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Simulation of the Algerian Novel to Global Texts: An Intertextual Approach to the Novel "Ha and the Journeys of Ishtar" by Ezzedine Jalawji

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Abstract:

In this study, we aim to explore the critical theoretical and conceptual aspects associated with the term "intertextuality," a modern literary technique that enables authors to achieve prominence in global literature. It is widely acknowledged that every literary or artistic work is rooted in and derives from preceding texts, forming intertextual relationships and connections.

We have selected " *Ha and the Journeys of Ishtar"* by Algerian writer Ezzedine Jalawji as our primary text, noted for its rich intertextuality encompassing religious, literary, historical, and heritage dimensions, and its integration of various literary genres within the novelistic form. This technique is prominently displayed in his contemporary Algerian narratives, which oscillate between traditional roots and modern experimental forms. Our research attempts to trace and explore its characteristics, interpret its meanings, decode its symbols, highlight its aesthetic elements, and examine its multifaceted functions in these novels. Key questions we seek to address include:

- To what extent has Ezzedine Jalawji utilized the technique of intertextuality in his works?
- How has he employed this technique to achieve genre openness and ascend in the realm of narrative experimentation on a global scale?
- Has Ezzedine Jalawji successfully achieved global recognition through this technique?

Do the subtitles serve the narrative content's theme, or is it vice versa, or are both merely experimental? Our research paper endeavors to answer these questions.

Keywords: Intertextuality; Modern Technique; Globality; Textual Relations and Connections; Literary Genres; Algerian Narrative; Rooting.

*** Asma Mesloub**

Introduction:

Given the limited space and the comprehensive scope required, our focus is narrowed to *"Ha and the Journeys of Ishtar"* by Ezzedine Jalawji. These novels can be described as genetically replicated images of classical epics, embodying conflict across all levels, types, and forms. They encapsulate various literary genres including poetry, philosophy, proverbs, wisdom, folklore, and mythology, presenting a rich tapestry of diverse, fruit-bearing trees and vibrant flowers of all scents and colors.

For Ezzedine Jalawji, the elements of the novel, such as the multiplicity of characters, the sequencing and irregularity of events, the diversity of times and

places, and the variety of images, served as a prose narrative genre that bridges the past with the present, blending authenticity with modernity.

These elements were exemplars of contemporary Algerian narrative experimentation. My presentation is divided into two sections: The first section addresses the theoretical aspects concerning the nature of narrative experimentation and intertextuality both linguistically and as a term, its types, the concept of authenticity, the grounding of the Arab novel, and the notions of globality and locality in literature.

The second section explores the practical application of the intertextuality technique in "*Ha and the Journeys of Ishtar*" by Ezzedine Jalawji, focusing on extracting its religious, literary, historical, and heritage intertextuality, elucidating its aesthetic qualities, and clarifying its functions.

Intertextuality:

As a novel experimental mechanism and methodology in modern literary criticism, intertextuality is the focal subject of our analysis.

Known alternatively as "textual interaction," "textuality," or "intertextuality," the term, despite varied forms, conveys a unified meaning[1]. In Arabic literature, it signifies the existence of similarities between texts or among multiple texts. [2]

Bulgarian critic Julia Kristeva describes it as [3]"the interweaving of texts within a new text or textual interaction[4]," viewing it as "a mosaic of quotations[5]; every text is a continuation of a text that preceded it and interacted with it to appear in its new form." [6]It denotes the intersection, interweaving, dialogue, and interaction among texts.[7]

Roland Barthes supports this view, stating, "literature is one text, and every text interacts with a set of texts that preceded it to redistribute them in a new form." [8]

This concept finds resonance in the words of Antarah Ibn Shaddad at the beginning of his mu'allaqah, suggesting that the exchange of ideas between generations is akin to the circulation of currency[9], highlighting the perennial and rightful exchange of text and ideas across generations through literary adaptation and transformation.

Types of Intertextuality:

According to critics, intertextuality is divided into three categories:

A - Intertextuality in form and content:

- **In terms of form**: It relates to linguistic structures, sentence structures, and the use of words.
- **In terms of content**: It relates to the structure of the text and what it contains of metaphors, similes, metonyms, allusions, and ideas.

B - Compulsory and voluntary intertextuality:

Intertextuality through mimicry in its two forms: (opposition - contradiction)

- **Compulsory:** When the writer is opposing, there must be a text considered as a model to follow, and intertextuality with the opposed, even if not literal, must occur through the idea or content.
- **Voluntary:** When the writer is contradicting, using contradiction to demolish the previous text and rebuild it from the new writer's perspective. We find this among the poets of contradiction in the Umayyad era like Al-Farazdaq, Jarir, Al-Akhtal, and the poetry of praises (Prophetic eulogies) by Ka'b bin Zuhayr, Al-Busiri, and Ahmed Shawqi (Prince of Poets) and others.

C - Internal and external intertextuality:

- **Internal:** It is represented in the intertextuality of the writer with himself in the same text or in other texts, as repeating the same word or phrase in more than one text he has, thus becoming a signature word or a constant phrase known by.
- **External:** It is represented in the apparent or hidden similarity or resemblance between different texts that do not belong to the same writer.

The Concept of Globality and Locality in the World of Literature:

The term "world literature" was coined by German writer Wolfgang von Goethe (1749-1832). It denotes literature that has reached a global audience, transcended international borders, and been translated into numerous languages, achieving widespread popularity and acclaim.

Such literature is characterized by its artistic quality that vividly represents its cultural context while addressing universal human concerns, exemplified by the works of William Shakespeare, Leo Tolstoy, Victor Hugo, Ernest Hemingway, and Gabriel Garcia Marquez.

Goethe envisioned a literary mosaic where the literatures of different nations converge in a global narrative without losing their distinctive local traits. His own

oeuvre, ranging from poetry and novels to drama, reflects his engagement with a variety of literary traditions and languages, including Eastern literature, Latin, French, English, Hebrew, Italian, and Asian literatures like Chinese, Persian, and Arabic, embodying the principle of "the universality of literature."

