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Nota di contenuto	Introduction. The witness stand: where the truth lies -- The autobiographical springboard. Le moi a plusieurs reprises: from confession to testimony in the autobiographical writings of Helene Cixous and Assia Djebar; La singularite de l'alterite: self-portraiture and the other in Maissa Bey -- Takeoff points. La terre maternelle: Algeria and the mother in the work of Marie Cardinal, Helene Cixous, and Assia Djebar; "La celebration d'une terre-mere": Albert Camus and Algeria according to Maissa Bey and Assia Djebar -- Embodiments. Ecrire les maux: Helene Cixous and writing the body over time; Sexualites et sensualites: corporeal configurations in the work of Maissa Bey, Assia Djebar, Malika Mokeddem, and Leila Sebbar -- Reverberations. Ruptures intimes: sentimental splitting in the work of Assia Djebar; Lourds retours: coming back to Algeria in Malika Mokeddem's L'interdite; Fille de harki: relating to the father, country, and religion in the writing of Zahia Rahmani; Fabulation et imagination:

women, nation, and identification in Maissa Bey's *Cette fille-là* --
Conclusion. Mass in A minor: putting Algeria on the map.
