construction, from the ruins of the old city of Carthage.

The sound track, parallel to the prayer call, contains also the voice of Taber Haddad, very ill during his last hours, remembering -as a flashback, which represents the major skeleton of the continuous movie narration- the beautiful past that he has spent with his friends. Between his souvenirs, figures the creation of the Tunisian workers' syndicate which took place during the thirties, by the above-mentioned character, Mohamed Ali El Hammi.

Many close ups, varying from medium to extreme, were taken showing the faces of Mohamed Ali El Hammi and some of the rebels. From the angry contracted faces to the rangy feet, passing through the fingers of Mohamed Ali El Hammi which look like Tiger Claws, we imperatively deduce that these actors' body language shows how deep their wound was, and how determined and resolved they were, to take the path

of freedom by means of resistance, at any cost. Linking between such shots and sound track enhances the heartbeat of the audience, making them re-live the situation.

In the flashback, Taher El Hadded remembered the day of founding the syndicate, during which he has written a diary (Haddad, 1927) as a chapter of his book figure 3, in order to immortalize the event. Such a scene was included from the concept to the shooting stages.



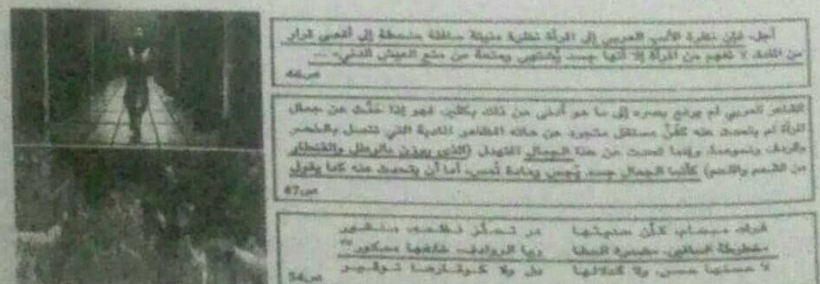
Figure 3: Illustration of the event's notation by Taher El Hadded

And this is a comparison figure 4 between the dialogue and screenplay and an extract of his book:

A famous conference entitled «Al Khayel Al Cheeri Inda Al Arab» (الشائبي، 2013), organised by the poet Abou Al Kacem Al Chebbi figure 4, and published later as a book with the same title, took place in Khaldouniya School. Its topic was about the style of critics, with a comparison between the eastern and western literature, and a call for innovation. Jaziri's extraction of many parts from this book (underlined in the figure) along with additions from Chebbi's speech, makes the spectators re-live the event exactly as it took place.

Figure 4: Abou Al Kacem

Al Chebbi at Khaldouniya



Another important historical event was illustrated through an intercut made by the director between shot scenes and extracts from the national archive, to illustrate the famous Eucharistic congress, which was the 30th in a series of Catholic religious conferences, held in the Christian countries of the European continent.

Carthage was chosen to welcome this event, being an ancient capital of Christianity in North Africa. The Tunisians considered this conference as a challenge to their Islamic feelings, especially in the distribution of leaflets in Arabic calling on Tunisians to convert to Christianity.

The reaction of the rebellious citizens to this event figure 5, was illustrated through a parallel editing between the call for rejecting the event in the Zaytouna Mosque courtyard and the Dockers meeting at the port, while garnishing the dialogue with Al

Haddad Poem "El yed fel yed, ma nkhaf men Had" (which means hand in hand we are not afraid) written during that manifestation.



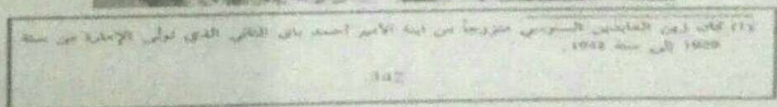
Figure 5: Rebels Refusal of the Eucharistic Congress

The Tunisian historian and journalist Sadok Zmorli, has written the biography of the editor Zine El Aabidine Essnoussi as a chapter of his book 'Aâlam Tounisyoun' (1986, الزمرلي)-Tunisian Celebrities. Linking this biography of Essnoussi, to the interview I made with Mr. Jaziri and the scene of Essnoussi's refusal to edit Haddad second book: *Imraatouna Fi Sharia Wal Mojtamaâ*, I deduced the reason of this rejection figure 6, after having supported his first book: since Essnoussi had got married to the daughter of Ahmed II Ben Ali Bey, he was no more able to support the reformers by editing their work.