Human literature is essentially global, capable of penetrating all languages, cultures, and continents without the need for "permission or a passport" because it carries a universal message. Professor Mohamed Ghoneimy Hilal notes in his book "The Universality of Literature and Its Worlds" that world literature is defined by its transition from the original language to other languages and cultures, facilitated by intellectual collaboration. [10]

Therefore, literature attains a global dimension when it speaks beyond its nationality; for instance, "The Beaver" by Saudi author Mohammed Alwan is deemed global as parts of it were written in the United States, whereas "Children of Gebelawi" by Naguib Mahfouz is considered local because its setting is confined to Egypt. However, when translated, such works demonstrate their global reach through the robustness of their translations.

Literature is globally recognized if it resonates with common values across human societies, allowing readers to feel connected to the text, perceiving a personal dialogue with the author. This is exemplified by Paulo Coelho's "Aleph" and Elif Shafak's "The Forty Rules of Love," both of which have been translated into over sixty languages and embraced worldwide.

What contributes to their global prestige and status? Their universal appeal largely stems from the themes they explore, which resonate with readers globally, irrespective of cultural or geographical differences. These themes often delve into the complexities of human emotions, the adversities of life, and profound philosophical questions, striking a chord with the universal human condition.

Moreover, the effectiveness of translations is crucial in their international reception. Translation is an art that transcends mere linguistic transfer; it involves culturally adapting the content to preserve its essence and relevance, making these works accessible and relatable to a global audience.

The concept of literary universality is increasingly significant in our globalized world, fostering cross-cultural understanding and exchange, and enriching the global literary landscape. By engaging with world literature, readers are exposed to diverse cultures and viewpoints, which broadens their perspective, promotes global unity, and enhances human solidarity. Thus, world literature not only mirrors universal human experiences but also serves as a vital instrument for cultural connection and dialogue.

In Paulo Coelho's novel "*Aleph*," the protagonist embarks on a transformative journey that transcends geographical boundaries, traversing from Africa to Europe and reaching the distant expanses of Siberia. This spatial odyssey mirrors the spiritual journey undertaken by the protagonist of Elif Shafak's "The Forty Rules of Love," who travels from Baghdad to Konya, and eventually to the United States and Latin America.

These extensive journeys across countries and continents, engaging with diverse nationalities and cultures, earmark these novels as exemplars of world literature. Furthermore, both novels transcend temporal constraints, allowing their characters to navigate through different centuries and decades, reflecting the authors' adept manipulation of time in their narrative structures.

A recurring theme in both novels is the influence of Sufism on the protagonists' quests for inner truth and self-discovery. Sufism, with its universal appeal as a spiritual path that seeks the essence beyond the physical, serves as a bridge connecting the individual's inner journey with the external world.

This mystical tradition emphasizes the pursuit of divine love and the renunciation of materialistic and worldly desires, much like the love Qays has for Layla, which is celebrated for its purity and spiritual depth. The protagonists of these novels engage in a romance of the spirit, where love transcends the physical boundaries of the body, echoing the profound Sufi belief in the sanctity of the soul over the corporeal.

Description of the Novel:

The narrator recounts his feelings as he moves from room to room inside the prison, describing the turbulent psychological states as he recalls memories with his mother, father, grandfather, pampered daughter, and his white cat.

He depicts his conversations with those feeding him dead insects scattered around, portraying his mental state as some prisoners complete their sentences and enjoy their vacation time with their families, contrasting with his own situation. After gathering his belongings, including books and clothes, he leaves the prison to find his pampered daughter waiting for him at the main gate, ready to carry him in the car... as the world outside changes.

She starts to wander with him on the forest beaches, having removed her golden ring and showing changed features, reminiscing about childhood memories in the first grade with his pampered daughter in the courtyard and classroom, and their interactions with the teacher and other students in school.

He recalls how his colleague preceded him to sit at the table with his pampered daughter, leaving him to sit alone eventually, mocked by his rival's smile. His pampered daughter stood up and sat her shoe on the table, reflecting how their souls and essences were intertwined, suggesting that soul-to-soul embraces precede physical ones.

He spent five years [11]where memories' fires were kindled, his cat died leaving its meowing echo in his ears... and describes moments upon entering his house after those five years, depicting his mental state, describing his furniture and room, and recalling those harsh memories buried deep in childhood.

He describes the death of his cat "Musbah" and his kneeling on its grave in the house's garden, remaining faithful to the house's inhabitants. His pampered daughter used to send him "clothes, newspapers, and letters at the beginning of each month,[12]" and he views life as a prison where he says: "*How miserable we are as we move from one prison to another, from the womb to the embrace to the house to hundreds of prisons: family, society, state, homeland, law, religion, and to the grave. Can we define humans as creatures imprisoned?[13]"* Even after leaving prison, he remained under the surveillance of security spies who followed him in their car everywhere, taking pictures and videos of him.

"*They are essentially poor, living in prisons and protecting prisons*." Upon returning to university, he found a large crowd of young people holding signs calling for freedom: "*O my fellow human, free yourself from your prisons, your own self is a prison, your nations are prisons, your religions are prisons, your habits are prisons, your instincts are prisons, your fears are prisons, free yourself from your fears, free yourself from all prisons.[14]"* He gives another example of slavery in "the slavery of fashion companies and companies that dictate our clothes, food, and many of our needs, thus controlling our tastes and choices."[15]

As he imagines himself walking alone on the beach, the goddess Ishtar emerges, embracing him in her eyelids, imagining a spider weaving its threads in the house's garden and the movement of trees - the apple tree, the rose, the vine, and the rest of the trees, their falling leaves turning into a cloud of birds, and the opening of the cave where the two rings were buried, and where the seer spilled the innocent goat's blood.

He browses through his pampered daughter's twenty-two letters along with the captured pictures of her, then addresses the moon saying: "O moon, sunk in your radiant brightness, wouldn't you humble yourself and descend to speak with me, to converse my heart's amorous speech, as my liver burns with passion."[16]

The chapter "*Journeys of the Metamorphosis*" particularly highlights the protagonist's encounters with the divine and the demonic, [17]symbolized by his

transformation into a wolf under Ishtar's influence.[18] This metamorphosis is not merely physical but also deeply symbolic, reflecting his inner turmoil and existential battles.

