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**A comparative Literature study: Julia Kristiva's "Intertextuality"  
in Apuleius' *The Golden Ass* and Chawki Amari's *L'Âne Mort*.**

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## **Dedications**

To

The memory of my beloved father.

My dear mother.

My brothers: Amirouche, Djamel, Hocine and Ali and my sisters Saliha  
Safia, Ouiza and Lynda.

My dear husband for his great encouragement and support

My mate Nawal and her respected family.

All my friends and relatives

Kahina.

To

My beloved parents

My brothers Mourad, Madjid, and Younes and my sister Samira

My beloved fiancé Ghessane for his precious help and support

My mate Kahina and her respected family

All my friends and relatives.

Nawal.

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## **Abstract**

*There exist many important themes that could be studied in the world of literature. This research paper examines the existence of intertextual connections between Apuleius The Golden Ass (1566) and Amari's L'Âne Mort (2014). To achieve our goal, we have relied on Julia Kristiva's theory of "Intertextuality" introduced in Graham Allen's book Intertextuality published in 2000 . In our discussion we studied the intertextual nexus that appears via the protagonists: Lucius, Mounir, Lyés, Tissam and Izouzen of the selected novels also we examined the female characters: Photis, Psyche and Tissam. Concerning themes we explored the socio-cultural identity and the socio-political criticism in both novels. Finally, we showed the dynamics of intertextuality between the two works. After having analyzed the two novels in the light of the theory cited above, we have reached the conclusion that Amari's novel L'Âne Mort is textually linked to Apuleius The Golden Ass and that both writers' novels are mirrors that reflect the issues of their societies.*

## **I. Introduction.**

This piece of research falls within comparative literature. It is an attempt to compare Lucius Apuleius' *The Golden Ass* (1566) and Chawki Amari's *L'Âne Mort* (2014). Our main concern in this dissertation is basically to focus on the textual affinities in the selected novels by drawing a comparison between two North African novelists that belong to the same area but not to the same era. Lucius Apuleius is originated from M'Daourouch, a Roman colony that belonged to ancient Algeria and Chawki Amari from Algiers the capital of modern Algeria. The importance of choosing the two novelists is motivated by the fact that no literary analysis, to our knowledge, has so ventured the two authors. Our aim is then to shed light on the textual parallels between the two selected novels *The Golden Ass* and *L'Âne Mort*. Our argument is based on the idea of addressing the subsequent questions: Are there noticeable textual connection between the texts? Where are they displayed?

In addition to this, we will try to show how both authors are influenced by their social and cultural contexts. Despite their different historical, social and cultural backgrounds, Apuleius and Amari succeeded to portray their characters as mirrors that reflect the inner ambivalence of the human nature within their respective society's challenges. We intend also to investigate the common points between Apuleius and Amari's novels in relation to their readings. In so doing, we will try to establish a kind of communication and connection between the two texts. This falls in the same vein of thought with Julia Kristeva's theory of Intertextuality. The theorist claims that texts are connected to each other; they are compiled from pre-existent texts<sup>1</sup>. Therefore, our intention is to try to apply Kristeva's theoretical concepts to compare the two selected works. Throughout our examination of the novels, we shall try to answer the subsequent questions: how affinities appear in their novels; how the

two novels are intertextually connected; and to which extent the novelists share some objectives. Before starting our comparison, it might be useful to start with a short presentation of the two authors.

The African Lucius Apuleius is considered to be one of the most important inspiring figures of the Roman literature<sup>2</sup> on many modern writers. Though his writings were written during the Roman period, they embody many modern techniques of writings. Apuleius works were primarily centered on philosophy, religion and magic which came as outcomes of his social and cultural context. His master piece *The Golden Ass* is considered to be an autobiography of the novelist, but it is characterized with a deeper meaning that carries a critical look to life. It is worth mentioning that during Lucius Apuleius's time, literary works were used as a method or a means to support the Roman imperial control over the Roman citizens. *The Golden Ass* was written during the happiest period the world had ever known<sup>3</sup>; it was a time of sovereignty and stability in the Roman Empire. Yet when reading the novel, one may notice Apuleius questioning of the realities of his society. Accordingly, his writings serve as unique historical documents of his period.

Concerning Chawki Amari, whom we see as an ambitious journalist and novelists, wrote his novel *L'Âne Mort* in a period of time when Algeria experienced political, economic, and social crises; it was a time when many authors still center their literary output on the War of Independence. Amari states: ' Il faut bien réaliser qu'en Algérie, pays jeune, la littérature a paradoxalement un côté un peu passéiste, qui s'attarde souvent sur la guerre d'indépendance ou les souvenirs tortueux de la colonisation, revisite d'anciens mythes, évènements ou personnages'.<sup>4</sup>

From this quotation, we may understand that literature in Algeria is still far from the Algerian reader in the sense that it doesn't reflect his needs and deals mostly with past events without taking into consideration the present time as Amari says 'écrire sur l'ici et le

maintenant'<sup>5</sup> which means, to write about the period after independence. Thus, living in a society oppressed by a government that ignores the importance of literature and restricts the freedom of speech; Chawki Amari appeals to an allegory to reflect indirectly the present Algerian society and culture. He wanted it a literature like his own, to serve as an interpretation of current events for both the present Algerians and for the future generations as a historical referent. As a last point to add, it is worth to mention that in 2015, Chawki Amari's novel *L'Âne Mort* won two prizes: the Arabian Literature prize of Jean-Luc Lagardère Foundation with the World Arabian Institute (WAI) and the prize of the Association of the North African French Language Writers (Adelf). These rewards show the great importance and the echo of the novel in the world of literature.

Therefore, both Lucius Apuleius and Chawki Amari are like many other novelists, who make their literary works reflect their cultures and societies' facts. In addition to this, the principle aim of their works is to present and treat the cultural, economic, social and political current issues under the objective of stopping oppression, injustice and to contribute in making a positive change in the community or the country as a whole. Therefore, novelists such as Apuleius and Amari engage themselves in their writings to construct the readers' awareness of their existence in life as human being who should have critical thinking in his social and cultural environment.



## The Review of Literature

From our readings of some of the literature written on Lucius Apuleius' *The Golden Ass* and Chawki Amari's *L'Âne Mort*, we have noticed that the former has been considerably scrutinized from various perspectives by many critics whereas the latter has been reviewed by only few local newspapers and online magazines. The reason behind this lack in literary criticism is due to its recent publication (2014), therefore, it is worth to mention that we are not going to use the sources cited above since they are not accepted in academic research as reliable references.

Lucius Apuleius' *The Golden Ass* (1566) has been the center of interest for many critics. One of the reasons for this is that he is considered as the first novelist in the world. His novel *The Golden Ass* is the only Ancient Roman novel in Latin to survive entirety<sup>6</sup>. It is worth to mention that he adapted his novel from an old and a humorous Greek fable called *Lucius or the Ass* and he ennobles it through his additions of certain philosophical parables<sup>7</sup>. Timothy Richard Wutrich, a Professor of Literature and Philosophy in the Catholic University of Lyon in France, explains, in the introduction of his book, *The Golden Ass or, the Metamorphoses*, which has been translated by William Adlington, that since the second century AD, *The Golden Ass* had a great influence on readers and writers all over the world like: Baccacio, Calderon, la Fontaine, Heywood, Beaumont and Marmion<sup>8</sup>. In addition to this, its episodic structure especially the story of Cupid and Psyche inspired many painters and sculptures during the neoclassical period of the late eighteenth to the early nineteenth centuries<sup>9</sup>. Furthermore, during the Elizabethan period, Shakespeare also was influenced by Apuleius. As Wutrich states: "The debt of Shakespeare and the Elizabethans to Apuleius is an interesting topic[....] Readers who come to Apuleius after reading or watching A Midsummer Night's Dream will recognize that Bottom's transformation has a lineage that can be traced

back to the strange adventures of Lucius in the Golden Ass.<sup>10</sup> Wutrich also mentioned the influence of the Spanish writer Cervantes in the Spanish Golden age; who, it seems borrowed Apuleius episode about the hero's fight with Wineskins for his own masterpiece, Don Quixote.<sup>11</sup> From the previous quotations, it is clear that Timothy Richard Wutrich praises the genius of Lucius Apulies' *The Golden Ass* and adds his voice to those who consider the novel as a unique piece of literature.

Another study of *The Golden Ass* is held by Susan Gorman; a Professor at the University of Maryland, in her article entitled: *when the text becomes the teller: Apuleius and the Metamorphoses* (2008). In this article, she studies storytelling in the novel. She argues that oral storytelling is very prominent in the book and the protagonist is faced by several stories in the narrative. The aim of these stories is not only for entertainment but also for renewal to affirm she states:

Lucius is an audience for oral storytellers in both his human and animal forms during his journey .....Thematically, storytelling is often appealed to for entertainment, but need not be seen solely as such. Linking storytelling with "re-creation and renewal" ties in well with both diversion and delight from the stories, as well as the "surprise" ending of religious conversion.<sup>12</sup>

From this quotation we understand that this type of oral literature is emphasized in the novel to give it a deeper meaning than just enjoyment.

Among recent north African studies on Apuleius, Hassan Benhakeia from Oudja university (Morocco) in his article intitled "*Apulée, l'écrivain Amazigh*"(2012), analyzed the Berber cultural aspects inside Apuleius *The Golden Ass*. Among them he argues that Apuleius adopted the story of Cupid and Psyche from the oral Amazigh or Berber story of *Tinaxda* which share similar plot. He writes:

Dans la littérature orale des Imazighen, nous avons une autre version du conte/mythe, mais dénué de sa charge mythologique. C'est l'histoire d'une jeune mariée qui n'a jamais vu le visage de son mystérieux époux nommé « Tinaxda »... Nous avons le même enchaînement de faits dans le conte de L'Âne d'or<sup>13</sup>

According to Benhakeia the only difference between the two stories is in mythology i.e. Cupid in Apuleius' novel is a god, whereas Tinaxda is a human being.

Concerning Chawki Amari, for the reason mentioned above his novel *L'Âne Mort* is not yet reviewed by literary critics. So as Drama Master II students, after reading the novel, we have noticed that Amari's work is complex and rich at the level of meaning that it possesses. In addition to this, it is full of social, political and philosophical subjects. Furthermore, Chawki Amari acknowledges the influence of Lucius Apuleius; he wrote his novel to pay tribute to him. In this sense, Amari states that his literary project is intended as an homage to: "En hommage à Afylay-Apulée de M'daourouch."<sup>14</sup>

### **Issue and Working Hypothesis**

The above review of literature that we have covered contains various studies about Lucius Apuleius and none about Chawki Amari for the reason mentioned above. Therefore, to our humble knowledge, no previous study ventured so far to examine the two writers under discussion together with the perspectives of uncovering the similarities. Therefore, our main concern in this dissertation is to study both novels by drawing parallels between them and find the textual connections that link them. To achieve this, we will read them closely under the theoretical concept of Intertextuality, which is introduced and developed by Julia Kristeva.

