

Artistic mediation between literature and cinema
Women's literature and cinema festival in Saida as model

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Abstract:

In this article, we seek to clarify the relationship between literature and cinema through the process of artistic mediation. This is achieved through film festivals, which provide a space where audiences can receive artistic creations and absorb cultural products, whether literary or cinematic. We have used the Saida Festival for Women's Literature and Cinema as a model for our.

Keywords: literature, cinema, film festivals, artistic mediation

المخلص

نسعى في هذا المقال إلى تبين العلاقة بين الأدب و السينما من خلال عملية الوساطة الفنية وذلك عبر مهرجانات الأفلام السينمائية والتي تعد فضاء يمكن الجمهور من تلقي الإبداعات الفنية واستيعاب المنتج الثقافي سواء كان أدبيا أو سينمائيا وقد اتخذنا مهرجان سعيدة لأدب و سينما المرأة كنموذج لدراساتنا هاته .

الكلمات المفتاحية : الأدب ، السينما ، مهرجانات الأفلام ، الوساطة الفنية

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1. INTRODUCTION

Literature is a tributary of cinematic creativity. Many literary works have inspired many filmmakers and directors to transform these intellectual creations into images and to reenact history creatively. What we call artistic mediation here is therefore evident: the film industry allows the public to perceive literary creativity, whether written or narrative, in a different way, going beyond the language of written or oral discourse, through the creation of shots and the representation of scenes. Since cinema is a media industry, it tends to resort to means of promotion and publicity in various spaces, especially film festivals, where producers and filmmakers seek to present their works, not only for competitive reasons, but also to promote the sale and purchase of cultural products. In this article, we therefore seek to clarify the nature of artistic mediation between literature and cinema, taking the Saida Women's Literature and Cinema Festival as a model.

2. Artistic mediation between literature and cinema?

Artistic mediation is considered a process that makes culture accessible to all through formal or informal policies, such as family, community, and other social settings. In this research context, we understand it to be the rapprochement between two similar or distinct domains, one of which falls within the artistic domain. The relationship between the literary and the artistic is complex, dynamic, and constantly evolving. It can be described as an interaction between two different artistic media, but which share a fundamental objective: to tell stories and express human experience. This relationship is not a simple transfer from one medium to another; rather, it is a process of recreation and interpretation. Literature has been, and remains, an inexhaustible source of stories. Novels, short stories, and plays have provided filmmakers with a ready-made narrative structure, well-developed characters, and

powerful dramatic plots. This adaptation, or film adaptation, has been a quick and effective way to deliver captivating content to audiences. This is why filmmakers turn to literature for its rich narratives: it is full of stories of psychological, social, and historical depth, difficult to create from scratch for each film. Developed Characters: Literary characters are often rich in detail and motivations, allowing actors to deliver visceral performances. Pre-existing Audiences: Popular literary works benefit from a pre-existing fan base, reducing production risks and increasing the chances of commercial success. Power of the Idea: Some literary works convey powerful philosophical or social ideas that cinema can visually embody and communicate to a wider audience. (EZZINE, 2025)

The relationship between literature and cinema is not one-way. If literature informs cinema with stories, cinema, in turn, influences literature.

Inspiring Writers: Cinematic techniques, such as parallel editing or an emphasis on visual dialogue, can inspire authors in their narrative styles. Promoting literary works: The success of a film adaptation can revive interest in the original novel, inspiring thousands of readers to discover it. Changing readers' perspectives: Sometimes, the cinematic portrayal of characters and events has a lasting impact on readers' perceptions of a literary work.

The relationship between literature and cinema can therefore be described as one of complementarity and competition in a creative relationship. Both seek to offer insights into the world and humanity, but each does so with its own tools and artistic language, constantly enriching the cultural and artistic landscape.