The imagery of transformation[19], akin to the metamorphoses in ancient myths, serves as a narrative device to delve into themes of identity, freedom, and the human condition. The protagonist's choice to embrace his wolf nature over more benign transformations underscores a resignation to a raw, untamed existence, free from societal constraints but fraught with its own brutal realities.[20]

The narrative is rich in symbolism, particularly the recurrent theme of transformation as a form of escape from bondage, whether psychological, social, or existential[21]. The wolf symbolizes raw freedom and untamed nature, juxtaposed against the human world's confinements and societal expectations[22]. This choice reflects a deeper philosophical inquiry into what constitutes true freedom, is it the absence of societal shackles, or is it the embracing of one's nature, however primal?[23]

Title Threshold: "*Ha and the Journeys of Ishtar* " by Ezzedine Jalawji

This novel is an invitation to freedom and a rebellion against various forms of slavery, including prison writing "prison literature," and dream literature that intertwines its events and characters with the realms of reality and fantasy.

Ha, and Ishtar's Journeys, divided into: Dedication + Window.

A- Journeys of Resemblance

B- Journeys of Transformation Date of Writing (14-02-2022 AD).

01 - The Preface: (Dedication):

To you, my inspiration

O soul of my heart and radiance

O illuminator of my soul and light

O spring of femininity

O garment of splendor. Resembles the dedication in Khalil Gibran's book "The Rebel Spirits" where he says: "To the soul that embraced my soul, to the heart that poured its secrets into mine, to the hand that lit the flame of my passions, I dedicate this book".[24]

(Window):

And who would I be if you weren't?

And who would I be if you weren't?

We are nothing but fluttering souls inhabiting two bodies, beating with the same rhythm, for I am she and she is I.

O me...

O my pampered daughter...

O neglected one...

O my beloved... Come, come... Be my companion on this path, my solace, and my companion in solitude. Let us descend together to the manifestations of revelation and rejoice together in the degrees of manifestation, then let us write together the journeys of wandering....[25]

"(Revelation): "What is revealed to hearts from the lights of the unseen".

(Revelation): What is unveiled to hearts from the lights of the unseen".

"And existential revelations are confined in total to three states:

In the presence of the self, or then called existential self-revelations - and in the presence of the attribute = (and then called existential attribute revelations), and in the presence of actions and called existential revelations (active) because the layer of truth is such: self, attributes, and actions."

2- Origin of Intertextuality:

Allah says: "*Then when I proportioned him and breathed into him of My [created] soul, then fall down to him in prostration*." - Quran [26]- As per Al-Dhahak: (And I breathed into him of My [created] soul) he said: from my power... And Al-Qurtubi, may Allah have mercy on him, said in his interpretation.

Breathed: The passage of air in a thing and the soul is a subtle body so the soul is created from its creation adding it to Himself as an honor and a privilege

Chapter of Self-Purification: "Abandonment before adornment to reach manifestation".

(A) Journeys of Wandering:

By "abandonment," he means purifying the soul, elevating it, and elevating it from moral vices such as envy, arrogance, wonder, and others...

"Adornment": It means performing acts of obedience, closeness, and virtues that qualify the heart to reach the stage of "manifestation."

"Manifestation": It is the elevation of the soul, self, and action in... secrets, wisdom, kingdom, and dominion.

"Abandonment": Purifying the soul from vices, sins, and evils completely and then adorning it with acts of obedience, closeness, and worship.

"Abandonment": Purifying the soul from its diseases and immoral ethics.

"Adornment": It is filling it with virtuous ethics and replacing immoral ethics after being cleared of them.

Ibn Arabi wrote a book called "Realities of Revelations" in which he defined four hundred (400) revelations.

The term "revelation" means disclosure or what is revealed in the heart of the Sufi from the secrets of the unseen.

Ezzedine Jalawji's saying "Journeys of Wandering" is a religious intertextuality and a quotation from an external Quranic verse: "*The example of those who were entrusted with the Torah and then did not take it on is like that of a donkey who carries volumes of books. Wretched is the example of the people who deny the signs of Allah. And Allah does not guide the wrongdoing people."*[27]

And journeys refer to books of knowledge, one of them being a journey. Al-Farra' said: They are the great books, meaning just as the donkey carries them and doesn't know what's in them nor benefit from them, likewise the Jews read the Torah and don't benefit from it because they created what's in it (Al-Baghawi's interpretation).

Origin of Intertextuality:

In the textual threshold of the title " *Ha and the Journeys of Ishtar* ":

- "Ha" + "Ishtar" = The title is composed of three words and two additions. The first is "Ha," a phoneme representing a guttural letter. The second is "Ishtar," the plural of "Sifr," meaning a large book or tome, following the pattern of "Af'al" from the plural of scarcity, which is one of the forms of the broken plural indicating a number between three and ten. The third is "Ishtar," a non-inflectable noun in scientific and foreign terminology, carrying an external mythical reference.[28]
- "Ishtar" is "Inanna" in Sumerian, "Astarte" in Phoenician, "Aphrodite" in Greek, and "Venus" in Roman mythology. She is the goddess of love, beauty, war, and sacrifice in the civilizations of Mesopotamia and surrounding regions.

The Sumerians referred to her as the Queen of Heaven, and her temple was in the city of Uruk. She was associated with the planet Venus, symbolized by an eight-rayed star on the back of a lion, holding a bouquet of flowers.

In mythological tales, Ishtar is depicted as a naked woman riding on beasts, representing the goddess of war and love in ancient Babylon. She embodies both sexual indulgence and bloody crime, and her influence has extended over the Middle East for thousands of years.[29]

She is mentioned in the Bible (the Book of Revelation) as "*the great harlot seated on many waters – who committed fornication with her the inhabitants of the earth became drunk with the wine of her fornication – so he carried me away in the Spirit into the wilderness and I saw a woman sitting on a scarlet beast full of blasphemous names, having seven heads and ten horns – the woman was arrayed in purple and scarlet, and adorned with gold and precious stones and pearls, holding in her hand a golden cup full of abominations and the filthiness of her fornication – and on her forehead a name was written, Mystery, Babylon the Great, the Mother of Harlots and of the Abominations of the Earth."*

Symbolism of Ishtar:

Ishtar symbolizes femininity and fertility in primitive religions, represented by various symbols such as:

a. The eternal flame with the eight-pointed star, the rose, and the moon.

b. Riding the lion, a symbol of her lover, the crescent moon.

c. Shepherdess of cattle, symbolized by her crescent-horned staff.

d. Medicine and healing, symbolized by her carrying a snake.

