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Mythological and Religious Texts in the Algerian Novel *Abel's Novel* by Mohamed Dib as an example

التناص الأسطوري والديني في الرواية الجزائرية"رواية هابيل" لمحمد ديب أنموذجاً

Textes mythologiques et religieux dans le roman algérien *Habel* de Mohamed Dib comme exemple

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ملخص:

يلجأ محمد ديب في هذه الرواية إلى القصص الأسطورية وقصص القرآن الكريم لتفسير الإشكاليات الاجتماعية المعقدّة تفسيرا جمالياً، فهو ينقل هذه القصص إلى حياة القرن العشرين، ويعطي بطل القصة الأسطورية "هابيل" دوراً جديداً في الحياة الحاضرة، تزخر الرواية بالرموز التراثية التي استخدمت لتؤدي مضامين موحية كثيرة. اختار محمد ديب أسطورة قابيل وهابيل ومجنون ليلى التراثيين لتوظيف رموزهما الإنسانية ومعانيهما العديدة في روايته للتعبير عن هموم الإنسان المهجّر من وطنه الذي لم يجد مخرجاً إلاّ في الحب وما يتمخضّ عنه من عواقب.

هابيل هي الرواية الأولى لمحمد ديب حول موضوع المنفى، صدرت عام 1977، بعد روايات واقعية في بداياته، يتخلى ديب عن الاحتمالية ويتجه نحو طابع أكثر عالمية "فانتاستيك". يفسح عمله الأسطوري المجال لسرد قريب من الرواية الجديدة. إنّ ظاهرة التناص التي تمزج بين الأساطير المختلفة تطبع نص محمد ديب بشكل دائم. فالأسطورة تاريخيًا هي سرد بدائي يسرد معتقدات مختلفة متداولة في المجتمع .

الكلمات المفتاحية: هابيل، الرموز التراثية، الرواية، التناص، الأسطورة، المنفى.

Abstract:

In this novel, Mohammed Dib uses mythological and Quranic stories to aesthetically interpret complex social issues. He transfers these stories to twentieth-century life and gives the protagonist of the mythological story *'Abel'* a new role in present life. The novel is replete with traditional symbols that are used to fulfil many suggestive meanings. Mohammed Dib chose the myths of Cain and Abel and Majnoon Leila to employ their humanitarian symbols and their many meanings in his novel to express the concerns of the displaced man who finds no way out except through love and its consequences. *Abel* is the first novel by Mohamed Dib on the theme of exile, it is published in 1977, after the realistic novels of its beginnings, Dib abandons the likelihood and moves towards a universal character "Fantastic". The phenomenon of intertextuality, which mixes different myths, marks in a lasting way the text of Mohamed Dib.

Keywords: Abel, traditional symbols, novel, intertextuality, myth, exile.

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Résumé :

Dans *Habel*, Mohamed Dib utilise des récits mythologiques et coraniques pour interpréter de manière esthétique des questions sociales complexes. Il transpose ces récits dans la vie du XXe siècle et donne au protagoniste du récit mythologique « Habel » un nouveau rôle dans la vie actuelle. Le roman est truffé de symboles patrimoniaux qui sont utilisés pour remplir de nombreuses significations suggestives. Mohamed Dib a choisi les mythes de Caïn et Habel et de Majnoon Leila pour utiliser leurs symboles humanitaires et leurs nombreuses significations dans son roman afin d'exprimer les préoccupations de l'homme déplacé qui ne trouve pas d'autre issue que l'amour et ses conséquences. *Habel* est le premier roman de Mohamed Dib sur le thème de l'exil, publié en 1977. Après ses premiers romans réalistes, Dib abandonne le vraisemblable et s'oriente vers un style « fantastique » plus cosmopolite. Le phénomène de l'intertextualité, qui mêle différentes mythologies, est une constante du texte de Mohamed Dib.

Mots clés : Habel, symboles patrimoniaux, roman, intertextualité, mythe, exil.

Introduction:

Literary writing in general, and Maghreb literature written in French in particular, which is the subject of our study, incorporates myth into fiction in a way that gives it a social value capable of attracting the reader and transmitting an ancestral history, in addition to the religious heritage represented by the stories found in the Holy Quran. It is a highly artificial construction, moulded in the traditional mould of genealogies as carefully considered responses to the issues of a complex society. All literary genres - fiction, poetry and drama, as well as history and philosophy - have a direct relationship to the myths that shape the meanings they convey. Through human history, myths above all take on the character of narratives whose importance lies in the coherence they are supposed to have and the credibility they are given.