First, both works' titles are nearly similar and this may have been the result of Amari's reading and influence by Lucius Apuleius. This is mainly because Chawki Amari himself dedicates his novel *L'Âne Mort* to Apulius and recognizes him as being the pioneer Algerian novelist in the world 'premier romancier du monde, premier auteur Algerien'<sup>16</sup>. Second, we also suppose that the social and cultural context lived by both authors may have pushed them to produce literary works which have many resemblances.

## **Methodological Outline**

At the methodological level, we intend to undertake our piece of research following the auspices of IMRAD method. Our dissertation will be composed of four sections. It contains a general introduction that states our main purpose. It includes a review of some of the literature written on Lucius Apuleius' *The Golden Ass*. Besides, it raises our issue and working hypothesis. In the methods and materials section, we will borrow some concepts of Julia Kristeva's Intertextuality . Then, our work will explore relevant materials about Apuleius and Amari as well as their works respectively. The latter consist of some biographical elements on the two authors, an overall synopsis of both novels. The results section contains the findings of our research. Concerning the Discussion section, it will be divided into two parts. The first one, we apply Kristeva's intertextuality on both novels by drawing parallels between the main characters. The second part sheds light on the most shared themes that best represent intertextuality in both works. Our dissertation ends with a general conclusion that restates the main issues treated in this piece of research.

## Endnotes

- <sup>1</sup> Allen, Graham. *Intertextuality* .(Routledge, London and New York, 2000):35.
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- <sup>4</sup> Laura, Baeza. *Les identités plurielles 4ème rencontre euro-algérienne des écrivains*. Viewed on November, 2016. Available on:  
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- <sup>5</sup> Ibid,49.
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- <sup>9</sup> Ibid.
- <sup>10</sup> Ibid, XIV.
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- <sup>13</sup> Hassan,Banhakeia. Apulée, Ecrivain Amazigh ( University of Oujda). Viewed on August, 2016Available on:  
<http://ith-yaala.discutforum.com/t3197-etude-apulee-ecrivain-amazigh>)
- <sup>14</sup> Amari, Chawki ,l'Ane Mort (barzakh:Alger,2014),7..
- <sup>15</sup> Ibid.

## **II. Methods and Materials.**

### **1- Methods**

This section aims to shed light on our theoretical approach. For the sake of relevance, we intend to undertake our piece of research under the theoretical guidelines of Julia Kristeva's theory of intertextuality. Our choice of Kristeva's theory of intertextuality stems from the fact that we intend to look into the ways both authors' texts are connected.

#### **Julia Kristeva's Intertextuality:**

"Intertextuality" is a modern literary and cultural theory that has its origins in twentieth-century linguistics<sup>1</sup>. Its main concern is to draw relations among texts which thus are seen as lacking in any kind of independent meaning<sup>2</sup> to form ultimately the intertext<sup>3</sup>. Julia Kristeva is said to be the intellectual high priest<sup>5</sup> in the field of intertextuality; she is the first to introduce this notion in her works on literary theories. The term "intertextuality" appeared for the first time in her essay devoted to Bakhtin, entitled: *'Word, Dialogue, Novel'* published on April 1967. Julia Kristeva was greatly influenced by Bakhtin's works; her theory of intertextuality is rooted from his ideas.

In her "Intertextuality", Kristeva explains that texts do not refer only to the writings but also to the totality of discourse; to borrow Graham Allan's words, for her a text is constructed out of already existent discourse<sup>4</sup>. In addition to this, she affirms that authors compile their texts from pre-existent texts not from their minds. Hence a text as Kristeva says is a permutation of texts, an intertextuality in the space of a given text, in which several utterances, taken from other texts, intersect and neutralize one another<sup>5</sup>. This means that all texts are built from the combination of different texts that meet and cross each other to result in a textual interaction.

In addition to this, Kristeva argues that no text is an island; it means that a text is not an isolated object rather it is a compilation of cultural textuality <sup>6</sup>. In this sense, texts are made up of all the different discourses and social structures and systems that form culture as a whole; so individual texts and the cultural texts are made from the same textual material <sup>7</sup>. This idea goes with the same vein of thought with Bakhtin's *The Dialogic*, but it differs from it in some points; Bakhtin's work focuses on the human subject using language in specific social situations, while Kristeva replaces the human subject by text and textuality <sup>8</sup> to share with him the idea that texts cannot be isolated from the cultural and social textuality. A cultural or social text then holds with it all the ideological structures and struggles that exist in society and expressed through discourse. In addition to this, Kristeva views the text as an ideologeme; when a text is made up of words or meanings that embodies great social conflicts and struggles such as "equality", "truth" or "justice", then their appearance in a text or at least part of it will represent an ideologeme which makes of the text's meanings carefully related to society and history. In this context, Kristeva says: The concept of text as ideologeme determines the very procedure of a semiotics that, by studying the text as intertextuality, considers it as such within (the text of) society and history <sup>9</sup>.

Furthermore, in her new semiotics, Kristeva describes intertextuality as being dynamic. She argues that a literary word or a text is dynamic 'in terms of a horizontal dimension and vertical dimension' <sup>10</sup> in the first dimension the word (text) is linked to the writing subject and addressee, for the second dimension the word (text) belongs to the text and the context to establish a simultaneous communication between author and reader with the texts that communicate the existence of past texts within them <sup>11</sup>. Kristeva Writes:

horizontal axis (subject–addressee) and vertical axis (text–context) coincide, bringing to light an important fact: each word (text) is an intersection of word (texts) where at least one other word (text) can be read .....any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. <sup>12</sup>

Moreover, one of the major concepts that Kristeva establishes in her new intertextuality is the ambivalence of language; in which she uses Bakhtin's dialogic quality of words and rejects the Aristotelian principle of singularity based on logic. To be more explicit, for Aristotle it would be a contradiction and illogical to say that 'something (A)' can be in the same time 'something (not-A)'<sup>13</sup> or the human subject cannot be simultaneously here and there. However, as Kristeva considers the text as the subject, she challenges Aristotle by arguing that 'the dialogic word or utterances is double-voiced, and possesses a meaning (A) at the same time it possesses an alternative meaning or meanings (not -A)'<sup>15</sup>. Language for her then can be considered as being beyond logic and a text may bear at least double meanings in the same time. In this sense Kristeva writes: the minimal unit of poetic language is at least double, not in the sense of the signifier/ signified pair, but rather, in terms of one and other.<sup>16</sup>

## **2- Materials.**

In this part of our work, we will provide some biographical elements of Lucius Apuleius and Chawki Amari that we think are of great relevance to explore our subject under study. We will also include a brief synopsis of the two novels under study; *The Golden Ass* and *L'Âne Mort*.

### **a- Biographical Background of Apuleius**

Lucius Apuleius was born around the year 124 CE, in M'Daourouch (present day Souk Ahrass). In the past, it was a famous Roman colony as a center of learning and who died supposedly after 170 CE. What is known about his background suggests that he was from noble origins; his father was a colonial official and after his death, he left him a small fortune that he spent on traveling and studying. Apuleius was also a well educated Roman citizen, who masters the native language and Latin 'his name, literary culture, and education, [were] fundamentally Roman in cultural identity and [he was] a native speaker and writer of Latin'



<sup>17</sup>. He first studied at Carthage and then learned Platonic philosophy in Athens to become a professional orator. After living and teaching in Rome, Apuleius went to Alexandria on his way he fell ill and was nursed by a rich widow named Aemilia Pudentilla, whom he married later even though she was older than him. Because of this marriage, Apuleius was accused by his wife's family that he won her love by means of magic. As a result, he wrote the *Apologia* which is his speech for the defense, which was doubtless successful<sup>18</sup> and the major source for his biography. In addition to his interests in philosophy and magic, Apuleius was strongly attracted by the eastern Mediterranean religions, which brought him into contact with the beliefs and ceremonies surrounding the Egyptian Goddess Isis that he later used in *The Golden Ass*. His eloquence in writing the passages dealing with Isis and her religious ceremonies led scholars to believe that Apuleius himself was a priest of Isis.

Lucius Apuleius literary works are considerable and varied. His major works are: *The Golden Ass* (*Asinus Aureus*) or *Metamorphoses* is the only Latin novel that has survived in its entirety, *Apologia* (*A Discourse on Magic*), *Florida*. A compilation of twenty-three extracts from his various speeches and lectures, *De Platone et dogmate eius* (*On Plato and his Doctrine*), *De Deo Socratis* (*On the God of Socrates*). It is worth to mention that , Apuleius wrote also on poetry, fiction, politics agriculture, medicine and many other fields which unfortunately did not survive.

#### **b- Short Synopsis of The Golden Ass**

*The Golden Ass* or *The Metamorphoses* is a mid-second century AD Latin novel written by Lucius Apuleius. It is composed of eleven books in which the events take place in Thessaly, the land of magic. The narrative turns around a curious young man named Lucius who meets Photis a beautiful woman that becomes later his lover and fascinates him with magic. Lucius desires to practice magic so as to transform himself into a bird as the witch Pamphile does, but accidentally Photis gives him the wrong material ingredients that turns

him into an ass. The only way to turn the poor Lucius back again into his human nature is by eating special roses. He is then immersed in various troubles and misadventures. He meets different persons with strange stories like “Aristomen”, “Cupide and Psyche”. He is even beaten several times and humiliated for eating human food and having sex with women. One night Lucius has a vision of the goddess Isis, who promises to transform him back to a human by eating the roses taken by a priest in a procession but in exchange of his devotion to her cult. By doing so, Lucius is transformed back again to his human nature as he becomes a follower of the goddess Isis.