Ishtar represents the primal mother goddess, giver of life, symbolized by the lion, with her main temple in Nineveh near Mosul. The Sumerians called her "Inanna," the Arabs named her "Ishtar," and the Greeks called her "Aphrodite" over six thousand years ago. In their myths, Ishtar was the daughter of the god Sin, the moon god, and her mother was the goddess Ninkal, with her siblings being the gods Utu, the sun god, and Ereshkigal, the goddess of the underworld, the realm of the dead.

The Myth of Ishtar and the Shepherd:

Ishtar's beauty captivated Osiris, and she would take everything kings owned, promising them marriage, then leaving them to mourn. One day, a shepherd saw

her and fell in love with her beauty. He sacrificed a sheep to stay with her longer. Ishtar consumed it and left, repeating this on the second and third days until he had nothing more to offer.

He begged her to stay, but she refused, as he was poor. The shepherd then stole a sheep to offer to Ishtar again, hoping she would return to him. Instead, she became a wolf that stole from shepherds, hoping Ishtar would come back to sit with him.

The Myth of the Tree:

In Sumerian legends, it is said that the goddess Inanna once transported a sapling growing on the banks of the Euphrates to the city of Uruk, planting it in her sacred garden in hopes it would grow into a majestic tree with lush branches. When the tree grew and it was time to cut its branches, it was discovered that a serpent had made its home within its trunk, a bird had built a nest on top, and a demon had settled in its core.

Inanna sought help from her brother Utu (the sun god), who assigned the task to the renowned hero Gilgamesh. Armed with a thick shield and a heavy axe, Gilgamesh managed to kill the serpent. Afterward, the bird flew away, and the demon fled to abandoned ruins. Gilgamesh cut the tree's branches and brought them as a gift to Inanna for her to make into a throne and a bed.

Title Semiotics: " *Ha and the Journeys of Ishtar* "

Outer Cover Semiotics:

A. Color: Dark blue background + dark red + orange-yellow + white.
B. Title Placement: The title is not engraved on the cover but is positioned in the upper center of the novel's interface.

C. Illustrations (Contained within a square):

- Human figures (three humans).
- Geometric figures (a circle in the top corner of the square symbolizing the moon, and two circles held by one hand, one resembling a priest's ball and the other, two hands, representing a glassy illuminated crystal ball for future insight. Behind the human figures are red shadows, appearing as blurred ghostly shadows. The faces bear a division: a male and female parallel split.

The title "*Ha and the Journeys of Ishtar* " is presented in a form of incomplete wordplay in terms of letters' type, structure, and diacritical marks. "Ishtar's Journeys" only coincides in the letters "ar" when dividing the first letter "h" between the two words, forming the word "har," meaning humanity. It suggests a

man between two women collapsing under the moonlight, amidst the blue night and the deep blue color symbolizing urgency for tranquility, calmness, and the prolonged wait for Ishtar.

"Ishtar" refers to the goddess of love, fertility, and war among ancient Arabian civilizations, worshipped in Syria, Egypt, and Mesopotamia, with the term "Ishtar" derived from Akkadian. It signifies "goddess" generally, originating from the Syrian goddess's name "Atar." In Babylonian, "Ishtar" means "earthly life."

"Ishtar" in Arabic translates to the goddess Ishtar: the deity of beauty, love, and fertility among the Babylonians. Phoenicians considered Ishtar as the sun god, transferring their worship to Carthage in North Africa, where they named him "Baal Hammon." Ishtar was among their deities, alongside "Baal" and "Adonis." "Baal" was the god of storms, rain, and fertility, mentioned in their myths and particularly in the Quran (chapter As-Saffat, verse 125), where it criticizes idol worship.[30]

The descent to the underworld: A divine command sent Ishtar back to the underworld, leading to Ishtar's return to Earth, reviving life in "Tammuz." This story was central in Babylonian religion, and Ishtar almost seduced the two kings residing in the cave to learn the magic counteracting Babylon's prevalent magic during that time.

Ishtar's Descent to the Underworld:

The sky commanded the underworld to release Ishtar, who returned to Earth, bringing life back to "Tammuz." This narrative was pivotal in Babylonian religion for a long period. Ishtar almost tempted the two kings residing in the cave to learn the anti-magic prevalent in Babylon during that era.

"*The Wandering Scrolls*":[31]

"*I raised my adorned eyes without uttering a word...*" [32]"*I spent more than five years in this place, meaning sixty months, thirteen days, five hours, and a few minutes. It surpassed...twenty-six winters as if they were a century...*"[33]

"*...My grandfather's voice echoed within me like a lantern, not freedom to escape slavery, but freedom to rid oneself of it. He crossed the space in front of me, yes, directly in front of my mother on the back of an old ship battling fierce waves... In my memory, my grandfather's image intertwines with Sinbad's...*"[34]

"*...But the tide of sleep still pursued me, caution enveloping me. I couldn't control myself. I chose another chair leaning against an old table, collapsed on it, and slept*."[35] (Intertextuality in the verse of the Ayat al Kursi).

"...We spent two hours in silence, not uttering a word."[36] (Internal gradual intertextuality). *"I remembered his saying as I sought it (my grandfather): 'Seek me where I live, not where I am dead,' resembling popular sayings like 'Remember me while I'm alive, not when I'm dead,' and their saying, 'When alive, he was worth a date; when dead, they called him a palm tree.'"*

"...I became part of the earth that accumulated within it, then I reshaped it to expose its soil, a warmth my grandfather loved. He enjoyed lying on the ground at night in the heart of the courtyard to contemplate the sky, stars, planets, breezes, even darkness, and silence. He carved for a long time to compose nature's music and its silence..."[37]

"He firmly believed that humans only listen attentively to their chatter, living perpetually in delusion and wandering. It was more appropriate for them to be silent, to remain silent for a long time, so their speech would only be necessary..." This religious intertextuality is derived from the saying of the Prophet Muhammad, peace be upon him: "*Whoever believes in Allah and the Last Day should speak good or remain silent," and from Abd al-Rahman al-Majdhub's saying "*Silence is wisdom."[38]

This principle was adopted from the Roman school's principles: "*Because nature is the greatest teacher." "...As we reclined for rest, endless tales poured forth, and he was passionate about discussing Sinbad's adventures, seeing him as the epitome of overcoming all obstacles, comprehending the essence of freedom that rebelled against the chains of beings, cutting off all ties*[39] *and constraints*[40]*..."*

Here, a mythical aspect from "*One Thousand and One Nights*" is mentioned, recalling the character of "Sinbad."[41]

"As I went on, I gradually realized that a young child lay within my heart, my grandfather's influence. I learned from him to preserve my inner child, in my behaviors, rebellious like a wind, relaxing and intensifying, hiding and erupting."[42]

These excerpts fall under the genre of prison literature and children's literature because they recall childhood memories and its pure innocence filled with the scent of spring, closely resembling what Khalil Gibran wrote in "Sand and Foam" and "The Madman" (1908), illustrating souls rebelling against traditions, customs, and harsh laws that suppress freedom of thought, heart, emotions, and necks in the name of religion and law.