The relationship between literature and myth has long been the subject of much debate, the main aim being to determine the contribution of one to the other. For literature, as for other arts, myth has always been a rich source of situations, characters and stories that have been widely exploited by writers, painters, musicians and others. Through myth, the author offers a glimpse - outside the alienating constraints of the present - of the history of a group that is reproduced here in all its contradictions. Algerian literature written in French often relies on myth and religion to describe human issues, and Mohamed Dib is one of the writers who adopted the technique of intertextuality by incorporating religious heritage in his writings, thus referencing mythological, historical and religious texts that combine different religions (Islam/Christianity), as is evident in his texts ‘The Moriscan Princess’ and ‘Abel’ Through our study, we will try to extract the religious and mythological elements used in Abel’s novel and explain the reasons for their use in Mohamed Dib's text.

Abel's novel is based on an attempt to answer the many questions that Abel has and does not find an answer to. It is a space that brings out the interior and raises questions that are closely related to the overall context of alienation, in an attempt to overcome the boundaries between reality and

fiction, spirit and matter, which made the novel a space for multiple readings and interpretations, full of symbolic and mythological allusions with a clear religious reference.

The name Abel alone is enough to refer the reader to an ancient story in our Islamic reference, according to a special modern vision, as this novel text is based on the intertwining of two heritage texts, namely:

The first text reflects the state of loss and disorientation experienced by the protagonist Abel, which is an expression of the story of the disorientation of the sons of our master Adam, peace be upon him, which is the starting point of the loss and disorientation of mankind as a whole, due to the two brothers' dispute over power and the choice of the most beautiful woman, which was fuelled by selfishness at the beginning and sealed by envy with the crime of murder.

The second story centers on the idea of madness and the search for the truth, which also constitutes the point of access to the discovery of the truth, to which the dispute between the brothers Abel and Cain in the traditional story ended.

Mohammed Dib was able to employ this character in a way that suggests a range of contexts in which the events of the novel take place. The character of Abel appears in the novel as a central figure around which secondary characters revolve, illuminating them and producing a narrative act that redefines all the characters. This character often takes over the narration of events, and in many places, this character bears the burden of notifying the reader of the psychological load that the author wants to communicate through his work.

This work raised several questions that concerned the reader and the researcher, the most important of which were the extent of the contribution of textualism in the construction of the text of the novel? How was heritage and myth employed in Mohamed Dib's works, especially in the novel Abel? To answer these questions, we researched the origins of textualism by defining it and thus revealing the heritage and mythology in the novel under study, and there are many references that helped us in the work, through which we concluded important results that we tried to reveal. In studying this novel, we focused on the inspiration of the heritage material, using the descriptive analytical method, which is considered the most appropriate in such studies to familiarize ourselves with every aspect of analysis and investigation.

1- Defining The concept of intertextuality:

The term intertextuality in modern criticism means "the interaction of texts with each other, or in other words, the use of later texts to employ the structures of earlier original texts". (Salam, 2010: 43) The concept of intertextuality refers to the relationship of integration and transformation that any text establishes with one or more other contemporary or earlier texts that constitute the 'intertextual text'. Historically, the concept has had a definitional value (it defines literature from a textual point of view) and an operational value (it constitutes an analytical tool for mapping the relationships between texts), so that every text relates to other texts, whether implicitly or explicitly.

> "The word Tanas (intertextuality)"is not found in the Arabic language، but is a new word that emerged from the field of contemporary critical studies, following friction and influence by Western critical approaches. Ancient Arabic criticism did not know this term in its current concept until recently. Ancient Arab critics who were interested in the phenomenon of intertextuality and studied it under other names such as plagiarism"(Salam, 2010: 46).

But today they have directed their attention to researching this phenomenon in modern literary

Criticism, devoting a space to it in their research and studies, such as Mohammed Muftah, who:

> "published a book entitled Poetic Discourse Analysis and the Strategy of intertextuality. Which is considered one of the most important studies dealing with the concept of intertextuality, its patterns and mechanisms, and Said Yaqtin put two books in the hands of readers: The Openness of the Novel Text (Yaqtin, 1989) and The Novel and Narrative Heritage " (Salam, 2010: 46).

In addition to the efforts of many Arab researchers in this field, most of them Moroccans such as Mohamed Bennis, Said Allouche, and the Algerian Abdelmalek Murtad, who contributed a lot to critical studies and tried to establish the issue of textualism.

Despite this, we cannot deny the credit of Gérard Genette, who is considered one of the most important contributors to the study of textual relations and the examination of their forms and patterns. He wrote books and talked about what he calls transcendance, which is concerned with the search for the intersectional relationship between texts and their interference with each other. Bakhtine's Dialogisme and Polyphonic Narrative are considered a precursor to the concept of transtextuality. He bases his study on the necessity of dialogue in any text or work on the presence of the role of the sender and receiver in the verbal interaction. This definition is echoed by Julia Kristeva, who states:

A literary utterance is not a fixed meaning but the intersection of a number of textual domains، the dialogue of a group of writings: "The writer and the recipient (or the character) with the current or previous cultural context " (Salam, 2010: 125).

Julia Kristeva was the first to identify an accurate and appropriate formulation to describe the various forms of overlap and interaction between a text and other texts, and this is the consensus of most critics.