### **c- Biographical Background of Chawki Amari**

Chawki Amari is an Algerian journalist, caricaturist, columnist, novelist and actor. He was born in 1964 in Algiers where he lives currently. He studied structural geology at the University of Algiers but he favors journalism as a profession, therefore, he publishes his articles and caricatures in the local news paper ‘La Tribune’ and in the heading ‘point zéro’ of El Watan. Chawki Amari was jailed for three years in the prison of Serkadji because of a caricature on the Algerian flag pictured as being blasphemous in ‘La Tribune’ on July the 3<sup>rd</sup>, 1996 during the black decade. For his defence Chawki Amari argued in french that : « est ce que celui qui dit qu’il est sale est celui qui l’a sali? Non, il faudrait un jour poursuivre en justice tous ceux, au pouvoir ou dans l’opposition ,qui ont contribué à le salir <sup>19</sup>. From this, we understand that in Amari’s view point, the one who says that the flag is dirty is not necessarily the same person who makes it dirty, and as a caricaturist, he only portrayed the real situation of his country Algeria whose flag is dirtied by the ruling and the opposition parties that should be sued on day. After a year of his release, he went to live in France however, Amari’s legal conflicts with the Algerian Government arises each time he publishes articles that go astray from the Algerian authorities’ considerations. In addition to his subversive articles and writings, Chawki Amari is noticeable by his civic engagement since he is the

founder of the association ‘Youth Action of Algiers’ and the group of civic activism ‘BezzzeF’ in 2010. Furthermore, he is a member of defense organisations of the freedom of expression in North Africa. In another dimension of his life, Amari participated, as a second role, in acting two movies: The first one was in 2013 ‘Les Jour d’avant’ directed by Karim Moussaoui and called for the César cinematic reward in France 2015. The second one is of Philippe Faucon direction ‘Fatima’ in 2015 which won the Louis-Delluc’s reward and the César of the best movie of 2016. Chawki Amari speaks both Berber and Arabic languages, but he writes in French language. He published three novels: *Après-Demain* (2006), *Le Faiseur de trous* (2007), *L’Âne Mort* (2014) and a collection of short stories: *Les Bonne Nouvelles d’Algérie* (1998), *Lunes Impaires* (2005), *National 1* (2008), *A Trois Degrés Vers L’Est* (2008).

#### **d-Short Synopsis of *L’Âne Mort***

*L’Âne Mort* is a novel published in 2014; it was written as already mentioned by Chawki Amari. It is divided into eleven books. It tells the misadventures of three Algerian jobless friends, two men; Lyes, Mounir and a woman named Tissam who studied together Biology at the University of Bab Ezzouar in Algiers. They are about forty years old. In their blue van, they run away from Algiers to Djurdjura mountains in the region of Kabylia after causing accidentally the death of ‘Zambrek’ the fetish donkey of the ex-commissioner Bernou by throwing him into a swimming pool. The three friends are wanted by the police, thus to escape from this distress, they decided to carry with them the Ass’s corpse and hide in Izouzen’s home which is a pizza restaurant transformed into a library. As a character Izouzen is portrayed as being a mysterious man who likes reading books a lot, what is strange in this character is that he kills every wife he marries until the sixth one. The friends also met there Na Khedidja, an old woman who fought against the French colonizer during the Algerian War of Independence. By the end of the story, the ass transformed into a man for a moment named

Lounis or Lucius which is a direct reference to lucius of *The Golden Ass*. Lyés and Mounir, discovered that the ass is alive. Ultimately, Lyés and Mounir left the village with the ass but Tissam decided to stay and live with Izouzen.

## Endnotes.

<sup>1</sup> Allen, Graham. *Intertextuality* .(Routledge, London and New York, 2000):1.

<sup>2</sup> Ibid.,2

<sup>3</sup> Ibid.,3

<sup>4</sup> Ibid.,35

<sup>5</sup> Ibid.

<sup>6</sup> Ibid., 36

<sup>7</sup> Ibid.

<sup>8</sup>Ibid.

<sup>9</sup> Ibid.,37

<sup>10</sup> Ibid.,39

<sup>11</sup> Ibid.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid.,43

<sup>15</sup> Ibid.,44

<sup>16</sup> Ibid.,45

<sup>17</sup> Susan ,Gorman. When the text becomes the teller: Apuleius and the Metamorphoses, Oral Tradition. viewed on August, 2016. Available on [http://www.journal.oraltradition.org/files/articles/23i/06\\_23.1gorman.pdf](http://www.journal.oraltradition.org/files/articles/23i/06_23.1gorman.pdf)

<sup>18</sup> S.Gasellee. *Apuleius the Golden Ass Being The Metamorphoses of Lucius Apuleius*.(London and New York,1915):V

<sup>19</sup> Chawki Amari, biography.Viewed on [https://www.fr.m.wikipedia.org/wiki/Chwki\\_Amari](https://www.fr.m.wikipedia.org/wiki/Chwki_Amari)

### III. Results

In this part of our dissertation, we will shed light on the results reached throughout our comparative study on the subject of Julia Kristeva's intertextuality in the Algerian literature through Lucius Apuleius' *The Golden Ass* (1566) and Chawki Amari's novel *L'Âne Mort* (2014). This comparative study revealed that Chawki Amari has been greatly influenced by Apuleius' literature and even revalorizes him in his writing by paying tribute to him in his novel. Thus, out of this influence, he may have come across Apuleius' novel *The Golden Ass*. This justifies his use of similar title in his novel *L'Âne Mort* and similar division of the novel into eleven books.

In addition to this, we have noticed that both authors have similar backgrounds which may produce similar literary productions. Indeed, Numidian Algeria and modern Algeria are two historical spots that experienced political repression. Both Apuleius and Amari lived under the repressive authority of the ruling party on authors and society as whole; they may have produced certain social or cultural intertextuality to borrow Kristeva's words which suggests the possibility of texts connections not only with previous texts but also with the social and cultural context. As a result, they may produce the same literature.

Moreover, though both authors are from different periods of time and use dissimilar languages, yet they opt for the same style of writing in the sense that they tried to show the place of the human in his society and the nature of social order. The similarities are shown at the level of the themes of social criticism and the metamorphosis. In addition to this, the presentation of characters is of a great importance since the main characters in both novels share some features like curiosity that turns with bad luck in misfortune. Furthermore, the journey of the protagonists reinforced the affinities between both novels.

All these findings have allowed us to discuss in depth the issue of Kristeva's "Intertextuality" in both works and to compare both authors and their literary productions.

## IV- Discussion

In this section of our work, we will try to apply the concept of “Intertextuality” in our comparison of Apuleius’s *The Golden Ass* and Amari’s *L’Âne Mort*. In the first part, we will focus on parallels between the main characters. In the second part, we will study some common themes that, it seems to us, display Intertextuality in both works through the lens of Kristeva’s theory.

### Chapter One: Characters’ Intertextuality

#### a- Lucius, Mounir, lyés and Tissam

The main characters in both works *The Golden Ass* and *L’Âne Mort* are of a great importance in shaping the narrative of the two novels. Mounir, lyés and Tissam in Chawki Amari’s narrative share many common points with Apuleius’ protagonist Lucius such as curiosity and upsetting events that lead to their unexpected journey. So, the question which should be answered is do the principle protagonists in *L’Âne Mort* derive directly or are references, or a continuation to *The Golden Ass*’ main character Lucius?

Apuleius introduces the protagonist Lucius in his novel as elite, from intellectual origins, who likes traveling and embark on adventure. Just after the prologue, Lucius confirms that he descends from the two great philosophers Plutarch and sextus:

To Thessaly - for in that very place the foundations of my ancestry on my mother’s side, springing from the renowned Plutarch and next from his nephew Sextus the philosopher, bring me glory - to this Thessaly I was headed on business.<sup>1</sup>

It is worth to mention that such philosophers had great importance and exerted an influence on Lucius in his time and such influence contributed to his prestigious position. In addition, Lucius belonging to a high social position is clearly seen when the magistrates presiding the



festival of laughter at Hypata apologized for the joke of a false accusation of murder as the following passage illustrates:

And behold, by and by the Magistrates and Judges with their ensigns entered into the house, and endeavored to pacify me in this sort, saying, O Lucius, we are advertised of your dignity, and know the genealogy of your ancient lineage, for the nobility of your Kin who possesses the greatest part of all this Province<sup>2</sup>

Furthermore, Lucius' curiosity for learning more and more ; his desire to know and experiment new things and strange stories on magic are very apparent in the novel . Right from the beginning of the narrative, when he met the two travelers who were speaking about the mighty power of Witches, he insisted to know the whole story:

Having heard this, and thirsting in general for novelty, I said, "On the contrary, in truth, share your conversation with me; I am certainly not a curious man, but one who wishes to know everything, or at least most things. At the same time, the charming pleasure of stories will smooth out the roughness of the hill we are climbing."<sup>3</sup>

Unfortunately, this curiosity leads him into serious troubles in the narrative. Though he is warned on the dangers of magic from different stories that he hears, neither his reason nor his knowledge can stop his insatiable desires. Moreover, as he is in a sexual relation with Photis, the servant of the witch Pamphile, he asks her to let him see how her mistress practices magic. When he sees her transforming into a bird he wants to try it in order to see what lustful encounters it may give him. However, his dream of flying as a bird quickly vanishes, since accidentally he drinks the wrong vial and transforms into an ass. This event turns Lucius' life upside down and marks the starting of a long journey to find salvation, filled with people, tales and troubles. In his trip, Lucius suffers the ministrations of cruel masters who are ignorant to his true nature; however, he also discovers the place of the human in the world and the nature of social order in his community. In addition, the intervention of the goddess Isis, who turns him back into his human form by eating the rose, symbolizes the quest for spiritual peace and identity that human nature needs and looks to achieve. What we may understand is

that Apuleius portrays Lucius as an elite and noble man, but his uncontrolled curiosity makes him a gullible person who trusts and believes people, therefore easily tricked or deceived. For the readers, Lucius gains clearly their sympathy and pity. In this sense, Stephen Harrison in his book *Characterization in Apuleius' Metamorphoses Nine Studies* affirms:

The effect on the reader is largely one of sympathy with Lucius, unaware of impending calamity, though the hero's incapacity to sympathise with or learn from the sufferings of others also characterises him as thoughtless and unintelligent."<sup>4</sup>

In parallel, Mounir, Lyés and Tissam in *L'Âne Mort* are portrayed as being highly educated old friends, who studied biology at Bab Ezzouar University in Algiers. However, they are jobless and no one succeeded to get a job in his field of study and all their previous works were just small, and temporary jobs. In this context, the author writes:

Mounir, lyès et Tissam, amis de long date, sont là comme presque tous les jours depuis qu'ils cherchent le moyen d'échapper à un ennui malsain et leur faible pouvoir d'achat qui les cloue au sol. Ils ont fait leurs études ensemble, à l'université de Bab Ezzouar, biologie. En théorie, la science du vivant, bien qu'ils ne connaissent pas grand-chose à ce sujet, la vie. Ils n'ont d'ailleurs jamais travaillé dans leur branche, accumulant les petits boulots <sup>5</sup>

This trio is strongly attached to the beautiful Tissam, who remains as the key figure of this relationship, since she is loved by both of Mounir and Lyes. It is worth mentioning that, they are all in their forties; the age of maturity, however, according to their love of adventure the one may imagine that they are adolescents or adult students. Mounir is a divorced father of five years old son. Tissam also experienced a failed marriage with a pilot that pushes her away from any new love in her life. Lyés is single trying to attract Tissam with his funny character. It is important to say that, the three friends in the novel suffer from a crisis, they live at the margin of a society that rejects them. The wellspring of this crisis is that they are in a society whose social values and established customs are completely out of their personal values and aspiration. This situation of the three protagonists pushes them to get away from

their emotional trauma especially Mounir and Tissam to try to better their lives by finding a respected job. Hence to pursue this need, the trio asks for help from a retired police officer who lives in a big house in high class avenue in Algiers. Once arrived there, they found Zembrek, the ass of the officer, the three friends are astonished and cannot believe it ‘un âne...lâche lyés en riant. J’en crois pas mes lunettes!’<sup>6</sup>, then they start to ask questions to feed their eagerness to know the story of the ass. Soon their curiosity goes beyond questions to lead them to touch and amuse with the donkey, accidentally they push him into the swimming pool and unfortunately the donkey sinks ‘Catastrophe, zembrek tombe dans l’eau, éclaboussant tout le monde au passage. Tissam se redresse, Mounir s’enssue le visage’<sup>7</sup>. From here we may understand that, just like Lucius, the curiosity of the main characters causes the starting of a hard journey full of troubles and misfortune. After this accidental event, they are chased by the police like criminals. So they flee Algiers with the donkey’s corps to reach the mountains of Djurdjura. The three friends’ unaccustomed adventure is filled with multiple meetings and different stories. Chawki Amari shapes his protagonists with a mixture of thickness and fragility; he makes them elites and experienced in life, however they are unemployed and live inner sufferance to overcome their personal issues. In fact, this combination makes the reader feel their loss and be emotionally so close to them. Furthermore, we think that, the three friends represent the dilemma and the voice of the Algerian youth especially the educated class that faces divergent forms of social, economical and political repressions.