It contains four stories about (*The Flower of Life*), (*The Cry of Graves*), (*The Tragedy of the Bride*), and (*Khalil the Infidel),* starting with the story of Lady "Wardat," portraying her as a truthful, beautiful-faced, noble-spirited woman

forced by her family to marry a wealthy, noble, much older man, whom she detested.

She opened her heart to a young man she loved, deserted her husband, and fled with her lover, disregarding societal customs and traditions, accepting exile rather than coerced feelings in marital relations. It depicts a form of oppression against women.

The Dolls of the Meadows contains three stories, with the first titled: "*The Ashes of Generations and the Eternal Fir*e". It speaks of a fleeting love story and delves into the unity of existence, the immortality of souls, their transition from body to body, and the death of a boy's beloved. The gods grant her life again to relish love and happiness with her beloved.

The second story, "*Marta the Builder",* is about a simple rural girl who goes to the city, where life's hardships transform her into a prostitute who dies in the arms of a compassionate man, where confessions and revelations occur.[43]

The third story, **"***John the Madman",* unfolds in a town steeped in ignorance, ruled by corrupt priests determining people's fates. John rebels after reading the forbidden holy book, understanding true Christian teachings. He faces darkness, leading to his marginalization, imprisonment, and ultimately being accused of madness.

His statement, "*For most of the geniuses among human beings are those who rebelled against customs, laws, sanctities, and even ... knowledge,"* initiates the novel's events with the prison guard announcing the list of those to be released the next morning. It depicts the imprisoned man who spent over five years in this place (prison) and how he received the news calmly while others reacted with sorrow, joy, and despair.

This novel addresses the real concepts of freedom and slavery, depicting the conditions of prisoners, guards, and the prison space with its narrowness, crumbling walls, blackened ceilings, and the retrieval of memories with his spoiled daughter. It recalls childhood memories, his mother, and the story of the lost ring that his father misplaced, and the losses that followed.

Describing love turning into marriage as a cage among the cages of slavery, like a cell within a dark prison, *"gradually turning love into submission, surrender, subjugation, and my mother's persistence in ... with my father to make her love for him possessive and controlling. She stole from him even his taste and feeling, and with time, it turned into mere obedient compliance whenever she grew more arrogant, he became more submissive and subservient."*

The child buried the rings in a corner of the garden deep in the ground, placing them in the small stone ... after ... because *"the wedding ring was sensitive and created doubts in me*" to free his father from the chains of slavery and oppression he suffered from the day the ring was placed on his finger, depicting the doubt that arose between the couple after both rings disappeared together.

The items were neatly arranged on the table, marking a poignant attempt by the father to mend the rift with his mother. In celebration of their wedding anniversary, he had purchased two wrought iron rings, symbolizing their enduring bond. He took her to an upscale restaurant, aiming to rekindle the warmth between them.

Meanwhile, the child ventured to his grandfather Mubarak's house after dusk, where the evening unfolded with the sweetness of fruits and treats. Together, they ventured into the forest under the cloak of night, spending two immersive hours amidst the whispering trees before the child stealthily returned home, slipping into bed to dream.

In his dreams, the child envisioned himself as a cat, mirroring his grandfather in both demeanor and physicality. Mubarak's robust, square frame, fair complexion, and blond hair were vivid in his mind's eye. His smile was as rejuvenating as spring, complemented by his modest, pristine attire.

A true aficionado of nature, Mubarak's love for the outdoors was infectious. Visiting him, working alongside him in the lush fields and orchards, the child learned to observe nature's subtle teachings, just as Mubarak did.

His grandfather had chosen a life sequestered in nature's embrace, far from the cacophony of the city and the tumult of human concerns. Mubarak's final wish was to rest eternally amidst the splendor and profound tranquility of the natural world.

The child was a noble, obedient student, receptive to the lessons of nature, and the grandfather was fond of the "*Sinbad the Sailor*" tales at sea, often narrating a story after finishing work in the orchard, recounting the most significant events that occurred during his sleep, raising several surprising questions: "*Why am I here on this track? Why am I racing against myself alone? Why this enmity and hatred?"* And in the events that took place in his garden, where he spent most of his time, and in bringing the fortune-teller and presenting him with the ... (the black goat) to find out who stole the two rings and what he wanted behind it?

"But I quickly encountered an obstacle, like a performance that ended abruptly, leading to a sharp rocky cliff overlooking a deep abyss, where degradation knows no bounds."[44]

This references external religious discourse and quotes from the Holy Quran: *"And what can make you know what is the obstacle?*[45]" to emphasize its significance, magnify its nature, create suspense about it, and talk about ellipsis and the implied meaning:

"What can make you know what is the onslaught of the obstacle?" (Tafsir Al-Waseet). And from the verse: "*Declaring themselves sincere to Allah, not associating anything with Him. But whoever associates with Allah - it is as if he had fallen from the sky and was snatched by the birds or the wind carried him down into a remote place"* [46], and "*falling from the sky*" means being dropped from it, and "a remote place" means far away (Tafsir Al-Saadi), and being snatched and kidnapped: to swiftly take something and carry it away, and "remote place" means far away (Tafsir Al-Baghawi).

"As they were destroyed before them from a century, they called out." And from the verse: "*How many have We destroyed before them of generations? Do you perceive of them anyone or hear from them a sound*?" [47]And *"the sound*": fleeing and escaping (Tafsir Al-Muyassar).

And "*there is no escape or refuge*" (Tafsir Al-Jalalayn). And "*there is no escape":* a place where one cannot flee, and "Loot" means not in the language of the people of Yemen (Tafsir Al-Baghawi), and (Loot is not when there is escape).