" This term began to be operationalised in the critical practice of this study since 1966" (Wahabi, 2016: 73).

In the post-structuralism, Roland Barthes is recognized as having revolutionized contemporary linguistic study., especially with regard to the concept of the text, in which he tried to present an extended theory that dealt with it from various dimensions and aspects, the most prominent of which is dealing with the text as intertextuality, i.e. as a field of interaction and interplay between a group of texts. His essay on the death of the author was a bold departure, for Barthes, towards building a new concept of the text that goes beyond structural closure and opens writing to multiplicity, i.e. to intertextuality. Since textualism has been defined differently by different scholars, according to their epistemological orientations and ideological convictions, we can derive a comprehensive and precise definition of the concept of textualism by proposing the following wording:

> "Intertextuality is a process of overlap between two or more texts, led by a central text through its invocation of a reference text (or texts) from multiple sources and knowledge genders, subjecting it to its system and context in different ways and forms, for a function (or functions) intended by the author. The realization of this whole process depends on the cognitive competence of the recipient, and his ability to identify the context of overlap and interaction" (Wahabi, 2016: 111).

In addition to the history of the concept and the theoretical ambiguity that surrounds it, intertextuality is now being redeveloped, mainly as an extension of Gennet's poetic redefinition, which is being further categorized, refined, expanded and clarified. Some work is being carried out from a ‘socio-poetic’ perspective that aims to add a sociological dimension to an approach that has remained essentially formalistic. This work continues the practical use of the concept, seen as a tool for targeted analysis, while opening the discussion to the question of the issues and implications of

the writing phenomena studied. The concept is also invoked by theorists who seek to reconsider the question of the relationship between literature and the world in a new way: It is emphasized that the question of intertextuality does not eliminate the question of reference (or 'mimesis'), as the relationship between literature and the world cannot be conceptualized in terms of separation. More than an active or specific concept, the concept of intertextuality also functions, in a more creative form of criticism, as an invitation to multiply paths of reading and interpretation between texts that contribute to a non-linear literary history. By conceptualizing texts as belonging to a 'library' to be explored in all directions, these approaches explore phenomena such as the retrospective effect of works or, as in the case of anticipatory plagiarism, their multiple possibilities.

2. Different forms of intertextuality:

Symbols (transforming the quotation, reproducing the typographic presentation of the quoted text, and using italics or inverted commas). For example, in Louis Aragon's Aurelian 1945, a quotation in the opening explains the purpose of the book by comparing Aurelian and Pyrenees, thus placing the work in the tradition of tragedy.

- Plagiarism is the infringement of literary property, and plagiarism is the borrowing of a literary text without explicit reference to the source. For example, in the fifth anthem of the Songs of Maldor 1869, Lautréamont describes the flight of starlings, which is actually a very long but unmentioned quotation from Dr Chennault's encyclopedia.

- Allusion: Allusion completes the quotation; it is, strictly speaking, never more than a simple labour of love and erudition, but a beautiful allusion is sometimes the seal of genius (Charles Nodier, Questions on French Literature, Crabapple, 1828). Allusion is based on innuendo, and the reader is supposed to understand that it is a play on words or a wink.

- Parody. Strictly speaking, parody refers to the transformation of a text with a noble theme into a vulgar one, while retaining its style. In a broader sense, parody refers to any comic or satirical transformation of a work. For example, in his novel " The Blue Flowers" Les Fleurs Bleues (1965), Raymond Queneau borrows a number of elements from the parody of the fairy tale. The term pastiche was only known in France at the end of the eighteenth century, referring to the tradition of grand masters that was common in painting. Pastiche is no longer a matter of transformation, as with parody, but a pure imitation of style. Marcel Proust in his Pastiches et autres mélanges, for example in "The Lemoine Affair" L'Affaire Lemoine written by Gustave Flaubert, criticizes Flaubert's use of simple and imperfect past tenses as well as his use of the coordinating conjunction 'et' (and).

-Intertextual Challenges:

- At the narrative level: Helps to characterize the character in the context, evokes cultural memory, and brings myths to life.

- At the level of the reading charter: It establishes a real complicity with the reader, who is responsible for discovering the clues in the intertext. Parody, pastiche and allusion make the reader a necessary partner in a game with the texts. Parody relies on the pleasure of recognizing the transformed original text. Parody allows the reader to recognize the writing processes that make a text beautiful.