This figure is a junction between a footnote from Zmorli's book, particularly the chapter on Essnoussi, mentioning his involvement with the royal family, and the snapshot of the movie, which illustrates his refusal to perform the editing.



Figure 6: Snoussi's Rejection of Haddad's Book Editing, due to his alliance with the Bey



In the last shot of the movie script, figures Taher El Haddad -who was thrice shocked by the deaths of his beloved friends Abou Al Kacem Al Chebbi, Mohammed Ali El Hammí and the young Aâsfour - as if he was joining them through a dissolving transition figure 7. The future index Aâsfour, taken in the hands of Taher Al Haddad, symbolises the youth that will continue the revolution requesting the independence and the installation of parliament.

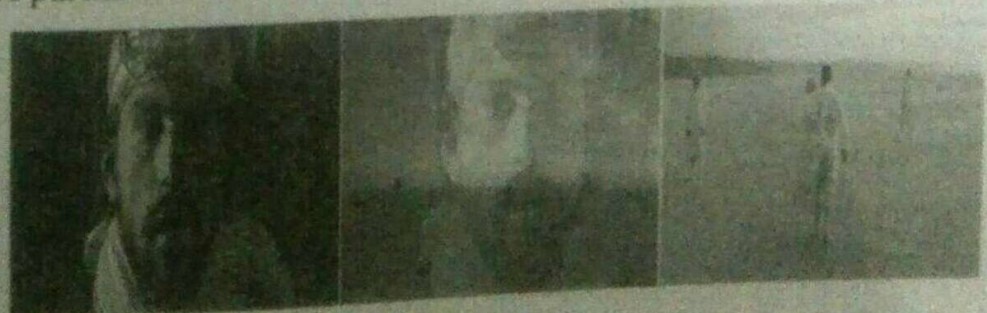


Figure 7: Dissolving Transition showing Haddad's death and his joining to his close missed friends

I replayed the movie uncountable times to capture in every vision, a new detail, to which I had not paid attention in my previous viewings. Yet, many other events and history points were deeply and identically represented in this priceless masterpiece making it eligible to be even a thesis topic.

Historical movies, like *Thalathoun*, may be used for an educational goal, as a way to teach students the history of their homeland, through a screening debate.

Such methodology of teaching history, may bring to the course of history an enjoyable aura, switch the magisterial (vertical) courses to a friendly brainstorming between the students, having the teacher as coordinator of the course, which could make them draw it through speeches, presentations, workshops... In this way, students will be the course redactors. The teacher-editor will just link the works, correct mistakes and add missing information: I taught my courses in this way, until upsetting my students' view to the Cinema history subject, from boring to enjoyable.

References

- Haddad Taher Al. 1927. *Les Travailleurs Tunisiens et l'Emergence du Mouvement Syndical* [Livre] / éd. Livre Maison Arabe du / trad. Halioui Abderrazzak. - [s.l.] : Beit Al Hikma, 1927. - Beit Al Hikma.
- Jaziri Fadhel *Trente* - ثلاثون - Nouveau Film, 2007.
- Ponce Jean «La Crise des années 30 et ses répercussions sur la colonisation française en Tunisie» [Article] // *Revue Française d'histoire d'Outre- Mer* - DOM-TOM : [s.n.], 1976. - 232-233 : Vols. Tome 63, 3ème et 4ème semestre. - pp. 622-627.
- الشابي أبو القاسم، الخيال الشعري عند العرب - القاهرة : كلمات عربية للترجمة والنشر، 2013
- الصافي الزمرلي، أعلام تونسيون / المترجمون حمادي السناحلي. - بيروت- لبنان : دار الغرب الإسلامي، 1986
- الحداد الطاهر العمال التونسيون وظهور الحركة النقابية / المترجمون عبد الرزاق حليوي. - تونس : المؤسسة الوطنية للترجمة والتحقق والتراسات، بيت الحكمة، 1927
- فضل الجزيري ثلاثون. 2007. Nouveau Film.