"And let not those who disbelieve in it keep you from it and [thus] be destroyed." [48](Tafsir Al-Jalalayn), and "*be destroyed":* if you turn away from it (Tafsir Al-Jalalayn), and "fall apart": meaning perish and be destroyed. And from the verse: "*And his wealth will not avail him or that which he gained."* [49]

He also says, "*In my heart, there was fear and turmoil*.[50]" This is an internal literary reference from the novel "*The Pavilion of Dreams and Turmoil."* Also from his words, *"The street is dark ... tangled ... tumultuous..."*[51] He says: *"I remembered the moment my spoiled daughter and dozens of instances of rebellion and defiance.*"[52]

"She suddenly appeared behind me, my spoiled daughter [53]*... I remembered my spoiled daughter and rushed towards her like an arrow." T*his is an internal literary self-mandatory reference, "*When planting the lilac tree that my spoiled daughter had gifted me,"* and from the internal references he says: "*So wolves howled below fiercely ... wolves that carried me on their shoulders to our garden."*[54]

And he says: "*I did nothing but rebel; I was strict with everything around me, laws, regulations, and commands, as much as I desired rebellion, I also desired to be infected by discipline, which is extremely disciplined. I was exhilarated while it was falling into my share and rebelling against me..."*[55]

In this novel, intertextuality is represented by various references to religious and literary elements: The narrator's feeling of being fragmented, with no hope of escaping the prison of emptiness, is likened to a cloud in the sky struggling futilely to escape the wind's grasp, being driven towards an unknown destiny.

This intertextual reference is derived from the Quranic verse: *'And it is Allah who sends the winds, and they stir the clouds, and We drive them to a dead land and give life thereby to the earth after its lifelessness. Thus is the resurrection*.' (Surah Fatir, verse 9).

The reluctance of the narrator's tongue and lips to move is reminiscent of a Quranic verse: *'And my chest tightens, and my tongue does not articulate with ease, so send for Aaron.'* (Surah Ash-Shu'ara, verse 13). This reflects the struggle to convey a message in the face of adversity.

The imagery of a strong iron wall blocking the way, with a gate firmly sealed, is evocative of a Quranic passage: *'And He placed between them a barrier with a door having mercy within it and mercy on the outside, and He separated them thereby. And He doomed them to destruction*.' (Surah Al-Hadid, verse 13). This symbolizes the separation between believers and non-believers, with the wall signifying protection and judgment.

The narrator's heart pounding with certainty as they accept their fate resonates with a Quranic reference: *'Until, when fear departs from their hearts*...' (Surah Saba, verse 23). This reflects the sudden fear that leads to decisive actions, and the Quranic verse emphasizes the steadfastness of believers in fulfilling their commitments.

The experience of confinement leading to self-realization and introspection is echoed in a Quranic verse: *'When those who were followed disassociate themselves from those who followed [them], and they [all] see the punishment, and cut off from them are the ties [of relationship].'* (Surah Al-Baqarah, verse 166). This highlights the severing of relationships due to circumstances beyond control.

From the poetry of Al-Mutanabbi (303 AH / 354 AH) addressing Saif al-Dawla al-Hamdani in praise: *"I designed your wings to embrace the heart, where poetry dies beneath them, and falcons soar above them*." And he said: '...*The crowd scattered before me like sea foam, and I became a lion, feeling the colored signs...fluttering high like autumn leaves carried by a fierce wind...'*.

Here, literary intertextuality is evident, including a quote from the Lebanese poet Yusuf Ghassoub (1893/1972 CE) from a poem titled 'A Monk's Prayer and Autumn Leaves.'

"And he said: '*...O human, liberate yourself from your prisons: your self, the prison of your nations, the prison of your religions, the prison of your habits, the prison of your instincts, the prison of your fears...Free yourself from your fears to be free from all prisons...*' Here, there is repeated internal literary intertextuality across consecutive pages in the same novel, forming the core of the subject, theme, purpose, and goal from beginning to end...as if it were a necessary poetic prose..."

And his saying, "*...And what can I do when they have hidden my moon in the depths of darkness and slavery..."* Here, there is an external religious intertextuality and a quotation from the Holy Quran in God's words: *"So when they took and agreed to put him into the depths of the well, We revealed to him that he would inform them of this matter while they perceived not"* (Surah Yusuf, verse 15).

Jalawji introduces several textual intertexts as he begins to narrate the letters sent to him by his spoiled daughter, whose name he does not disclose...while he is in prison and after his release, the beginning of which reads:

The First Letter: *"O moon, deep in your loftiness...".*

The Second Letter: *"...and I send to you, my beloved, this living butterfly in its hide...".*

The Third Letter: *"...and this evening, my beloved, I went to the river to ask about you...".*

The Fourth Letter: *"...my beloved, suddenly my tears fall, exhausted by the challenge...".*

The Fifth Letter: "*...and tonight, my beloved, is about to gather its edges and depart...".*

The Sixth Letter: *"...that little girl inside me always calls out to you and aches for your absence..."*

The Seventh Letter: *"...then what is freedom, my beloved, and what is love? If not that she is he and he is she, and when did I know freedom before I knew love?"*

The Eighth Letter: *"...I write to you now to console you for those who sang freedom deep within..."*

The Ninth Letter: "*And memory takes me back to the buds of our childhood that had blossomed..."*

The Tenth Letter: "*O my beloved, my dreamy poet, you the greatest shift in the language and life of humans..."*

The Eleventh Letter: "*...I completed my studies today and received my certificate which I saw only as a shroud for me..."*

These letters belong to the genre of prison letters or prison literature and sincerely carry all the heartfelt emotions between the correspondents, coming from the prison outside to a narrower prison within, the cramped, dark cell...and the novelist has conveyed these to us textually and literally.

And his saying, *"...and indeed I am sending to you..."* Here, there is external religious intertextuality and a quotation from the Holy Quran in God's words: *"And I am sending them a gift, so I will see with what [reply] the messengers will return"* (Surah An-Naml, verse 35), about accepting or rejecting the gift; if he was a king, he accepted it, if a prophet, he did not (Tafsir al-Jalalayn).