3-Intertextuality in the Algerian novel:

The Carthaginians, Romans, Vandals, Byzantines, and Muslim Arabs left their mark on religious, historical, political, and literary life. There are many factors that led to the Algerian novel being influenced by what these peoples left behind, such as religion, customs and traditions, as well as mythology. For example, we find the impact of ancient Arabic narratives such as the makama, the sira, the epic, and the journey, such as the story of Zahra al-Ons, the daughter of the merchant, which was written by Muhammad Ibrahim in 1849. The story of Zahra al-Ans, the daughter of the merchant, written by Mohammed Ibrahim in 1849 AD, then the novel Ghada Umm al-Qura by Ahmed Ridha Hoho and other literary works appeared in the 1940, and after independence, we find that the novelistic work in Algeria developed a lot, such as the novel Rih al-Janoub by Abdelhamid Ben Hedouga, and the heritage was an essential part and a reservoir of knowledge from which the writers of the Algerian novels drew from. The Algerian citizen was linked to the past in order to prove himself and preserve his assets, and he realized that this could only be achieved by returning to the origin, history and heritage. This prompted writers to attach themselves to ancient heritage narratives and religious texts. Legend is also one of the literary genres that novelists are interested in, and there is a close relationship between legend and religion. Religious rituals often recount the events and incidents of the legend of Gilgamesh and Sinbad. For Arabs, as for other peoples of the earth, myths arise with the emergence of man's ability to articulate and express, through which he tries to explain the phenomena of the universe that he is unable to understand, and it is natural for Arabs to know something of myths of all kinds, and to deal with them as part of their heritage that accompanies their religious rituals.

In Algerian literature written in French, the practice of intertextuality is present at different levels. The texts of writers such as Kateb Yassine, Mohamed Dib, Malik Haddad, Assia Djebar, Rachid Boujedra, and Rachid Mimouni are replete with references, quotations, and allusions, as are the texts of Yasmina Khadra, whose texts generate a number of intertextual practices. Many novels by Assia Djebar, such as Far from the City, contain religious and historical texts. which contains religious and historical texts, and ‘The Story of the Murdered Woman’ in her story collection ‘Ouran is a Dead Language which made references to the Thousand and One Nights, and Algerian Women in Their Apartments which was based on Eugène de La croix's painting, and other novels and works by other writers who used the technique of intertextuality.

There is no such thing as creation ex-nihilo; all literature is based on intertextual references. This is true of Algerian literature in the French language. For Charles Bonn," intertextuality designates (...) the place of enunciation of the emerging text, that is to say the literary space in which this text flourishes, and in relation to which it acquires maximum meaning" (Bonn, Janvier 2002). For this reason, and for a French-language Algerian literature considered to be ‘emerging’ over a long period up to the end of the 1970, Charles Bonn will distinguish, through three periods of the emergence of Algerian literature, the dynamics of intertextuality in Mouloud Feraoun, Kateb Yacine and Rachid Boudjedra."The insertion of intertextuality in French-language Maghrebian literature has been the subject of many different studies". (Belhocine, 2007 :21)

Kangni Alemdjrodo's Rachid Boudjedra, “Rachid Boudjedra, the passion of intertextuality” (Alemdjrodo, 2001) is another work on the use of intertextuality in Algerian French-language literature. The author highlights the web of intertextuality in Boudjedra's work and notes that it is part of a more or less assumed literary project.

Nadjet Khadda, in her doctoral thesis:”Cultural issues in the French-language Algerian novel” 1987 (Siline,V), uses the works of Feraoun, Dib, Boudjedra and Tengourt to study the interaction of several cultures in a single text. However, it should be noted that the phenomenon of dialogism was also the subject of study in Algerian literature.

3-1-Mohamed Dib:

Dib is undoubtedly one of the greatest figures in contemporary world literature and one of the most important pioneers of French-language Algerian literature. Born in 1920 in Tlemcen, he began writing in the late 1940, and his talent was immediately recognized, making him one of the symbols of contemporary Algerian intellectuals and a living conscience of Algeria's struggle for independence.

A particularly prolific writer, he produced his works throughout his life with exemplary regularity and uncompromising aesthetic rigour, moving effortlessly between literary genres: novels, poetry, short stories and anecdotes. Indeed, the boundaries between literary genres were fluid under his pen, and the different forms, after overlapping and fertilizing each other, would gradually converge to produce a new form that would harmoniously integrate them. At the same time as he mixes all symbols, he seeks meaning with a mystical resonance that in no way contradicts his stated opinions. Dib has translated into about twenty languages and has visited different countries, expanding his knowledge of cultures and enhancing his cosmic humanism. In particular, he spent time in the United States and Finland, where he easily succumbed to the charm, geography and mythology of the Nordic countries. It was here that he witnessed a large series of novels that gave him the opportunity to think deeply about the anthropology of the inevitable difficult dialogue/confrontation between cultures (Ali-Benali, 2019:17-18).

3-2- Summary of the novel Abel:

Abel is the first novel about migration, published in 1977, Mohamed Dib lived in that period in the United States of America, and in this novel he wanted to change the nature of writing by crossing from the classical pattern that represents Algeria and the Liberation War to a subject that keeps pace with the era and the renewed situation, after his realistic writings, we find that the writer most likely wanted to write in other fields, so he turned to the prevailing international character and resorted to the world of fiction, and that is why the novel Abel knew a great success and raised the attention of many critics and scholars in the world, such as researcher Habib Tengourt, who said about the novel:

> "Today I am amazed by the clarity and simplicity of this night novel, which is still a strange and confusing text on various faces, I realize the richness of the text in every reading, it can be classified among Mohamed Dib's huge works, Abel changed the course of writing, in fact in this text the cycle of exile ends, whose obsession was the search for the truth that calls for life and which was characterized by the snow in the north." (Dib, 2012).