2.Film festivals

Researcher Abdelhaq believes there is no specific definition of a film festival, but offers a general reading of various interpretations. He defines a film festival as an event sponsored by a local or national government, service organizations(الزّين، 2017), writers'

and film associations, or private sponsors. It offers filmmakers, distributors, critics, producers, and anyone interested in the seventh art the opportunity to showcase their productions, thus allowing for an exchange on the latest cinematic advances. There are also proponents of a spatio-temporal approach to the definition, meaning that a festival is a cultural event with a known location and duration, where films are screened in one or more movie theaters. Screenings vary from festival to festival, with some offering outdoor screenings rather than in theaters. Film festivals vary in their themes and objectives. How festivals work: Film festivals are divided into two types: for-profit and non-profit. This depends on the objectives of each organizing institution. However, most festivals around the world adopt a non-profit model, with funding based on corporate sponsorship, allowing festival management to promote commercial media to the public. Some festivals receive public funding for these companies and ticket sales. While other festivals charge fees, known as entrance fees, they target emerging filmmakers to showcase their work. These fees are applied at some international festivals, such as Cannes and Toronto. Others, such as Rotterdam and Mumbai, are free.

The principle of a festival is a competition that examines the participating films for judging. However, some festivals are solely focused on screening, not competition.

A festival generally aims to:

Introduce unknown cinemas;

Introduce the best film productions to local audiences;

Discover promising talent;

Disseminate film culture;

Attract audiences to theaters; Promote local or national cinema.(عبدالحق، 2016)

3. Film Festivals in Algeria:

Cultural festivals in Algeria are generally governed by a set of laws. Executive Decree No. 03-297 of 13 Rajab 1424 (September 10, 2003) defines the conditions and procedures

for their organization. This decree comprises three chapters. The first concerns general provisions, defining the concept of a cultural festival and its contributions, as well as the types of festivals. The second chapter covers organizational conditions, while the third chapter deals with financial provisions, i.e., the financial component and budget of the cultural event. This decree remained in effect until Executive Decree No. 07-348 of 4 Dhu al-Qi'dah 1428 (November 14, 2007), amending and supplementing Executive Decree No. 03-279. This was followed by Executive Decree No. 09-14 of 14 Muharram 1430 (January 11, 2009), supplementing and amending the first Executive Decree No. 03-279. Cultural events in Algeria are numerous. There are numerous festivals related to theater, painting, dance, and popular arts, including film festivals. Some are official, others local, and still others are organized by amateurs. According to the law governing cultural festivals in Algeria, they are divided into three categories:

"International cultural festivals: festivals that feature foreign elements;

"National cultural festivals: festivals in which different regions of the country participate;

"Local cultural festivals: festivals in which participants from one or more neighboring provinces participate." (Cheded, 2023)

4 Cultural Festival of Women's Literature and Cinema

This festival was created in 2014 by a decree dated 5 Safar 1435 (December 8, 2013), establishing the National Cultural Festival of Women's Literature and Cinema. Its Article 1 stipulates that its venue is the province of Saida, in accordance with the festival regulations stipulated by Executive Decree No. 03-297. This festival aims to honor female figures in the world of literature and cinema. (BOUSSOUAR , Film Festivals In Algeria : What Role And What Objective ?, 2025)

The Saida Women's Film and Literature Festival is a major cultural event held in the

province of Saida, Algeria, and is a must-see for women's creativity in the fields of cinema and literature. It aims to showcase the works of female directors and screenwriters and celebrate their contributions to art and culture, with a focus on women's issues and experiences. The festival pursues several key objectives:

- **Supporting female creativity:** The festival provides a platform for female directors and screenwriters to showcase their work and reach a wider audience, thereby encouraging them to pursue their creativity.

- **Highlighting women's issues:** Through the films and literary works presented, the festival provides an opportunity to address the social, cultural, and psychological issues facing women and contributes to raising awareness.

- **Promoting cultural dialogue:** The festival brings together artists, critics, and audiences from diverse backgrounds, creating a space for dialogue and the exchange of ideas on literature and cinema and their role in society.

- **Discovering young talent:** The festival seeks to discover and support emerging talents in film and literature by offering them the opportunity to present their first works.

- **Stimulating cultural mobility in the region:** The festival contributes to enriching the cultural scene in Saida and neighboring regions, attracting visitors, and promoting cultural tourism. The activities of the Saida Women's Film and Literature Festival are varied and include:

- **Film Screenings:** A selection of feature films, documentaries, and short films directed by women or addressing women's issues is screened. These films often originate from Algeria and other Arab and international countries.

- **Seminars and Conferences:** Discussion sessions and seminars are held on topics such as the relationship between literature and cinema, the role of women in art, the challenges of cinema, and critical readings of the works on display.