And his saying, *"...and some of it you have breathed from your spirit into mine, and then I became another creation, so breathe into what you have sent to me..."* Here, there is religious intertextuality and a quotation from the Holy Quran in God's words: "...So when I have fashioned him and breathed into him of My spirit, then fall down to him prostrating" (Surah Al-Hijr, verse 29, p. 263)

And his saying, *"...that little girl inside me always calls out to you and aches for your absence... now listen, my beloved, to Lara Fabian, I repeat this part a lot and scream with her with all the words and dreams I shout I love you I love you..."*

Here, there is artistic literary intertextuality, considering the song is initially a poem before being set to music, and it is an excerpt included from Lara Fabian's song Lara Fabian, born on January 9, 1970, is a Belgian-Italian singer globally famous, holding Canadian citizenship, and sings in French, English, Italian, and several other languages...And the attempt to translate it from French to Arabic to explore the position of literary intertextuality and the beauty of this song in the world of romance, and here is its beginning:

"*I love you..*

There were other ways for us to part...

Some shards of broken glass were enough to help us...

In this bitter silence, I decided to forgive...

All those mistakes you might make out of too much love Well, that little girl inside me always calls out to you and aches for your absence...

Because you were like a mother, you enveloped and protected me...

I stole from you this blood that we should not have shared with utmost words and dreams I will scream I love you, I love you …

Like a madman like a soldier or like a movie star...

I love you I love you Like a wolf or a king like that man I did not know Did you now understand how I love you?

Well... I entrusted you with all my smiles and all my secrets Even those secrets that...

Only another could keep He guards them and never divulges them in this stone house, the devil was watching us and we...

Always wanted to fight on all fronts so that peace may prevail I love you,

I love you Like a madman like a soldier or like a movie star I love you I love you Like a wolf or a king like the man I did not know Did you now understand how I love you? "Song 'I Love You' by international singer Lara Fabian: 4min 45sec"

To be a critic of Ezzedine Jalawji's novels, you must be a painter, an artist, a singer, a mystic, a writer, a religious thinker, a philosopher...

And his saying, *"...for I am waiting for you there in 'Illiyoon'..*"Here, there is external religious intertextuality and a quotation from the Holy Quran in God's words: "*Nay, indeed the record of the righteous is in 'Illiyoon'*" (Surah Al-Mutaffifin, verse) ('Illiyoon'): It is said to be a place in the seventh heaven beneath the Throne (Tafsir al-Jalalayn), and it is said to be a green chrysolite tablet suspended under the Throne, their deeds written on it, and it is said: the Lote Tree of the Utmost Boundary (Tafsir al-Baghawi).

His saying, "*My spoiled daughter loved me, and I loved her, but our paths in love differed,"*[56] is an external literary intertextuality both in form and content from the saying of Al-Munakhil ibn Amer Al-Shakiri, a pre-Islamic poet.

"And I loved her, and she loved me, and her camel loved my camel,"[57] a religious intertextuality and a quotation from Aisha, may Allah be pleased with her, who said: I heard the Prophet, peace be upon him, say*: "Souls are conscripted troops; those that recognize each other get along, and those that do not recognize each other, differ,*[58]*"* and a quotation from the Holy Quran: "*It is He who created you from one soul and made from it its mate that he might dwell in security with her..."* [59]

And the Arabs say: "*Birds of a feather flock together,"*[60] and: *"Like attracts like."*[61]

His saying, "*When my phone rang, I was certain it was my spoiled daughter, having finished her first day at university."*[62]

And his saying, *"My spoiled daughter reached out her hands, embraced mine, and shone upon me with a smile that passed its contagion to me, I was warmed,* [63]*"* represents a self-referential internal repetition.

His saying, "And I talked to her about my concept of freedom that we must restore to people whose hearts have become encrusted with thick, dark layers of slavery."[64]

And his saying, "*The light of freedom that occurred to her for the first time,"*[65] a religious intertextuality and a quotation from the Holy Quran from God's words: "*Nay, but what they used to do has covered their hearts*,[66]" but 'covered': prevailed over (their hearts), thus shrouding it (what they used to plot) like rust (Tafsir al-Jalalayn).

And an intertextuality from the noble hadith reported by Abu Huraira, in which the Messenger of Allah, peace be upon him, said: "*When a believer commits a sin, a black spot appears on his heart. If he repents, withdraws from the sin, and seeks forgiveness, his heart is polished clean of it; but if he increases (in sin), the black spots increase until they cover his heart."*

This is the covering (Al-Ran) that Allah mentioned in His Book, "*Nay, but on their hearts is the covering (ran) because of what they have earned"*.

And his saying, *"I am now in this miserable prison, but I am imprisoned only in body; my soul, yearning for freedom, is like a mythical dove whose dignity cannot be violated, like a phoenix that always rises from the ashes to seek a new creation, undimmed by fire, only shining brighter and stronger.*

When will humanity rise from beneath the rubble? From under tons of ash? When will Sisyphus rebel against the gods who condemned him to misery? It is enough for him to let go of the boulder for it to fall into the deep valley, and he rushes to the peak of the mountain, shouting for the entire universe to hear: I am free, I am the free man, I am the human rebelling against your prisons and decrees and the gods you worship."[67]

Religious intertextuality from the saying of Allah: "*Then We made the sperm-drop into a clinging clot, and We made the clot into a lump [of flesh], and We made [from] the lump bones, and We covered the bones with flesh; then We developed it into another creation. So blessed be Allah, the best of creators*." [68]

Another creation: different from the first into which the spirit is breathed, so blessed be Allah, the Most High, may His goodness and benevolence increase, the best of creators: the most perfect of makers or shapers (Tafsir Al-Qurtubi).

"Then We developed it into another creation": He breathed the spirit into it, transitioning from being inanimate to animate (Tafsir As-Sa'di).