The title of the novel takes the name of the main character (Abel), which in Arabic is closer in meaning to the name of Ahbel, meaning the crazy one, and to the mythological and religious name of one of the sons of the Prophet Adam.

Abel is a nineteen-year-old young man whose story begins with forced exile, he left his family and country because of his brother who forced him to leave, he took a train and then a ship to get away from his country as soon as possible to a place he doesn't know, he became a lonely migrant who is looking for nothing but questioning the world.

Shortly after arriving in this far northern country, Abel is introduced to Lily, a girl of enchanting beauty, and they develop a sincere relationship, which unfortunately ends in Lily's madness. The protagonist then meets a beautiful French girl named Sabine, who tries to forget about Lily and actually manages to bring him out of his melancholy and sadness, and later he meets an old man who calls himself "La Dame de La Merci", a gay man with whom he has a special relationship. Abel does everything he can to resist the call of the foreign city. Not even Sabine's charms can push him to abandon her and return to the Parisian life he is trying so hard to leave behind, as the narrator says on page 14 of the novel: "With her caresses alone, her embraces alone, Sabine intends to force him into his last fortifications with her enthusiasm alone, her greed alone, her devotion alone, her madness alone." (Dib, 1977: 14) But where Sabine's presence has no effect on Abel, Lily's absence awakens his desire and offers him the possibility of a loss other than that of his homeland. Lily is for Abel an exile within an exile, or rather the promise - the threat of an exile within an exile. She enchants Abel and makes him realize the duality of Paris as the narrator states on page one hundred and five: "Paris, when he was looking for her in one neighborhood, suddenly became obsessed with the idea that she was walking in another".

The poetics of the novel itself seems to be based on this game of duality between the lost space (Mother Earth) and the space of consciousness rediscovered through a nocturnal love in the exotic city of Paris. Writing creates a space to rework the lost space-consciousness, like a human-making machine, like the place where Abel's human life is reorganized. The spatial trajectory of the protagonist always brings him back to the crossroads where he almost died, and only Lily's call will gradually bring him out of this space of death. All these characters mentioned by the author in the novel symbolize an event or something from the mythological and religious heritage, and this will become clear if we follow the steps of the study.

4-Traditional and religious texts in Mohamed Dib's Abel:

Barthes' statement about the absence of a fully creative text seems to be true, as no text is innocent of being influenced by ancient or contemporary texts, as the text is formed through an accumulation of subjective life experiences and readings in different references. The Quran is the most complete and miraculous prose text at the same time, followed by the Hadith of the Prophet and the traditions of the companions,

> "it has remained an inspiration for poets and writers, who use its language, similes and methods, and draw from its stories and living meanings that have survived since the Islamic message until the earth inherits those on it " (Al-Shawawra, 2008: 12).

The influence of the Quran and religious texts in general is not disputed by two people, because the poetic experience after Islam proved that poets absorbed the meanings, stories and language of the Quran, "an issue that has received the attention of ancients and modernists " (Al-Shawawra, 2008: 12). The writer in general and the novelist in particular turns to the religious text and draws from it what he wants to define and explain to the reader, who is often influenced by religious and heritage texts, especially the Arab Muslim reader who is aware of the meanings of that text, as the writer wants to reach the recipient through that.

Religious intertextuality: The intertwining of religious texts with the fictional text undergoing birth, by quoting or embedding from the Holy Quran, Hadith, sermons or religious news. The texts target a certain idea that arises in the writer's mind before it settles in the text, which deals with a topic that may converge with a religious topic, thus forming a link between the two topics.

In Mohamed Dib's novel 'Abel' we find many suggestive heritage symbols, which are the main pillars of the text, "but they do not perform the historical meaning literally, but through linguistic symbols that generate new meanings within the literary form for which they were employed "(Salam, 2010: 337), Mohamed Dib makes the reader, when reading the novel, strive to decipher the symbols and deduce the meanings through the historical, narrative and mythological purposes of the novel.

> "The text is built on other texts, which in turn intertwine and intertextualise with each other, Mohamed Dib uses mythological stories to portray some social issues, and he portrays to the Algerian reader his dissatisfaction with the deterioration of morals in the Algerian society. 'Intertextuality does not reveal, but hints and hides behind the overlap of voices, languages and discourses, because the essence of the text is not in what it explicitly reveals at first glance, but in the hidden other that sends to the works of thought, because it is the literary text that can be received, understood and felt in a way different from that consciously intended by the author "(Mabrouk, 2008/2009: 5).