From all this, we can say that the main characters of both novels share crucial common points at the level of characterization since both are from the elite and are strongly pushed by their curiosity to discover new things. The second element that they both share lays in the unwilling journey they experienced because of an accidental event. Furthermore, Apuleius portrayal of Lucius paves the way for us to understand Amari’s protagonists Mounir, lyés and

Tissam. Intertextually, Amari's novel *L'Âne Mort* is in Kristiva's words a permutation of Apuleius novel *The Golden Ass* at the level of characters and all that marks the intertextual connexions between the two novels.

#### **b- Photis, Psyche and Tissam**

In addition to the resemblance in the main protagonists; Amari's and Apuleius' works open the gate for the various similarities that exist between the female characters. The two novelists create their characters imaginatively to reflect their societies about which and for whom they write. Both authors then decorate their writings with the description of the women in the novel namely; Photis and Psyche in comparison to Tissam who with their beauty fascinate other characters in the novels and Nna Khedij with Pamphil who share their magic practices.

To start with, among all the female characters that Apuleius includes in his novel *The Golden Ass*; Photis is a crucial character who has an important role in shaping the story's events in the sense that she influences directly the protagonist Lucius. Photis is Milo's home maidservant; she cooks and cleans. In addition, she is Pamphil's accomplice in practicing magic; she obeys her as she helps her in her secret operations like stealing the hair of handsome men. Furthermore, Apuleius portrays her as being an attractive and beautiful woman. Her physical beauty is very prominent since it charms Lucius. Hence right from his first meeting with her, Lucius depicts her femininity meticulously and describes her clothes on her attractive body. The following passage is an illustration

she had about her middle a white and clean apron, and she was girded about her body under the pips with a swat hell of red silk, and she stirred the pot and turned the meat with her fair and white hands, in such sort that with stirring and turning the same, her Loyne and hips did likewise move and shake, which was in my mind a comely sight to see.<sup>8</sup>

In addition, her beauty fascinates him and creates a hypnotizing effect on him ‘These things when I saw I was half amazed, and stood musing with myself<sup>9</sup>. With such a strong effect, soon a sexual relation develops between them. However, this short while pleasures lead to many negative events that shape Lucius’ life. To explain more, Photis’ blind love toward Lucius pushes her to reveal the secret of Pamphile’s practice of magic which raises Lucius’ curiosity to see closely and then to experience magic on himself . Ultimately, by giving the wrong magic ingredient, Photis causes Lucius’ transformation from a human being into an ass.

Psyche is the second important female character that Apuleius introduces in his novel. However, Psyche differs from Photis in the sense that she is an imaginative character in the narrative that belongs to a tale told by an old woman to a princess kidnapped by robbers. Thus, her presence in the story doesn’t have a direct effect on Lucius’ journey like Photis. Scholars interpret Psyche symbolically as a mirror of the male character Lucius and his journey, but what concerns us more, is her deeper interpretation of her femaleness and gender issue in relation to marriage.

Apuleius introduces Psyche by the end of the fourth book, he depicts her as being a beautiful young princess who lives with her parents and two other jealous sisters. What is specific in her is that her charm is unique and goes beyond earthly beauty.

Yet the singular passing beauty and maidenly majesty of the  
Youngest daughter did so far surmount and excel then two, as no  
Earthly creature could by any means sufficiently express or set out the  
same.<sup>10</sup>

However her exceptional beauty causes Venus’s jealousy and prevents her to marry since all noble men stay astonished in such charm and no one asks her for marriage. Here, we should explain that, in the Second Century AD, Roman society in which the first and most important norm for such girl is that she should be married <sup>11</sup>to the same social class man otherwise she will be seen negatively. This idea falls in the pot of gender issues of that time

where men and women have specific roles that they cannot challenge. It is worth to mention that, in that period a high-class woman had no role outside of marriage<sup>12</sup>. In such situation, Psyche despairs since her inability to marry makes her lose all the social benefits that a girl in her age may obtain like stability, family ties, protection and wealth. As a solution, her parents ask for help from the oracles who said that she will marry a monster husband. Consequently, her parents refuse this prophesy and abandon their daughter in a rock since such marriage destroys all their expectations and the social norms. Although her family doesn't want to carry out the divine injunction, Psyche is shown as hurrying to this marriage<sup>13</sup>. After a series of events we discover that, the husband is not a monster rather he is the God Cupid, but he is also the invisible husband since he comes to Psyche only at night so as not to discover his real identity. In her conjugal life, Psyche was very happy until the intervention of her jealous sisters who convince her on the necessity to reveal her husband's monstrous identity and then kill him. Despite Cupid's warnings about her sisters' bad intentions, Psyche disobeys her husband and reveals his secret of being a God. As a result, Cupid left Psyche who was bearing a child from him. Psyche's comeback to despair and her reaction to the loss of Cupid is to try to commit suicide<sup>14</sup> since she lost also her objectives in life. But she amends on that and turns her concentration completely to reacquiring Cupid, and rebuilding her life<sup>15</sup>. At the end of the story, after hard efforts, she succeeds to save her marriage.

Like her female counterparts in *The Golden Ass*, Tissam is portrayed as a beautiful woman 'une jolie femme'<sup>16</sup> in Amari's novel *L'Âne Mort*. She operates as an attractive woman that holds the interest of the two central characters Mounir, Lyés and even Izouzen. To be more explicit, as a very gorgeous and charming woman, Tissam just like Photis, exercises a hypnotizing effect toward Mounir and Lyes. Her depiction in the whole novel each time is related to her feminine physical beauty, charm and sexual attraction. In spite of her age of forty one years old, Tissam preserved the dynamic of a young lady. Even Izouzen is

fascinated by her beauty at an extent he imagines her in a novel. He says: ‘et cette belle femme en bas, elle serait pas bien dans un livre ?’<sup>17</sup>. Even Ho’s mother is attracted by her beauty and wishes to be her son’s wife ‘la mère lui parle à elle en fait les yeux rivés sur cette belle creature venue d’Alger, épouse potentielle pour son fils Ho’<sup>18</sup>. It is worthy to mention that, Tissam in a way or another is a woman who captivates and seduces every one she meets. However, despite her charm and beauty she fails to obtain a husband after her divorce the pilot. Her emotions are so conflicting and sometimes give her the sense of an ambiguous woman. We as readers are lost in her ambivalent feelings and actions. On the one hand, she suffers from her sad relation with the pilot and the emptiness that he left in her soul ‘vivre sans lui, son pilot son avenir, qui l’a domptée et abandonnée, vivre sans lui consiste à ne plus vivre’<sup>19</sup> and when listening to the Berber song of Ait Menguellet ‘*Lhlekk I teggid degii*’<sup>20</sup> which means the disease that you left in me, her said emotions are greatly raised. On the other hand, she has emotion toward both Lyes and Mounir. As it is shown in the novel:

La troisième s’est encore laissée dériver en pensant à Mounir, à ses propres angoisses qui pourraient fondre dans les siennes pour accoucher de quelque chose de beau, puis à Lyés, rapidement, comme un furtif passage vers l’au-delà, sans rire spontané, le terminus des stations agitée.<sup>21</sup>

Tissam plunges in her thinking sometimes about Mounir and sometimes about Lyés. Tissam favors many qualities in both of them; she likes Mounir since they share similar experience of marriage and she thinks that this may link them. However, she likes also Lyés for his sense of humor in life. We think that Tissam wants a man with all these characters in one and that she doesn’t want to separate the two friends; that’s why at the end she chooses Izouzen a man that she barely knows.

From this, we may understand that Tissam’s sufferings embody the social norms of the Algerian society; For an Algerian woman like Tissam marriage is believed to be a golden gift that should be carefully preserved since it offers her a respected social status, protection and

dignity. To complete this social image it should be accomplished with children; Thus husbands are the present and most importantly the future of the wives. Tissam's divorce made of all these benefits vanish and her husband's loss causes her despair in life and marginalizes her in society since she cannot give birth to a child. This is well understood from her demand to Nna Khedidja to help her to make a baby 'Fais-moi un enfant'<sup>22</sup>.

Throughout the novel, the reader will notice that the author gives his female protagonist a realistic description, but also he makes of her a different Algerian woman. To be more explicit, social conditions have cleared up the creation of Tissam's personality; she is a rebellious woman; intends to disrupt the social values and challenges her gender by moving from one place to another inside a car with her two male friends which is strictly not allowed in the Algerian society. In addition, it can be deduced that Tissam is not a static character; she is uncertain about her future but she decides to venture and free herself to find work and activity rather than waiting for a male to save her. In her journey, she experiences different roles and discovers many things about herself. It is worthy to say that Tissam is seen as the source of strength for Lyés and Mounir and their excessive interest on her makes them forget their trouble. On many occasions, she is their rescuer, for instance, thanks to her the police officer didn't find the ass Zembrek, also to stifle the silence of Slim; the trader of animals, who knows about the ass inside the break blue she buys a rabbit from him.

Finally, from our study of the three female characters in both novels, we deduce that Tissam can be compared to Photis at the level of their physical beauty that hypnotizes the male protagonists and influences directly the events of the narrative. And is related to Psyche in her mythical love. Both characters experience single and couple life, also, they suffer from their husbands' abundance. The author of *L'Âne Mort* illustrates Tissam's reference to Psyche of *The Golden Ass* through Izouzen's communication with Tissam about the same book.