And mythological intertextuality in his saying, "*like a mythical dove"* and *"a phoenix that always rises from the ashes to seek a new creation"* and "*When will Sisyphus rebel against the gods?"* Mythical dove, Phoenix, and the god Sisyphus:

His saying, "*And stretched across the narrow window, a strange body appeared as if made of smoke, as if a giant serpent*[69]*. I stared at it in great fear, shrinking in the corner. Suddenly, it thundered with laughter, and it seemed to me as it spoke as if giant rocks were tumbling from above.*

I caught my troubled breath, nearly choking, and rearranged his words it was Zeus, the chief of the gods, who had sentenced Sisyphus to eternal misery as a punishment for his rebellion against the fates they had decreed, for his aspiration to immortality and eternity, for his deceit and trickery in trying to usurp the absolute from the gods."[70]

Religious intertextuality from the saying of Allah: "*And throw down your staff." But when he saw it writhing as if it were a snake, he turned in flight and did not return. [Allah said], 'O Moses, do not fear, for I do not fear in My presence the messengers.'*[71]

Shakes: moves intensely and erratically (as if it were a jinn): a snake swift in its movement speed (he did not turn back): did not return or look back, and (the jinn): mentioned as fast-moving snakes (Tafsir As-Sa'di) and the plural of (jinn) is jinnan, from the hadith: "It is forbidden to kill the jinnan that are in the houses" (Tafsir Al-Qurtubi).

And literary intertextuality and inclusion from the poetry of Imru' al-Qais (497 – 545 CE):

- *Deceitful, fleeing, approaching, retreating together... like a huge boulder that the torrent has thrown from a high place.*
- *A dark horse slips the saddlecloth from its back... as the unwitting slips in descent.*

And mythological intertextuality in his saying, "Zeus" and "Sisyphus", his sudden thunderous laughter: "Religious intertextuality from the saying of Allah: *"*[72]*And the thunder exalts [Him] with praise, and the angels [as well] from fear of Him. And He sends thunderbolts and strikes therewith whom He wills while they dispute about Allah, and He is severe in assaul*t.'"[73]

And his question, "*Do you imagine that I am Sisyphus, or that I am of his progeny, striving to resurrect what he believed in and died for, yet never achieved?"*

And his shrinking in the corner: *"Self-intertextuality on the same page, where he says, 'I shrunk into myself,' and 'Prisoners are closer to freedom, prisoners are*

more likely to embrace what I believe in. From the womb of prisons must be born an army against slavery,[74]' and his grandfather's whisper deep within me: 'Freedom is not about escaping from servitude, but about driving servitude out of yourself.'"[75]

Religious intertextuality from the Quran in the saying of Allah: *"He said, 'My Lord, the prison is dearer to me than that which they invite me to.'"*

In the profound whispers of his grandfather, the author evokes the Sufi concept of indwelling, expressing, "*In the depths within me, freedom is not the expulsion of servitude."*

This narrative deeply explores the Sufi belief in the transmigration of souls ideas that resonate more profoundly within their spirits than the deepest abyss. Within the confines of a prison cell, the author dialogues with the soul of his deceased grandfather, suggesting a desire to convey the notion of thought transference or communication with spirits in the afterlife.

Regarding the depiction of the jailer, the author writes, "*The jailer only visited once; the exact timing of his arrival, delivering sustenance in the form of food and drink, remains unclear, all delivered without a single uttered word, as if he were mute*. [76]"

Contrary to this depiction, if one were to realistically portray an Algerian prison, the jailer would not bring food and drink but rather lead the prisoner to a pot filled with murky water, topped with beetles and spiders, a form of retribution against the inmates.

The reality often involves jailers hurling obscenities, insults, and severe scolding, even blaspheming, contrary to the depiction of the silent, wordless jailer.[77] The phrase "*he did not utter a word*" typically implies complete silence, akin to the Arabic expression "*daughters of the chest*," referring to inner worries, and "*daughters of the night*," meaning dreams.

Conclusion:

Upon careful reading and analysis of the pages of " *Ha and the Journeys of Ishtar*," we derive the following insights:

- Engaging with a novel by Ezzedine Jalawji and its subtitles is akin to unlocking a literary matryoshka. Each novel unveils a new narrative layer, drawing from another, all infused with the distinctive experimental zest of Algerian narrative art.

- Deciphering Jalawji's novels is contingent upon a reader's familiarity with textual references and mastery of intertextuality, which serve as keys to unlocking the intricately sealed chambers within his narratives.
- Jalawji does not conjure his novels ex nihilo; he crafts them from a mosaic of thousands of narratives, necessitating a reader's extensive engagement and encyclopedic cultural literacy.
- As an Algerian novelist, Jalawji adeptly bridges temporal divides through experimental narrative, fostering dialogues across civilizations, cultures, multiple languages, and religious discourses. He articulates his visions and critiques contemporary malaises through adept use of symbolism, implications, and nuanced gestures, employing intertextuality and genre fusion.
- The richness of intertextuality in Jalawji's work mirrors his vast knowledge, eclectic readings, and diverse aesthetic appreciations. A genuinely creative and adept writer, he seamlessly weaves antecedent texts into his narratives, tailoring them to serve his artistic objectives, wherever and whenever he chooses.
- Truly grasping the depths of Jalawji's novels requires proficiency across literary genres and an encyclopedic knowledge of artistic forms prevalent within both the literary and broader artistic milieus.
- Through his innovative techniques, Jalawji has not only opened the doors to the palace of global narrative but also slashed through bureaucratic red tape with his uniquely Algerian, Arabic scissors. His approach is marked by deserved merit, profound humility, and unwavering credibility. True genius unfolds not in haste but through the deliberate passage of time, where precipitous actions may lead to oversight.
- Global literature transcends national borders, carrying the weight of universal values, traditions, and customs that resonate across humanity. It positions translation as a vital conduit for achieving worldwide acclaim, crafted in such a way that each reader feels the literary work speaks directly to them, thereby warranting its place within the realm of shared global literary heritage.

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[64] Abu al-Faraj al-Isfahani, Al-Aghani, Vol. 18, pp. 155-156.

[65] Ezzedine Jalawji, Ha and the Journeys of Ishtar, p. 40.

[66] Surah Al-Mutaffifin, verse 14, p. 588.

[67] Ezzedine Jalawji, Op.cit, p. 65.

[68] Surah Al-Mu'minun, verse 14.

[69] Ezzedine Jalawji, Op.cit, p. 69.

[70] Ezzedine Jalawji, Op.cit, p. 70.

[71] Surah Al-Naml, verse 10.

[72] Ezzedine Jalawji, op.cit, p. 70.

[73] Surah Ar-Ra'd, verse 13, p. 250.

[74] Ezzedine Jalawji, Op.cit, p. 71.

[75] Surah Yusuf, verse 33, p. 239.

[76] Ezzedine Jalawji, Op.cit, p. 71.

[77] Ma'jam Al-Ma'ani Al-Jamee, Arabic-Arabic dictionary.