4-1-Myth of Abel and Cain:

This legend tells the story of the brothers Abel and Cain, the sons of Eve and Adam, Abel a shepherd and Cain a farmer. This story is told in the fourth chapter of Genesis. One day the two brothers came to offer sacrifices to the Lord. Cain offered the produce of the land and Abel offered the first born of his sheep and their fat. Only Abel's offering was accepted. Cain the farmer killed his brother Abel the shepherd. This story is found in the Bible. In the Quran, after a certain time, Cain brought the fruits of the land as an offering to the Lord. Abel also brought the first born of his young cattle with their fat, and the Lord was pleased with Abel's offering, unlike Cain and his offering, who was very displeased and his face was blackened. In the rest of the Quranic account and the Book of Genesis. Cain was angry to see his offering rejected, so he ignored the divine warning and killed Abel. After this crime, mankind's first fratricide, Cain faced divine censure and curse. Cain went into exile in the land of Nod, east of Eden, and fathered Enoch. Cain, the father of civilization, built a city and named it after his son.

Dib gave his work the title 'Abel' to refer to this story, and reworked it on the basis of Abel's wandering, not Cain's, because it is Abel's character who wanders the streets of Paris, waiting and the number seven dominate the entire events of the novel. This similarity between the two versions of the Bible and the Holy Quran is a need to express the value of brotherhood that is supposed to exist between religions, but above all a need to reveal Dib's own image of religious affiliation that uses spiritual difference to return to the convergence in the origin of mankind.

He makes the legendary character of Abel live in our present society, far from the past, and this is to bring the meaning closer to the reader that death is very close, by making Abel the main hero commit a murder and have to live homeless away from the land of the fathers and grandfathers. Cain in Mohamed Dib's novel has the same cunning as Cain in the well-known story, who committed the first murder in history, but the matter is slightly different in the novel, he does not reach the point of murder, but his cunning lies in killing him in a more gruesome way by making him live in exile outside the homeland. "The older brother Cain exiles his younger brother Abel to take over the neighborhood. He cannot control it without getting him out of the way, thereby clearing the way for his total seizure of power " (Salam, 2010: 336). Mohamed Dib drew inspiration from the ancient story

to explain some of the contradictions that we find in the Algerian reality and this suggestion is what gave the novel an aesthetic character.

> "Perhaps the text is the result of spontaneity and spontaneity, and is required by the text rather than the narrator, while this narrator has entered a state of unconsciousness, the text forces him to evoke absent texts with meanings that are compatible with the present text, and he finds them in the form of moulds and ready-made frames that he takes and fragments in the present text, as the writer, whatever his gender, is not the one who selects historical, religious or literary events " (Mujahed, 1998: 360)

But mostly the text that selects texts and pushes the writer to return to the heritage. This is what Mohamed Dib did when he wrote the novel Abel, as the story is mentioned in the Torah, the Bible (the book of Genesis) and the Quran (Surah al-Maida, verses 26 to 31).

> "Abel made a vow to God, which was a ram, and Cain made a vow, which was a plant, which was accepted by Abel, as fire came down from heaven and ate his offering. Cain's was not accepted. He got angry. He began to look for opportunities to kill his brother Abel. When Adam made his pilgrimage, Cain killed his brother Abel. God punished Cain to live as a homeless wanderer for the rest of his life " (Al-Suyuti, 1970: 109-110).

In the novel, we find many heritage symbols that lead to multiple revelations. It is a text that demonstrates the ability of its author to understand the context of his cultural heritage, which is reflected in these texts, and this indicates that what Mohammed Dib wrote was not isolated from the texts. We find that the author has evoked in the novel prominent figures in the Arabic heritage, such as Cain and Abel and the story of Majnoon Layla, by likening the girl Lily to the Arab Lily.

> "Mohamed Dib chose the legend of Cain, Abel and Majnoon Layla. Cain and Abel and Majnoon Layla to employ their humanitarian symbols and their many meanings in his novel to express the concerns of the human displaced from his homeland who found no way out except in love and its consequences " (Salam, 2010: 337).

The traditional myth of Cain and Abel symbolizes displacement, migration and exile, and the story of Majnoon Layla symbolizes love and madness, although in the novel we find that it is Abel who is punished with exile and not Cain as stated in the traditional text, as is the case with Majnoon Layla, while in the novel it is Lily who goes crazy because of her love for Abel, which is different from what is stated in the legendary story of Majnoon Layla, where Qais is the one who goes crazy (Majnoon Layla), in addition to the fact that the author made the character of Abel almost go crazy over his beloved Lily, so he decides to stay with her. In addition, the author made the character of Abel almost go crazy over his beloved Lily, so he decides to stay with her in the insane hospital, and the protagonist of our novel ‘Abel’ has relationships with Sabine and the old man in the city where he stays, and through these relationships he finds a way to escape from his psychological issues.