Autour de Psyché, personnage qui incarne l'âme .L'amour n'est qu'un mythe, celui d'Eros, Afulay mêle l'érotisme aux meurtres, au sang et à la magie à travers un voyage spirituel et initiatique. Tissam n'a pas tout compris, mais ce n'est pas un hasard si elle s'est sentie particulièrement concernée par cette histoire. L'amour, un mythe ? <sup>23</sup>

This obvious indication strengthens our suggestion of the centrality of intertextuality between Apuleius and Amari's *L'Âne Mort* which suggests that every of Amari's female character, Tissam, has a trace in Apuleius' earlier female personages, Photis and Psyche, of *The Golden Ass*.

### **c-Nna Khadidja and Pamphile:**

The other parallel that can be drawn between *The Golden Ass* and *L'Âne Mort* , is the secondary female characters Nna Khadidja and Pamphile. They obviously share an important secret practice which is magic. Apuleius introduces her as the seductive wife of Milo, Lucius' host. Pamphile's practice of witchcraft gives her supernatural powers in the whole Thessaly, the land of magic; she can summon the spirit of the dead. Apuleius depicts her as a chief and principal magician as the following excerpts shows it:

Pamphiles who is the wife of Milo, whom you call your Host, for she is accounted the most chief and principal Magician and Enchantress living, who by breathing out certain words and charms over bows, stones and other frivolous things, can throw down all the powers of the heavens into the deep bottom of hell, and reduce all the whole world again to the old Chaos.<sup>24</sup>

In addition to this, Pamphile is obsessed by enchanting handsome men to turn them as slave lovers. To do so, her servant Photis helps her by bringing a part of her targeted man's hair and use magic on it. This is well illustrated by Photis:

For now she loves one Boatman a fair and beautiful person, on whom she employs all her sorceries and enchantment.....and when she saw yester night, this Boatman sitting at the Barbers polling..... She

secretly commanded me to gather up some of the hairs of his head which lay dispersed upon the ground, and to bring it home.<sup>25</sup>

In case someone disobeys or refuses her, Pamphile has a mischievous reaction; she transforms them without mercy either into animals or stones. This reveals how dangerous magic could be in the Roman society of that time.

Nearly the same role is played by Nna Khadidja in Amari's *L'Âne Mort*. This character can be considered as counterparts Apuleius' Pamphile. It's worth to say that, Nna Khedidja has no such supernatural powers; yet she is a secret fortune teller which is a sort of magic in which she can see the future 'Nna Khadidja s'est convertie en voyante discrète, lisant l'avenir'<sup>26</sup>. Amari describes her physically as being an old, in her seventies, fat woman with green eyes. She lives in M'zarir where she speaks the Berber language. Initially, Nna Khadidja is a proud ancient 'Moudjahida' warrior in the Algerian War of Independence 'a soixante-dix-set ans, Nna Khadidja, cette authentique ancienne moudjahida fière combattante de la guerre d'indépendance, a encore l'œil alerte, d'un vert un peu sombre aux couleurs de l'olivier sauvage.'<sup>27</sup> The three main characters in the novel come to know her from their friend Ptit Ho whose aunt she is. As a reward for her efforts during the war, she benefited a pension from which she lives. In addition to this, Nna Khedidja's witchcraft appears in the novel when she forecasts in Tessam's hand during their refugee to Djurdjura's mountains 'la vieille a pris la main de Tissam dans la sienne et lu, mot à mot, lettre par lettre, en respectant la ponctuation. Après quoi, elle a pris une profonde inspiration. Et elle a parlé.'<sup>28</sup>

It is noticeable that, Nna Khedidja differs from Pamphile in the sense that she never harms People she just tells the future to reassure Tissam

-Et mon avenir, le mien à moi toute seule?

Nna Khedidja saisi bien que cette jeune femme en a marre qu'on lui parle d'anes. Elle tente de la rassurer.<sup>29</sup>

Amari's presentation of Nna Khedidja's character as a warrior who converted into a fortune teller after the Algerian Independence is Ironic; Nna Khedidja's experiences during the war make her know many true events during the Algerian history and since no one recognizes her past Knowledge she chooses to tell the future. This is well understood in Amari's words in the novel when he first presents Nna Khedidja's witchcraft 'Lisant l'avenir à défaut de lire les livres, passée naturellement de l'histoire vécue au décryptage du futur'<sup>30</sup>.

### **d-Ambivalence in Lucius' and Izouzen' Characterization**

As we have already mentioned in the previous comparison, Lucius appears clearly as belonging to the elite and to the noble class of his society. However, if we examine closely such characterization through his speech we may find that such claim can be questionable and ambivalent since his manners and actions do not refer at all to such a high social and intellectual position and makes him far from the Roman social etiquette of his times. As a first proof to provide is his thirsting curiosity to novelty 'I pray you masters make me partaker of your talk, that am not so curious as desirous to know all your communication: so shall we shorten our journey, and easily passe this high hill before us, by merry and pleasant talk.'<sup>31</sup>

As an intellectual who has philosophical origins, his curiosity should be directed toward all sorts of enlightened, philosophical truth' <sup>32</sup> from the previous quotation it is clear that it is directed toward false entertainments' such as charming stories and pleasant talk. It's worth saying that, this kind of curiosity is considered to be a vice in one's character and not a virtue. In addition to this, another flaw in Lucius' character is his participation in a food competition in Athens:

The other night being at supper with a sort of hungry fellows, while I did greedily put a great morsel of meat in my mouth, that was fried with the flower of cheese and barley, it cleaved so fast in the passage of my throat and stopped my wind in such sort that I was well nigh choked. And yet at Athens before the porch there called Peale, I saw

with these eyes a juggler that swallowed up a two hand sword, with a very keen edge.<sup>33</sup>

This quotation reveals clearly Lucius gluttony and his loss of control while eating, which is not a normal character in the Roman upper prestigious class. Also it shows Lucius' interests in entertaining juggler spectacles in Athens the fact that alienates his well educated and intellectual status since Athens, for the elite is mostly seen as the cradle of knowledge. Thus Lucius entertaining preferences over Knowledge pushes the reader to question his true inner identity. Furthermore, as a last point to add but not least is Lucius' inability to control his sexual desires. In the noble manners, being a guest in someone's house suggests at least respect to its inhabitants. The Hypathan Milo is Lucius' host who lives in a small house with only his wife and a single maidservant named Photis. Lucius , firstly, without hesitation started a cheap sexual relation with the servant Photis and ,secondly, he interfered in Milo's wife Pamphil business by convincing photis to reveal her mistress' secret of practicing magic and then trying it.

As a conclusion to draw, we may say that through the novel the characterization of Lucius as being an intellectual seems to be unstable and ambivalent. After this evidence we as readers notice that Lucius lacking in self-control in his curiosity, his desires of food, stories, spectacles, and his sexual pleasures with Milo's maidservant Photis and his interference in magic make of his external identity of being an intellectual ,that he claims, clashes with the character he gradually reveals via his speech and actions.

Similar to Lucius, Izouzen, is an ambivalent character in Chawki Amari's novel *L'Âne Mort*. Right from the first book of the novel, Izouzen appears as an intellectual person who likes reading different books on different subjects, in other words he is a man of books. Izouzen possesses a library full of books impossible to find, forbidden books, never read books, encyclopedias, autobiographies of gods and even dictionaries of ways.

dans sa précieuse bibliothèque.... Il a par contre glissé l'ouvrage là où il l'a estimé à sa place, à côté des livres introuvables, livres interdits, livres jamais lus, épopées du diable, encyclopédies du dérisoire, autobiographies des dieux, manuels ésotériques en zemiati-entièrement écrits à l'envers- et dictionnaires des pourquoi <sup>34</sup>

This variety of books that treat a wide range of life's knowledge, explain Izouzen's nonstop speculations about everything in the universe especially weight and height. In addition, through the first pages of the novel, we notice that Izouzen treats carefully his books more than anything else 'Izouzen a refermé le livre et essuyé la couverture d'un geste de la main tendre et instinctif, pour y retirer une poussière imperceptible'. However, Izouzen's characterization is not as stable as it seems and his ambivalence can be revealed in two important points; the first one is his library which is also a pizza restaurant empty of clients but full of books 'il y a des livres un peu partout, et, au fond, un gros four à pizzas'<sup>35</sup> In fact it's difficult to distinguish whether it's a library or a pizza restaurant since Izouzen prepares himself the pizza to the friends and ask them about their order as pizza men do.

- vous voulez une pizza?

- Moi je veux bien une pizza, s'écrie Lyés, ravi.

Ça fait longtemps. C'est quel genre de pizza ?

Izouzen sort une pâte toute faite d'un petit réfrigérateur sur lequel dort une pile de livres.<sup>36</sup>

Mainwhile he discusses with them Apuleius novel *The Golden Ass* 'vous connaissez L'Âne d'or d'Apulée? Demande Izouzen en débarrassant la table' <sup>37</sup>. Izouzen's mixture of food and books can be seen strange and not acceptable by many Algerians.

The second and more ambivalent point in Izouzen's character is his murderous and sexual lust toward his wives 'Fu, au courant des pulsions meurtrières et sexuelles d'Izouzen' <sup>38</sup>. Regardless of his high intellectual knowledge, that he obtains from his readings and that suggests his mastery of family life or at least respect of others' right to live; Izouzen is incapable of satisfying himself with one woman. More importantly he is unable to take care

of her as he does with his books. Whenever he feels the need to change the wife he just gets rid of her not by divorcing her but simply by taking off her life and burying her behind his house to change another one. This is also what happens to Baya, is his sixth wife and victim which is revealed by the author in the first pages of the novel 'il a enjambé le cadaver de sa sixième femme'<sup>39</sup>, 'Baya est morte'<sup>40</sup>. What is even stranger is that after each murder Izouzen says that the wife just left him because of their incompatibility.

Izouzen dit ça à chaque fois qu'il tue sa femme. Elle est partie, ce qui, en un sens, n'est pas totalement faux. Il l'a enterrée avec les autres, derrière la maison.....Izouzen fait croire qu'elles le quittent pour incompatibilité.<sup>41</sup>

Tissam is probably Izouzen's seventh victim since by the end of the novel she chooses to stay and live with him. This is well illustrated by Fu who is the friend of Izouzen that knows his affairs with women 'Fu a regardé Tissam, envisageant sa fin, tuée elle aussi par l'étrange Izouzen'<sup>42</sup>.

In the light of what has been said, it is clear that both characters Lucius of *The Golden Ass* and Izouzen of *L'Âne Mort* are ambivalent in the sense that Lucius and Izouzen can be seen as true intellectuals through their own confirmation in their speech and actions in the same time via the same means their intellectuality can be easily denied. This conflicting existence falls in Kristeva's concept of ambivalence of language in which two conflicting and ambivalent ideas can occur simultaneously; (A) is simultaneously (not –A) so Lucius and Izouzen are intellectuals and not intellectuals at the same time.

