Since 1999, Moroccan journalists of French expression have contributed to a discursive public space that reflects a communicative pact between themselves and readers. This space has developed on the peripheries of the status quo and obliges the reader and journalist to invest mutually in socially, culturally, and politically changing the contours of their society. The bond between readers and journalists dedicated to changing their country contributes to the ongoing dialogues that are represented in the journals and newspapers of the New Morocco. From inside their country, these dynamic men and women use a “globalized” French to communicate the changing contours of society to their fellow citizens, both in Morocco and abroad.¹ This global language renders the communicative space as a large continuum, reaching out to the Moroccan diaspora. The important and essential role of newspapers as keepers of history and loci of public debate is one of the most captivating aspects of the sociocultural transformations taking place at the current time in Morocco.

In Rida Lamrini’s novel Les Rapaces de Casablanca (2000), the second tome in Les Puissants de Casablanca trilogy, Youssef, formerly tortured and imprisoned during the Lead Years, defiantly restarts his life as a journalist writing for the burgeoning newspaper Le Missive. The paper’s slogan, printed on every copy, reads “Information without compliance, without restriction” (68). Le Missive’s articles, written by young reporters of Morocco’s nouvelle génération, unmask corruption and demonstrate that “Le Maroc ne vit plus dans un vase clos” (Morocco no longer lives in isolation) (64). The protagonists in
the novel confront a series of hurdles that, in Morocco’s contemporary reality, are ever present: corruption, poverty, and violations of human rights. Youssef’s life, dedicated to revealing the truth, is an accurate depiction of the lives led by journalists working in contemporary Morocco. “Il faut que nous parlions de ce qu’il ne faut pas” (we have to speak about what is forbidden), reporter Nadia Lamlili emphatically suggested during an interview to discuss her work as a journalist for Morocco’s leading francophone newsmagazine, *TelQuel: Le Maroc tel qu’il est.*

Nadia Lamlili, Taïbi Chadi, editor in chief of *Le Journal hebdomadaire,* as well as many other journalists, like their counterparts writing novels and poetry in French, are exemplary models of public, engaged intellectuals, fulfilling what Jean-Paul Sartre stipulated should be the goal of every writer: to responsibly write for his/her society. In his work, now over forty years old, Sartre explored the written word and defined the writer as an interpreter of signs who is obliged by the very act of picking up the pen to impart societal messages to readers (1948, 33). The writer (author or journalist), Sartre explains, is responsible for establishing a “dialectique” between him/herself and the reader in order to “éprouver” freedom. The power of the French verb “éprouver” is significant in Sartre’s text. It mandates that the author feels, experiences, meets with, suffers, tests, tries, and/or puts to the test his/her convictions. Through the supremacy of words the writer establishes an organic system of communication, a virtual state outside the borders of the stagnant and static rhetoric of governments. It is the duty of authors/journalists to act as intermediaries. Their goals should be to create a *way of experiencing* liberty through their texts. Freedom, according to Sartre, should transgress the written page to engage intellectually society at large (69). According to the Sartrian model, public engagement commands that the author operates outside the parameters of his/her society. S/he must become *anomalous,* marginalized, skirting sociopolitical conventions to embrace, and also function in, the margins of society. However, this means that journalists must transition to the peripheries of the nation, renouncing the restrictions of the collective’s mores and norms. Journalists resign themselves to acting alone and, as Edward Said stipulates in *Representations of the Intellectual,* engaging “the audacity of daring…representing change, to moving on, not standing still” (62–64).

Despite editor in chief of *Le Journal hebdomadaire* Taïbi Chadi’s modest declaration that “my only responsibility is to inform,” the Moroccan author and/or journalist (some are both) rarely writes without