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**In/security and The Representation of the Transnational Character in**

**RabihAlmeddine's *I, The Divine***

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**Abstract**

This study captures the theme of the transnational character, in a time when there is worldwide need for accepting the other in Rabih Almeddine's *I, the Divine* (2002). It equally addresses the theme of in/security, emphasizing Sarah's fear of intimacy, anxiety and her ontological doubts due to a combination of past traumatic experiences such as The Lebanese Civil War, her rape and her dysfunctional relationship with her mother. The study also deals with other themes related to security and insecurity such as embracing differences, displacement, and forging a multicultural, multilingual and transnational character in Today's globalized world. It, additionally, sheds light on the author's call for a new set of emergent space of plurality where different characters from various spaces can either embrace difference to be "transnational characters" who overcome their feelings of insecurity or communicate their coherent identities in their new contexts. Likewise, this paper uses the trope of memory to show whether the protagonist lives in her past memories or gets rid of her feeling of insecurity, proceeding towards healing and reaching a sense of self-realization and actualization as a transnational character. It, essentially, shows how the author delves into the inner world of the protagonist, Sarah, to maintain how she expresses her quest of conciliating between her in/secure cultural spaces.

**KeyWords:**Rabih Almeddine, *I, The Divine*, in/security, Trauma and Transnationalism