## Endnotes

- <sup>1</sup> Lucius Apuleius, *The Golden Ass Being the Metamorphoses*, W. Adlington. Revised. S. Gaselee (New York : G. P. Putnam's Sons, 2007), 1.1
- <sup>2</sup> Ibid, book 3
- <sup>3</sup> Ibid, book 1, chapter 1
- <sup>4</sup> Harrison, Stephen. *Characterization in Apuleius' Metamorphoses Nine Studies*. (UK : Cambridge Scholars Publishing, 2015), 10.
- <sup>5</sup> Amari, Chawki, *l'Ane Mort* (barzakh: Alger, 2014), 8.
- <sup>6</sup> Ibid. 42
- <sup>7</sup> Ibid. 46
- <sup>8</sup> Lucius Apuleius, *The Golden Ass Being the Metamorphoses*, trans. W. Adlington. Revised. S. Gaselee (New York : G. P. Putnam's Sons, 2007), 2. 9
- <sup>9</sup> Wynn Adkins, Evelyn. *Rudis Locutor: Speech and Self-Fashioning in Apuleius' Metamorphoses*. (the University of Michigan, 2014), 1
- <sup>10</sup> Lucius Apuleius, *The Golden Ass Being the Metamorphoses*, W. Adlington. Revised. S. Gaselee (New York : G. P. Putnam's Sons, 2007), 4.22
- <sup>11</sup> Wynn Adkins, Evelyn. *Rudis Locutor: Speech and Self-Fashioning in Apuleius' Metamorphoses*. (the University of Michigan, 2014), 3
- <sup>12</sup> Ibid.
- <sup>13</sup> Ibid.
- <sup>14</sup> Ibid, 10.
- <sup>15</sup> Ibid, 11.
- <sup>16</sup> Amari, Chawki, *l'Ane Mort* (barzakh: Alger, 2014), 14.
- <sup>17</sup> Ibid. 106
- <sup>18</sup> Ibid. 86
- <sup>19</sup> Ibid. 82
- <sup>20</sup> Ibid. 79
- <sup>21</sup> Ibid. 101
- <sup>22</sup> Ibid. 153
- <sup>23</sup> Ibid. 121
- <sup>24</sup> Lucius Apuleius, *The Golden Ass Being the Metamorphoses*, trans. W. Adlington. Revised. S. Gaselee (New York : G. P. Putnam's Sons, 2007), 8.2
- <sup>25</sup> Ibid, 3.15.
- <sup>26</sup> Amari, Chawki, *l'Ane Mort* (barzakh: Alger, 2014), 146.
- <sup>27</sup> Ibid, 80.
- <sup>28</sup> Ibid, 148.
- <sup>29</sup> Ibid, 152.
- <sup>30</sup> Ibid, 146
- <sup>31</sup> Lucius Apuleius, *The Golden Ass Being the Metamorphoses*, W. Adlington. Revised. S. Gaselee (New York : G. P. Putnam's Sons, 2007), 1.1

<sup>32</sup> Wynn Adkins, Evelyn. *Rudis Locutor: Speech and Self-Fashioning in Apuleius' Metamorphoses.* ( the University of Michigan,2014),99.

<sup>33</sup> Lucius Apuleius, *The Golden Ass Being the Metamorphoses*, W.Adlington.Revised.S.Gaselee( New York : G. P. Putnam's Sons,2007),1.1

<sup>34</sup> Amari, Chawki ,l'Ane Mort (barzakh:Alger,2014),11

<sup>35</sup> Ibid,116

<sup>36</sup> Ibid, 118

<sup>37</sup> Ibid, 120

<sup>38</sup> Ibid, 124

<sup>39</sup> Ibid, 11

<sup>40</sup> Ibid, 12

<sup>41</sup> Ibid, 125

<sup>42</sup> Ibid.



## **Chapter Two: Intertextual Connections between *The Golden Ass* and *L'Âne Mort* at the Level of Themes**

This following chapter is devoted for studying Kristeva's intertextuality in the two selected novels at the level of themes. This thematic analysis then revolves around an examination of the explicit and implicit levels of meaning to demonstrate the socio- cultural and ideological textuality of both texts. After reading both works we noticed that magic, metamorphosis and social criticism are the very apparent and shared themes that both works deal with.

### **1- Socio-Cultural Identity in *The Golden Ass* and *L'Âne Mort***

#### **a- Magic**

The theme of Magic is considered to be among the prominent keys to read both novelists' societies and cultures. Apuleius' *The Golden Ass* is generally regarded as one of the finest sources for witchcraft and magic as it was perceived and practiced in late antiquity<sup>1</sup>. It is worth to mention that the belief in magic in that time was strongly noticeable and for the Greco-Roman culture magic is parallel to religion. Apuleius set the narrative's events of his novel in Thessaly, the land of witchcraft; indeed, the term *Thessala* is regularly used to mean witches and a cult to Hecate, the goddess of sorcery, existed there.<sup>2</sup> In *The Golden Ass*, Witchcraft tradition is highly practiced by old but attractive women such as Meroe and Pamphile who embody both the Greek and Latin characteristics of witches. For the former sorceresses are typically beautiful and young, whereas for the latter, literary witches are often old and ugly<sup>3</sup>. Concerning their black enchantments, they use it either to control natural processes like pregnancy or to charm men. The two practices involve putting specific ingredients on fire to

heat the desires. This ritual is similarly found in the 3rd or 4th century AD<sup>4</sup> and is widely found in the Greco-Roman culture of that time. Thus the theme of magic in *The Golden Ass* is inspired from the popular beliefs and culture of its society. However, it is important to note that this culture of magic in the Roman society was rejected by the elite who favor the authorized culture of the empire where rigid social rules prescribes one's role in life<sup>5</sup>. Thus, Magic in Apuleius' *The Golden Ass* is consistently used to show the power of the Roman outlying areas or the power of the common people to face the power of the colonial empire and contribute in radical change for the whole nation.

Chawki Amari in his part includes the Algerian socio-cultural beliefs of witchcraft and supernatural powers. In the novel *L'Âne Mort*, such practices are found when the author cites the ability of a witch to see future events and the Algerian spiritual certainty of the evil eye power. Concerning the former, as it is explained in the previous analysis of female characters, Nna Khadidja is the only witch in the novel, however, she is a typical Algerian witch or fortune teller. To be more explicit, Amari's portrayal of her practicing magic secretly is so relevant to the Algerian socio-cultural context. Since such practice is not allowed by the Algerian law; Nna Khadidja's home has an unobtrusive door to enter her world of magic 'une discrète porte est là, que l'on doit passer comme pour pénétrer dans un autre monde'<sup>6</sup>. In addition, her secret chamber is full of Algerian cultural symbols such as 'photo de guerre'<sup>7</sup> war pictures that reflect the Algerian war of independence 'quelques singes Bérabères'<sup>8</sup> These sings represent the Berber culture which is considered to be the origin culture of the Algerians and 'une énorme tête d'âne'<sup>9</sup> a big Ass' head that symbolizes also the importance of asses in the Berber culture. Tissam also with all her uncertainties about her future reflects a typical Algerian client for a witch; her requests are about love and children which are very common needs that most of the women in Algeria, as in the whole world, look for. The act of thinking on how to pay Nna khadidja by Tissam can be easily understood by the Algerian readers of

the novel since in some regions in Algeria witches such as Nna Khadidja can be paid by different means such as food, gifts and money.

As far as the evil eye is concerned, Amari makes use of it to reflect an important phenomenon in the Algerian culture of today. 'le mauvais oeil'<sup>10</sup> means a glance believed to have the ability to cause injury or death, to those on whom it falls. So in the Algerian culture, to avoid the power of the evil eye, it is better to never show your good fortune, qualities or possessions to someone else so as not to envy you and lose everything 'mieux vaut faire pitié. Fair envie attire les jaloux, les envieux et les problem par bombardement paramagique. Faut faire attention, chacun guette en permanence l'effondrement de la richesse du voisin'<sup>11</sup> Chawki Amari in the first book of his novel gives an example of this cultural phenomenon when he cites the not tarred roads of Dély Brahim in Algiers because the people living there are afraid of the power of the evil eye to reach them so they let their city roads not tarred 'Dély Brahim, quartier nouvellement cossu d'Alger ou, paradoxalement, aucune ou très peu de rues sont goudronnées, contre le mauvais oeil surement'<sup>12</sup>. Additionally, for the same purpose, Amari cites another different ritual that people practice, which is to put tires outside their houses as it is the case with the commissioner Bernou. 'sur la grosse villa de l'ex-commissaire devant laquelle le Break bleu vient de stationner, il y a un gros pneu accroché à l'étage'<sup>13</sup> From this we understand that Chawki Amari's use of the theme of magic is inspired from the socio-cultural context of modern Algeria.

From the light of what had been said, we may say that, both of Apuleius and Amari's novels cannot be separated from the cultural context of their societies and both texts fit Kristiva's notion of cultural textuality in which the individual text and the cultural text are made from the same textual material and cannot be separated from each other<sup>14</sup>.

## **b- Metamorphoses**

Metamorphosis is the second obvious shared theme by both writhers. To start with, In *the Golden Ass* Lucius metamorphosis disgraced him both physically and socially; in his physical transformation, Lucius loses his human shape and takes the form of the most ridiculous animal an 'ass'. However, Lucius keeps his human conscience 'I that was now a perfect ass, did yet retain the sense and understanding of a man'<sup>15</sup> So he is a hybrid, neither a human nor an animal. When he discovers his transformation into an ass not a bird the first thing he tries to do is to blame Photis but he soon realizes that he is lacking the ability to communicate via words so he uses donkey expression instead which are not useful 'I did the only thing that I could: casting down my lower lip and looking sidelong at her with moist eyes, I remonstrated her silently'<sup>16</sup> Lucius also cannot even converse with the other "dumb" and "mute" animals in the novel, although they occasionally seem to communicate with each other<sup>17</sup> Thus his communication difficulties reject him from both the humans' and animals' worlds. In addition, this physical metamorphosis results in Lucius' loss of social status as elite who belongs to a high social class. Moreover, in his bestial form, he is treated as a slave his first night as an ass is in the stable 'I went into the stable to my own good horse that once carried me'<sup>18</sup> Unfortunately his horse attaches him kicked me with their heels from their meat, which I myself gave them the night before.<sup>19</sup> Lucius is also beaten by his own slave:

the boy to whom I gave charge of my horse, came presently in.... And there with all looking about for some cudgel, he espied where lay a fagot of wood, and choosing out a crabbed truncheon of the biggest he could find, did never cease beating of me poor wretch, until such time as by great noise and rumbling, he heard the doors of the house burst open<sup>20</sup>

From this we may understand that Lucius as an ass experiences all kinds of mistreatments, and his metamorphosis is an allusion to slavery<sup>21</sup> during the Roman times where slaves are seen in the same class with domestic beasts, in addition, Lucius metamorphoses make, him lose his masculinity, in this sense Gorman explains:

for a member of the elite, such as the portrayal of Lucius suggests, to be turned into virtually a member of the slave class (in that he exists solely to provide labor for others after his transformation) would mark him as less masculine.<sup>22</sup>

Furthermore, Lucius transformation allows Apuleius to call attention to the problem of discovering meaning in a debased society and to question the social order in the Roman society which is an unspoken social anxiety during that time<sup>23</sup>.