4.2-Intertextuality with ancient myths:

In the novel, we find the character of Sabine, and this name is inspired by the Roman legend that tells of the Romans capturing the Sabine women and taking them as their wives. A war broke out between the Romans and the Sabine, which only stopped after the intervention of the Sabine women, who put an end to the fighting and united the two peoples. In the novel, Abel finds Sabine, a French girl who is one of the liberated women, as Abel describes her, and she changes something in his life by giving him peace of mind. This character contributed to the novel by establishing some balance in

the life of the protagonist (Abel), and in this way she is similar to the Sabine women who were kidnapped by the Romans to form families.

We also find in the novel an ancient Greek myth dating back to the fourth century Before Christ, which mentions the existence of a third gender other than women and men, called 'Androgyne', a round-shaped being made up of two conjoined parts, and the god 'Zeus' punished her by separating them into two beings, and love was born through punishment, so each part remained longing for the other part, searching for its twin, so what is now called a soul mate was known. Androgyne according to the myth is a man and woman at the same time, Mohamed Dib presented this myth in a clear way through Abel's words: " In groups, in solitude, mixed, girls and boys or not, different in appearance ".
" En groupe, En Solitaires. Mélangés filles et garçons, ou non. Variés d'aspect" (Dib, 1977:28).
Dib also mentions Androgyne's name in his statement: "Different people wandering around as well as a number of Androgynes "
"Des gens très divers y déambulent et aussi une quantité d'androgynes"(Dib,1977: 62).

In the novel, this myth has another form, represented by the character of the old man who turns into The Lady of Mercy, and this character hides under the name of the writer Eric Merrain: " So there he is the old man, the Lady of Mercy, the racer. I don't know how to call him, yes, he's here: The old man, Alias, Our Lady of Mercy, Alias Eric Merrain ".
"Alors comme ça, c'est donc lui, Le vieux, La Dame de la Merci, le racoleur. Je ne suis plus comment il faut l'appeler. Oui, il est là : Le vieux, alias La Dame de la Merci, alias Eric Merrain" (Dib, 1977:21)
The writer describes the old man as Abel: " He could be a man or a woman; he could be both, a man and a woman ".
" Ce pourrait aussi bien être un homme qu'une femme. Ce pourrait aussi bien être les deux en un, homme et femme" (Dib, 1977 :63)
The old man, according to his description, is a man, as Abel's words refer to this by calling him an old man. The Lady of Mercy is the woman, who takes the life of the 'old' man and the writer Eric Merrain, and this character appears in the novel after the death of the myth of Androgyne that Dib developed:" The old man and the Lady of Mercy is the writer ".
"The Old Man, The Lady of Mercy, 'he and she' at the same time, the transvestite, is a kind of writer ". (Tencoul, Mythe de l'androgyne).

Our Lady of Mercy is the emblem of a Christian sect founded in Barcelona in 1223, founded by Peter Nolasco, whose purpose was to buy Christians who fall captive in the hands of Muslims (Salam, 2010: 339). Mohamed Dib reflects this heritage story in his novel and gives it another character by making the old writer disguised as a woman as Our Lady of Mercy to rescue Abel the Arab expatriate named Ismail from the foreign city, while in the heritage story we find that it is the Christian who was calling for the Arab to save him from captivity, as stated in the novel: " You know, my dear friend, that my name is Lady of Mercy ".
" Vous savez, mon grand ami, mon nom est la Dame de la Merci" (Dib, 1977:50).

This time the rescue is done in reverse. The Arab in the traditional story is the one who rescues the Christian from captivity, while the old man or the Lady of Mercy in the novel is the one who rescues Abel from the foreigner (Christian), the old man's story reflects the value of the human being regardless of his affiliation or religion. The transformation of the straight old man into a woman is a message that the writer Mohamed Dib wants to convey to the reader, the image of a fickle society, and the transformation of the old man in the story into a homosexual is an indication of this fickleness and corruption of society.

4-3-The myth of the king of death and the end of the world:

This myth appears in many of Mohamed Dib's texts that evoke the end of the world, a biblical tradition that for Christians means the day before the resurrection of Jesus Christ. Dib indirectly evokes renewal and spiritual rebirth through this theme, because in the traditions of almost all religions, the earth will be renewed after the end of the world. Dib returns to collective memory to express his inability to say things. He uses Quranic texts to highlight the strangeness of the sacred text within a story written in French, to point out the strangeness of his text by highlighting the strangeness of the text, and by giving it a new power to adapt to the original myths, in order to constantly reveal his exile and the exile of writing.

‘Without knowing where he is, without knowing where he is going, without knowing where his journey is leading him. Only this very quiet space where everything begins to watch him, to observe him, to follow him, to surround him, where as soon as he enters it he has to hurry, to rush, to run further, that no matter how far he goes, no matter how deep he goes, it will never be enough, there will always be someone, something chasing him, calling him from behind. To run away, to call out; you have to push further, you have to go deeper and deeper, you have to run away again and say to yourself:" I don't know what it is, if I had known I would have run farther " (Dib, 1977:131-132).

Dib expresses death in Abel's novel through the presence and manifestation of Azrael, the angel of death.