- Honorees: The festival generally pays tribute to pioneering female figures in literature and cinema, recognizing their careers and contributions.
- Workshops: Specialized workshops in screenwriting, directing, photography, and creative writing are organized to develop participants' skills.
- Book Fairs: Exhibitions of books by women authors are organized, offering the public the opportunity to discover the latest releases and interact with female authors.

The Saida Women's Film and Literature Festival is particularly important for several reasons:

- Women's Empowerment: The festival reflects a vision aimed at empowering women in the artistic and cultural fields, highlighting their ability to create and influence.
- Gender Focus: The specialization in women's film and literature allows for a more in-depth exploration of gender issues, beyond superficial approaches.
- A Gateway to Local Talent: The festival offers local talent from Saida and the interior regions of Algeria the opportunity to showcase their works and interact with artists.

This festival is a valuable asset to the Algerian cultural scene, highlighting the essential role of art in expressing reality and contributing to social change, with a particular focus on women's voices and creativity. The Saida Women's Film and Literature Festival, a recurring cultural event, is held in successive editions, each with its own characteristics and activities. These editions reflect the development and expansion of the festival, highlighting the issues and themes it chooses to address.

Characteristics of successive editions:

1. Evolution and Growth:

- o The first editions of the festival often began with limited activities, sometimes focused on film screenings and key seminars.
- o Over the years, the festival tends to expand its activities, including specialized

workshops, book fairs, art exhibitions, and tributes to important figures.

- o The number and variety of participating films (fiction, documentary, short films), as well as the number of local and international guests, generally increase.

2. Focus on Specific Themes:

- o Each edition may choose a central theme related to women's issues, literature, or film. For example, a specific edition could be dedicated to the themes "Women in Resistance Literature," "The Image of Women in Independent Film," or "The Challenges of Young Women Writers."

- o Films, panels, and guests are selected around this theme, giving each edition a particular depth and specialization.

3. Awards and Highlights:

- o Each edition is generally named after a prominent female figure (writer, director, artist) in tribute to their career and contributions to literature or film. This serves to commemorate female creators and inspire new generations.

- o Winners (if there are competitive awards) are announced at each edition, generating excitement and highlighting the winning talents.

4. Expanding Partnerships:

- o With each edition, the festival often seeks to establish new partnerships with cultural institutions, universities, embassies, or NGOs, which strengthens its reach and provides financial and logistical support.

5. Venue and Date:

- o Editions generally take place in the same city (Saida), but dates may vary slightly from year to year depending on organizational arrangements and the cultural calendar.

6. Media Coverage and Audience:

- o Media coverage and audience attendance vary from one edition to the next, depending on the quality of the works exhibited, the presence of prominent figures, and the

promotional campaign. The organizers strive to increase this coverage with each new edition.

(مديرية الثقافة لولاية سعيدة)

Conclusion:

The inseparable relationship between literature and cinema is embodied in the concept of artistic mediation, a process that goes beyond simple adaptation to encompass recreation and innovation. Cinema is not simply an “image” of a book; it is an independent artistic language that draws inspiration from literature and translates it into a visual and aural experience, using its own tools of photography, editing, and staging to present a new vision of the narrative. This mediation is a bridge through which the narrative moves from the world of words in the reader’s mind to the dimensions of the moving scene on screen, adding a different depth and impact on the viewer.

The challenges inherent in this mediation, from the need to condense and select to the translation of abstract emotions and ideas into tangible images, underscore the central role of the screenwriter and director. They are not mere transmitters, but artists who rework the original work, presenting it in a cinematic form bearing their creative imprint, while preserving the spirit and essence of the text. As such, the Saida Women's Film and Literature Festival serves as a model for this artistic mediation. It doesn't simply present films by women; it explores the relationship between words and images from a purely feminist perspective. It is a platform that celebrates female creativity, translating their experiences, feelings, and issues, whether embodied in a novel or short story, or brought to life on the big screen. Through its diverse programming, which includes screenings of films inspired by literary works, seminars addressing the challenges and opportunities faced by women in both fields, and tributes commemorating the journey of female creators, the Saida Festival reinforces the idea that literature and cinema are not separate entities, but rather complementary forces capable of highlighting women's issues, amplifying their voices, and

helping to change stereotypical perceptions. It affirms that artistic mediation is not a mere technique; it is a means of enhancing narratives, broadening horizons of understanding, and promoting the expression of the human being in all its complexity and beauty, particularly from the perspective of women.

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