Concerning Chawki Amari's *L'Âne Mort*, the theme of metamorphosis appears in book nine when the protagonist Mounir finds the old man inside the trunk of the blue van instead of the ass. Soon his friend Lyés joins him and realizes that the ass is transformed into a human being 'L'âne est transformé en être humain'<sup>24</sup>. Under the effect of astonishment, the two friends start asking questions to the old man trying to understand what happens exactly. The old man denies any acquaintance with the ass and he presents himself as being Lounis or Lucius; a homeless, retired father whose ungrateful children chased him from home: 'Il dit s'appeler Lounis ou Lucius, selon les versions, c'est un ex-employé des Postes de M'Chedalla et père d'enfants ingrats qui l'ont chassé du domicile familial à sa retraite'.<sup>25</sup> Lyés and Mounir didn't believe him until he starts to tell them about his mishaps and pains. Later Amari affirms that the old man returns to his miserable life and never appears again in the narrative 'Quant au vieil homme, issu de transformation d'un âne mort, il est reparti chez lui retrouver son insipide vie, faite de misères consentantes, de roche sur la tête et de mauvaises nouvelles'.<sup>26</sup>

Izouzen, the intellectual character, is the first one to make direct reference to Apuleius 'Lucius metamorphosis where the man or Lucius who is transformed into an ass 'c'est comme

dans Apulée, mais à l'envers. C'est l' âne qui se transforme en homme'<sup>27</sup> Intertextually, the above insightful statement corroborates the intertextual connections between Chawki Amari's *L'Âne Mort* and Apuleius' *The Golden Ass* to go with the same vein of thought with Julia Kristeva words every text is the absorption and transformation of another text<sup>28</sup> Chawki Amari's denomination of the transformed old man Lounis or Lucius shows clearly that he has in mind Lucius the protagonist of Apuleius' *The Golden Ass*

Similarly to Lucius' transformation, the ass metamorphosis in Amari's novel *L'Âne Mort* can be understood from a critical social dimension. To clarify this, we may start by explaining the connotation of the ass in Algeria. Firstly; in the past for Algerians especially in the region of Kabylia, where most of the novel's events occur, this animal is used to carry on his back heavy things and do hard work in addition, most kabylien people argue that the donkeys contributed in constructing the whole Kabylia, however, in nowadays' generation by the technological developments the importance of donkeys is very limited and seem to be stupid and useless in modern life. Asses' ugly physical appearance pushes people to have negative and disgusted feeling toward them. Thus for Algerians, the popular meaning of the ass "hmar" is not good at all and can be an insult just like the word stupid, so whenever they pronounce it they should add "hachak" meaning with your respect. However, in *L'Âne Mort* Amari portrayal of the donkey Zembrek is very different from such connotation since it is the favored ass of the ex- commissioner Bernou. Its importance is shown when he is missed and all the policemen look for him. Zembrek seems to have a comfortable life in a big house with a swimming pool ,if it's not an exaggeration, we can say that he lives better than most of the Algerians, and for sure better than the transformed old man, Lounis or Lucius who lives a miserable life, lonely and homeless ' je n'ai pas de logement'<sup>29</sup>, caused by the mistreatment of his ungrateful children. His suffering is also shown when he is regularly beaten with rocks 'les roches qu'il a régulièrement reçus sur la tete'<sup>30</sup>

Amari's portrayal of Lounis is a direct and clear reflection of the social problems in Algeria starting from the accommodation crises where most of the Algerians do not possess a house to live because of the lack of government's control that result in family tensions where children get rid of their parents to leave space at home. So the ass metamorphoses in our opinion, is included by the author to show the hurting realities that happen in the modern Algerian society. As another illustration to this social crises, Tissam, in a point of psychological trauma, she preferred to live as an ass less conscious and more happy then to live as a human being 'J'aimerais bien être une ânesse, je serais moins consciente et plus heureuse.'<sup>31</sup> In the light of Tissam's words, we may understand how Chawki Amari provokes an important issue in the Algerian youth which is the lack of the willing to live or disappointment from life which is greatly the result of the not worthy conditions of life in Algeria where many rights such as having a home, job and respectful life become dreams. Hence, we may deduce that Chawki Amari's theme of metamorphosis is a symbol of life worth deterioration in Algeria.

## **2- *The Golden Ass* and *L'Âne Mort* as Ideologemes:**

### **a- Socio-Political Criticism**

To start our textual analysis we may say that, both of Apuleius and Amari deal with great socio-political issues in their novels. Concerning *The Golden Ass*, throughout the different tales, the author portrays different subjects and discloses many realities such as injustice, violence and insecurity. So injustice and violence are presented to reflect the Roman Empire's forms of abuses on the soils of its province Thessaly. Within the texts' tales the most obvious story that presents this ideology, is the one of the Roman soldier who wants to steal Lucius the ass from a poor gardener in book nine chapter thirty-nine. The soldier first arrogantly asks a gardener in Latin language to give him the ass. The gardener, for his ignorance of the

language, didn't answer him the fact that angers the soldier and took it as an insult. After that the gardener explains humbly to him the case. The soldier then demonstrates his ability to speak in Greek as well as Latin which show his education as a Roman citizen. However, the gardener refuses to give him the ass since he really needed it, the soldier acted violently and a serious fight happened and ended when the soldier pretended to be dead to save his life. Later on, he confessed his beating to other soldiers and decided to revenge by falsifying charges against the gardener. To be trustful the soldiers swore in the name of the emperor. At the end of the tale both of Lucius and the gardener were taken as prisoners. In this episode the Roman soldiers who normally should be representatives of the Roman administration and law, demonstrate the true political abuses of the empire; the violence used on the gardener signifies the domination of imperial agents on common people who are also marginalized by their social status. In addition, their false swearing to the Emperor demonstrates a condemnation of imperial practices in the provinces<sup>32</sup>.

Insecurity is another apparent socio-political issue manifested through the phenomenon of robbery. Apuleius includes many incidents of robbery in the novel to make a criticism of the Roman society and to show the absence of protection for the lower class by government. As a first thief in the novel driven by his curiosity rather than any other need, Lucius steals Pamphil's the wrong magical ingredient to be transformed into an ass soon a group of bandits kidnap him and then he witnesses many acts of thievery such as the young lady Charite whom they have also kidnapped for a ransom since she belongs to a rich family. Moreover, in chapter three, Socrates valuables are stolen by a group of thieves in his way from Macedonia. As he says: "I was suddenly environed with a company of thieves, who robbed and spoiled me of such things"<sup>33</sup> From this we may deduce that robbery was a very common practice in the Roman low social class; for sure this act is not to exist randomly in society rather it is stemmed from economic misfortune and instability which result in



insecurity among the poor. Apuleius unveil many acts of robbery the reason is the absence of a government to protect the low social classes.

Similarly in *L'Âne Mort*, Chawki Amari criticizes heavy prevalent issues in the Algerian society of today. For instance in the beginning of his novel, Amari deals with the subject of insecurity in Algeria by providing a critical view toward the agents of security portraying them as not professional in their job; this is well illustrated in the novel when the three friends stop in a check point and the policeman looks inside the car focusing on Tissam's thighs 'il fouille du regard l'intérieur de la voiture et l'âme de ses occupants, revenant périodiquement sur les cuisses, la plus belle partie de son environnement visuel'<sup>34</sup> as an agent of security the policeman should be respectful with people because his acts are not personal rather he acts in the name of the government. In addition his look to Tissam has impulsive intentions.

Comme tout homme dont la pulsion reste le véritable moyen de communication avec l'univers, il pense à fouiller la fille, s'introduire en escaladant ces cuisses par les fesses interdites et violer son secret pour s'enivrer de son mystère. Mais ça ne se fait pas<sup>35</sup>

Tissam through the agents' eyes she feels bothered and afraid 'Tissam tente de tirer sa jupe vers le bas'<sup>36</sup>. So the policeman behavior doesn't fit his status. It is worth to say that despite this dissonance between his role and behavior, the power of the policeman over the friends is very clear since in front of him they cannot speak or act till he decides because he easily can change their lives to worse 'le temps s'arrête, ne dit plus un mot, ne soufflé même pas, le temps que le policier décide s'il faut changer le destin de cette voiture et faire descendre la jolie fille.'<sup>37</sup> Furthermore, the ex-commissionaire Bernou is another example of security agent who is portrayed as a wealthy man, everything in his home cost a fortune such as the bell 'lourde sonnette qui doit coûter le prix d'une porte normale'<sup>38</sup> Chawki Amari here introduces this character ironically to let the reader question the source of his wealth. It is

important to say that in Algeria military class forms the rich class too, and most of them use illegal means to make fortunes. Moreover, Amari introduces another important phenomenon in the Algerian motorways which is traffic jam caused by security check points ‘oui, on place des barrages sur des autoroutes’<sup>39</sup>. As the writer explains, the Police officers with their apparatus to detect bombs, which none knows whether it functions or not, block the fluidity of traffic in the highways which are normally constructed to facilitate the vehicles’ movements. From these examples we understand that the politics of security in Algeria is conflicting and includes many paradoxes; in the one hand it aims to establish security and the right order in society in the other hand with the behavior of its agents it blocks and loses the trust of the members of society.

Furthermore, bad economical condition in Algeria is another point that Amari mirrors in his novel. The joblessness of the three main characters is a reflection of many Algerian students who after graduation remain unemployed or choose another field or simple jobs, out of their studies, with low salary. Today unemployment of young graduates is a social phenomenon. It is considered as one of the major causes of the degradation of the social ties and the spread of robbery; Tessam in the novel thinks about robbing the rich ‘on vole les riches’<sup>40</sup> as a means to better their situation.

In the light of all what has been said, we understand that the two authors Lucius Apuleius and chawki Amari have not hesitated to denounce their societies through the subjects they tackled from different angles. Their dealing with heavy socio-political conflicts makes of their texts fall in Kristeva’s notion of ideologemes.