" Why do you reveal yourself to me, Azrael, angel of death?’ -I too asked the Lord at the time I was to receive my message: Lord, why do you reveal yourself to me? " (Dib, 1977: 133).

There are several phrases mentioned by the author in the novel that refer to the end of the world, and this reflects the life of despair and misery in the countries of exile, which made Abel feel death and the nearness of the end of the world. He noticed several indicators that led him to feel the nearness of the end, as the slogans were present even on the doors of public toilets, such as " Soon is the arrival, stop, announce my arrival, stop, Christ ".

" Bientôt de retour stop annoncez mon arrivée stop Jésus" (Dib,1977: 66)

Christians and Muslims share a common belief that the end of the world is linked to the appearance of the (Mesih) Christ. In the novel, we find that Abel constantly frequented the crossroads of the city, believing that he was on a date with death in that area, by imagining that an infernal chariot would pass there that could kill him. Mohamed Dib was inspired by a Greek myth concerning Phaeton, the son of Helios the sun god. The son wanted to prove to people that he was the son of the sun god, so he took the sun chariot and drove it for one day, but he lost control of the chariot and hit the ground and almost burned it. We can see that Mohammed Dib made reference to the myth by mentioning the infernal chariot by saying: " Waiting to see what would happen, the infernal phaeton that breaks in and arrives "

"Attend de voir ce qui va se passer. Le phaéton diabolique" (Dib, 1977:33)

From the above, we conclude that Mohamed Dib used a lot of mythological and heritage stories in his novel, as they are the general structure of the novel, and the writer found in these stories the appropriate framework to express the inner feelings of man and his inner feelings towards the changing conditions, so he took the idea of exile or emigration as evidence of man's suffering with himself and the false society that restricts him, this novel is a new experience for Mohamed Dib that differs from his other writings, because he mixed many mythological stories, used religious and human heritage, and introduced the reader into a world full of imagination.

4-4- The myth of Ismail and Hagar:

The story of the child Ismail is evoked in 'Abel' not only for its religious value, but also for its human value, as it evokes the story of the exile and wandering of this holy child and his mother Hagar in the desert, and this is more evident in the novel "The Moriscan Princess" than in Abel's novel, but Ismail is mentioned in the novel.

Abel said to himself: " My name is Ismail ". The author mentioned in the novel that when Abel was asked about his name by the old woman, he said that he was called Ismail. Mohamed Dib used this name, which carries many symbolic connotations, referring to Abel's belonging to the Arabs (Al-Atrash, 2004: 216), as well as referring to the life of travelling, as the prophet Ismail was taken by his father Ibrahim as a young boy from the Levant to the land of the Hijaz .

Mohamed Dib relies in his novels on various myths and stories mentioned in the Holy Quran. If we follow his texts, we find that they abound with wonderful stories that are rich in human meanings. His mention of Ismail did not come by chance, but rather to show the migration of Prophet Ismail and his having to live away from his father, just like what happened to the hero of the novel 'Abel'.

Conclusion:

Dib used sacred myths in his writings to reveal his religious affiliation, creating his own myth in the face of others, using difference, similarity, and strangeness as a starting point for self-discovery and the discovery of others. He was evoking his religion in an indirect, even twisted way; he was dialoguing Islam in parallel with other religions, especially biblical texts, to highlight the great conflict between these beliefs. His religion is present in his text through his literary thought governed by his ideological and mystical doctrine, which takes concrete form in his texts written in the language of the other, in order to maintain the identity crisis as a theme present everywhere, but expressed differently, that is, in a language other than the language of the original legend and the author's own language. Indeed, Abel's novel is nothing more than a translation of Dib's Sufi culture and thought, which came to him from his childhood community and left a deep impact on his talent and his novels, from the Algiers Trilogy to The Moriscan Princess.

The choice of this co-presence of Text overlap/intertextuality that his writings reveal, in the form of religious myths or Quranic and biblical verses, reveals the passion and religious affiliation that he frequently expresses. He hides a curiosity and desire to penetrate her unfathomable mystery, surrounded by this feminine Other and her intercession, which is indispensable for human self-realization, as an act of obedience to the divine instructions that call for encounters between the peoples of the universe for the sake of acquaintance.

Dib's religious sentiment can also be explained by the set of recommendations and commands he offers in an intertextual/cultural context, where his Islamic identity and his talent as a French-speaking writer come together. He takes a very firm stance on the concept of the religious sphere in the novel Abel. He has written works that reflect the values of identity and how they are conveyed, but in a different way. He makes a statement about himself that is as simple as it is complex in its contradiction and acceptance. In other words, he has set himself the task of defending himself and his identity on the basis of religious texts. He chooses his themes from myths that reflect the drama of his personality. For Al-Dib, religion was part of his personal mythology; this is evidenced by his choice of religious myths, even Quranic myths, to address his religious affiliation derived from his spiritual quest, a quest for the self within the self and the other.

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