### 3- The Dynamics of Intertextuality between *The Golden Ass* and *L'Âne Mort*

To finish our intertextual analysis of the novels' under study, we should add a last but not least element in Julia Kristiva's intertextuality which, as the title indicates, is the dynamics of intertextuality between both works. To remind, this concept brings into light the horizontal axis in which a relationship of power exists between the writer and the reader, and the vertical axis in which the relationship occurs between the text and the context. For the first Axis, both of Lucius Apuleius and Chawki Amari write to communicate with their readers. Apuleius' novel opens with a prologue where he addresses to the reader and declares openly his intention to charm his ears with pleasant narrative as an illustration from the novel the author says 'that the some joyous jests may show in gentle glee, And frankly feed thy bended ears with passing pleasant prose' <sup>41</sup>. In fact, from the first lines of the prologue we notice that it converses directly with the reader which is shown in the use of the personal pronouns 'I' for the writer and 'You' for the reader

what and who he was attend a while, and you shall understand that it was even I, the writer of mine own Metamorphose and strange alteration of figure. Hymettus, Athens, Isthmia, Ephyrus, Taenaros, and Sparta, being fat and fertile soils (as I pray you give credit to the books of more everlasting fame) be places where mine ancient progeny and lineage did sometime flourish.<sup>42</sup>

It is worth to say that such literary works are not closed documents or fixed texts rather they are opened up and interactive. In addition, it encourages the reader to participate in uncovering meaning by working with the text. Furthermore, Apuleius makes the reader constantly negotiates his or her own position in relation to the text<sup>43</sup> by asking questions and establish an imaginative dialogues as an example:

But peradventure some scrupulous reader may demand me a question, how I, being an ass, and tied always within the walls of the mill-house, could be so clever as to know the secrets of these women? Learn then, I answer, notwithstanding my shape of an ass, yet having the sense and knowledge of a man, how I did curiously find out and know out such injuries as were done to my master <sup>44</sup>

This technique of asking questions elicits the active presence of the reader in the text not as a character but as having another role which lay in thinking on the possible answers to find in the script of the text. In this sense Suzan Gorman argues:

Apuleius provides the reader with questions in a dialogue to which he then offers answers. The reader is thereby given a specific role within the script of this text of keeping the narrator honest and therefore is invited to trust him and credit the stories further. The readers have to question the text, and when they do not Apuleius provides the dialogue to force this role upon them.<sup>45</sup>

From this quotation, we may say that Apuleius makes use of this clever method of narration to establish a kind of active communication between him and his readers and in order to make his novel more trustful.

Similarly to Apuleius, Amari in his novel *L'Âne Mort* communicates with his readers; his use of the personal “on” of the French language which is the equivalent of the personal pronoun “we” of the English language demonstrates the belonging of the writer to his readers. To be more explicit, in sentences such as ‘on tombe aussi ici’<sup>46</sup> ‘we also fall here’ and ‘on s’arrête souvent en Algérie’<sup>47</sup> ‘we often stop in Algeria’. The pronoun “on” can be replaced by “we as Algerians” to whom both the writer and the readers belong. In our opinion Amari uses this pronoun in his writing to make his readers feel they share the topic of discussion as if both are conversing in front of each other about the experiences that all Algerians share. Thus, readers of *L'Âne Mort*’s text engage themselves in active reading where they think and question the text. In addition to this, Chawki Amari uses the same technique of addressing to his readers by asking questions but not directly as Apuleius does; Amari makes his characters ask questions or speculate ,especially on weight, without giving an answer to them in order to push the reader to think and consider possible answers. As an example to illustrate with, we may take Izouzen’s question ‘combien pèsent l’air qui nous enveloppe?’<sup>48</sup> how weights the air that covers us ? and Tissam’s wondering ‘combien pèse un

âne sur la Lune?<sup>49</sup> how weigh may an ass have on the moon? Such questions make the reader questions the text itself. Thus, in this kind of narratives, the reader is never passive rather he exchanges meaning with the author of the text. Concerning the second Axis, as it is already shown in the previous analysis, *The Golden Ass* and *L'Âne Mort* are outcomes of their surrounding environment. Both novels' text reflect the social, cultural and ideological contexts where they were written. Thus following Kristeva's concept of dynamics, the two texts intersect and since Chawki Amari recognizes his reading to Lucius Apuleius, we note that *The Golden Ass* can be clearly read from *L'Âne Mort*. Therefore, to barrow Kristiva's words, *L'Âne Mort* is the absorption and transformation of *The Golden Ass*.

## Endnotes

<sup>1</sup> Eliezer , González.*Paul's use of Metamorphosis in its Greaco-Roman and Jewish context*. Viewed on November,2016.Available on

<https://dialnet.unirioja.es/articulo>

<sup>2</sup> Laurence , Crumbie. *The Typicality of Apuleius' Witches*. Viewed on November,2016.Available on

<https://dialnet.unirioja.es/articulo>

<sup>3</sup>Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Eliezer , González.*Paul's use of Metamorphosis in its Greaco-Roman and Jewish context*. Viewed on November,2016.Available on

<https://dialnet.unirioja.es/articulo>

<sup>6</sup> Amari, Chawki ,l'Ane Mort (barzakh:Alger,2014), 147.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup>Ibid,40.

<sup>11</sup> Ibid.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid,5.

<sup>14</sup> Ibid,27.

<sup>15</sup> Lucius Apuleius,*The Golden Ass Being the Metamorphoses*, W.Adlington.Revised.S.Gaselee( New York : G. P. Putnam's Sons,2007),3.25

<sup>16</sup> Ibid.

<sup>17</sup> Wynn Adkins, Evelyn. *Rudis Locutor: Speech and Self-Fashioning in Apuleius' Metamorphoses*.( the University of Michigan,2014),111.

<sup>18</sup> Lucius Apuleius,*The Golden Ass Being the Metamorphoses*, W.Adlington.Revised.S.Gaselee( New York : G. P. Putnam's Sons,2007),3.25

<sup>19</sup> Ibid.

<sup>20</sup> Ibid.

<sup>21</sup> Wilson, Kristi.*Cross-Cultural 'Othering' Through Metamorphosis* (The University of California, 1996),133. Viewed on November,2016.Available on:

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- <sup>22</sup> Susan ,Gorman. *When the text becomes the teller: Apuleius and the Metamorphoses, Oral Tradition*. viewed on August, 2016. Available on [http://www.journal.oraltradition.org/files/articles/23i/06\\_23.1gorman.pdf](http://www.journal.oraltradition.org/files/articles/23i/06_23.1gorman.pdf)
- <sup>23</sup> Wilson, Kristi. *Cross-Cultural 'Othering' Through Metamorphosis* (The University of California, 1996),133. Viewed on November,2016. Available on: <http://escholarship.org/uc/item/4j15m6ww>
- <sup>24</sup> Amari, Chawki, l'Ane Mort (barzakh:Alger,2014) ,149
- <sup>25</sup> Ibid,149.
- <sup>26</sup> Ibid,151.
- <sup>27</sup> Ibid,149.
- <sup>28</sup> kristeva,Julia.*The Kristeva Reader*. Toril Moi, (New York Columbia University Press,1986),37
- <sup>29</sup> Amari, Chawki, l'Ane Mort (barzakh:Alger,2014) ,149
- <sup>30</sup> Ibid.
- <sup>31</sup> Ibid,151.
- <sup>32</sup> Susan ,Gorman. *When the text becomes the teller: Apuleius and the Metamorphoses, Oral Tradition*. viewed on August, 2016. Available on [http://www.journal.oraltradition.org/files/articles/23i/06\\_23.1gorman.pdf](http://www.journal.oraltradition.org/files/articles/23i/06_23.1gorman.pdf)
- <sup>33</sup> Lucius Apuleius,*The Golden Ass Being the Metamorphoses*, W.Adlington.Revised.S.Gaselee( New York : G. P. Putnam's Sons,2007).13
- <sup>34</sup> Amari, Chawki, l'Ane Mort (barzakh:Alger,2014) ,13.
- <sup>35</sup> Ibid.
- <sup>36</sup> Ibid.
- <sup>37</sup> Ibid,15.
- <sup>38</sup> Ibid,27.
- <sup>39</sup> Ibid.
- <sup>40</sup> Ibid,22.
- <sup>41</sup> Lucius Apuleius,*The Golden Ass Being the Metamorphoses*, W.Adlington.Revised.S.Gaselee( New York : G. P. Putnam's Sons,2007),xii
- <sup>42</sup> Ibid.
- <sup>43</sup> Susan ,Gorman. *When the text becomes the teller: Apuleius and the Metamorphoses, Oral Tradition*. viewed on August, 2016. Available on [http://www.journal.oraltradition.org/files/articles/23i/06\\_23.1gorman.pdf](http://www.journal.oraltradition.org/files/articles/23i/06_23.1gorman.pdf)
- <sup>44</sup> Lucius Apuleius,*The Golden Ass Being the Metamorphoses*, W.Adlington.Revised.S.Gaselee( New York : G. P. Putnam's Sons,2007),9.15
- <sup>45</sup> Susan ,Gorman. *When the text becomes the teller: Apuleius and the Metamorphoses, Oral Tradition*. viewed on August, 2016. Available on [http://www.journal.oraltradition.org/files/articles/23i/06\\_23.1gorman.pdf](http://www.journal.oraltradition.org/files/articles/23i/06_23.1gorman.pdf)

<sup>46</sup> Amari, Chawki, l'Ane Mort (barzakh: Alger, 2014) ,11.

<sup>47</sup> Ibid.

<sup>48</sup> Ibid,10.

<sup>49</sup> Ibid,15.



## V. Conclusion:

Throughout this dissertation, we attempted a comparative study between Lucius Apuleius' *The Golden Ass* (1566) and Chawki Amari's *L'Âne Mort* (2014). We have explored how Apuleius' and Amari's novels are intertextually connected relying on the theoretical approach of Julia Kristeva of intertextuality. This theory allowed us to delve into both texts' components and show the way into which they coincide and intersect at the level of characters and themes.

We have shown that although *The Golden Ass* and *L'Âne Mort* were written in different periods of time yet, they both convey in their representation intricate protagonists who deliver a clear image of the human soul that is driven by curiosity rather than reason to act in life in order to show how dangerous it can be. Hence, the protagonists' journey in both works can be apprehended as a journey to the human soul that investigates the meaningfulness of life. Female characters are also taken into consideration since in both works they experienced similar events which give them similar roles in their society. In addition to this we have given evidence that ambivalence in shaping some characters is another common textual nexus that link the two novels.

Furthermore, it has been proven that the two novels refract the social, cultural and ideological facts located within an identifiable, pragmatic social space. Also, both works treats issues that address equally readers' literary needs. Finally we have shown that both of Apuleius *The Golden Ass* and Amari's *L'Âne Mort* are dynamics in the sense that there exists a Horizontal axis between the two authors and their readers and a vertical axis between the selected texts and their context. Therefore, the two texts are overlaps and become truly intertextual.

Yet, the scope of this dissertation did not allow us to explore all the issues in relation to Apuleius' and Amari's works under study. Thus, being rich and multifaceted, both novels are

open to various interpretations and investigations that could be done by other students who may be interested by the two authors. So, we invite other students to undertake the representation of gender in *The Golden Ass* and *L'Âne Mort* and we think that the study of symbolism, myth and religion in the two works will be very workable topics to study.

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