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Theme

**Intertextuality in James Joyce's
Ulysses (1922) and Salim Bachi's *le
Chien d'Ulysse* (2001)**

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Table of Contents

Abstract	ii
Dedications.....	iii
Acknowledgments	VI
General Introduction	1
Chapter One: Intertextuality.....	6
Chapter Two: Modern Ulysses in Joyce's <i>Ulysses</i>	14
Chapter Three: Reworking the Myth of Ulysses in Bachi's <i>Le Chien d'Ulysse</i>	25
General Conclusion	34
Works Cited.....	38

Abstract

Our research falls within the field of comparative literature. the challenge of our work is to seek a rapprochement between three texts which are *Ulysses* (1922) and *Odyssey* (1614), *Ulysses* and *Le Chien d'Ulysse* (2001). Therefore, it is appropriate to adopt intertextuality which consists of revealing the literary connections between the texts. On the other hand, *Le Chien d'Ulysse* which received several prizes among them the Goncourt price for the first novel and the Vocation treats brilliantly the political problems of Algeria during the 19thcentury. It is necessary to emphasize that a lot of researchers have studied and analysed the novel, *Ulysses*, by James Joyce and *Le Chien d'Ulysse* by Salim Bachi. Moreover, the particularity of this research is that, unlike the majority which compares between *Ulysses* and *Odyssey* between *Le Chien d'Ulysse* and *Odyssey*, but no research has been carried out studying these three books together as models, so we had the enthusiasm to compare them together, which will make the originality of our work. It aims to prove that Salim Bachi drew inspiration from Homer's *Odyssey* the novel *Ulysses* in order to deal with sensitive conflict in Algeria.

Key Words: Algerian literature, classical literature, English literature, Intertextuality, Myths, and mythology.

Dedication

To our parents and friends

Acknowledgments

We would like to express our special thanks to our supervisor Mrs . Sihem Saibi as well as to the chief of our department Mr. Mourad Meziani.

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General Introduction

Writing is an instrument of communication and expression of the imagination, it continues to prosper and flourish further leading to culture and heritage. Literature encompasses several cultures in a single style of writing. It is the case of James Joyce, who was influenced by Greek literature, which pushed him to write his famous novel *Ulysses* in 1920. The work is mainly allusions to the events, which occurred in the Homeric *Odyssey*. Salim Bachi, a novelist of Algerian origin, was in his turn influenced by the works and literary style of James Joyce, he has moreover produced several novels, which of all the texts are a sort of reconstruction of Joyce's books.

Both Irish and Algerian literature express a break, not only of society but also of individuals who are looking for their identity. This topic is omnipresent in many novels by Irish and Algerian writers. In Irish literature, for example, each individual has his own fixed notion of Ireland. Likewise, Algerian literature written in French targets the issue of identity and expresses the struggle and the anguish of people damaged by violent colonization. Considered as *historians* of their time, writers and artists positioned themselves as spokespersons of their compatriots as Kharchi explains in "La Quete de l'identité dans la littérature algérienne d'expression française" (45-46).

Balzac has said once in his famous novel *La Vieille Fille* that "myths are pressing us on all sides, they are used for everything, explain everything" (qtd. in Cauville 11). In fact, myths have always contributed to literary and artistic creation, since they thrust us to debate our human condition. Éric-Emmanuel Schmitt, a philosopher, claimed in an interview called "La foie, Souffle Ducreator", reported by Joelle Cauville that he wanted to develop "a humanism of the questions, and the novelist needs to sharpen the question to look for ranges of answers, to be constantly challenged from the other's point of view" (qtd. in Cauville12). The Irish writer James Joyce was influenced by Greek literature, which prompted him to write his famous book, *Ulysses* in 1922. The work is mainly based on the events, which occurred in

Homer's epic *Odyssey*. On the other hand, Salim Bachi, an Algerian novelist, was influenced by the works and literary style of James Joyce. Bachi has produced several novels that refer to Joyce's other books.

The present research attempts to investigate the literary connections between the selected texts and treat them as a modern reworking of Homer's epic. How Joyce's *Ulysses*, which is already a rewriting of Homer's *Odyssey* contributed to the realization of *Le Chien d'Ulysse* by Salim Bachi? It must be noted at this stage that Bachi's novel appeared in 2001; more than 80 years after the publication of Joyce's novel. Moreover, the writers' linguistic and cultural backgrounds are different; Joyce is Irish and writes in English while Bachi is Algerian and writes in French. Was Bachi influenced by Homer or Joyce? Or was he influenced by both? Are there markers of influence or intertextuality?

The existing prior scholarship on Joyce's influence by Greek mythology and more particularly Homer's epic is extensive. Since its appearance, many critics and scholars have written extensively on the matter. Joyce himself admitted many times his indebtedness to Homer. Similarly, scholarship on Bachi's influence by Greek mythology is diverse and quite wide-ranging but mostly written in French. The influence of Joyce on Bachi has been identified in recent research papers; however, all the studies consulted during the conduction of this research have not studied the intertextual links between our chosen texts. The comparative studies, which are mostly MA or Magister dissertations, deal instead with positive influence rather than intertextuality.

To answer these questions and explain the nature of possible literary connections between our selected texts, intertextuality as a theory conceived and developed by Bakhtin and Kristeva in 1967 and enhanced later by critics and theorists like Roland Barthes and Michael Riffaterre, to name only a few, will be adopted throughout this research. This research, which belongs to comparative studies, does not aim at favoring one culture and

belittling another. There are so many parallels as well as differences between the selected texts. Bachi and many other francophone Algerian writers of his generation have certainly read Joyce's *Ulysses* in French. Kateb Yacine and Mohammed Dib, for instance, were influenced by Joyce. Dib's *Qui se souvient de la mer* rearranges the Homeric myth and reworks it to discuss the theme of the quest as seen by an Algerian. Malika Mokeddem has also inscribed the myth of Ulysses in her novels *N'Zid* and *La Desirante*. Greek mythology and the writing of Homer Joyce's heritage and influence on modern and postmodern writers remain undebatable and incontestable, knowing that he was one of the first modernists. To many artists, James Joyce is an icon because his novel perfectly tackles the themes of wandering and exile.

The present work is divided into three chapters. The first chapter is a theoretical and conceptual framework that has two major purposes: defining concepts and offering a theoretical foundation to our comparative study. Intertextuality, very often blended and commingled with influence studies, has been a serious issue in comparative literature. The second chapter introduces James Joyce and examines his novel. One of the major aims of this chapter is to explain how and why Joyce employed the Homeric myth in his novel. A particular emphasis is put on Joyce's version of the Greek myth and the similarities and differences between the pre-text Homer's *Odyssey* and Joyce's *Ulysses* at different levels. The last chapter studies Bachi's novel and follows the same structure as the previous chapter. This chapter has many purposes; it introduces Salim Bachi who despite his wide fame (mainly because of his style of writing) among lovers of Algerian literature in French, he remains unknown among many students of the English language in Algeria.

The present research work ends with concluding notes and a summary of our major findings. The limitations of this study are also explained. The work ends with

recommendations for future research in comparative studies between Algerian literature and Irish literature.

Chapter One: Intertextuality

The word Intertextuality got its origin from the Latin word “Intertexto” as mentioned in the Latin-French dictionary *Gaffiot*: “entremêler en tissant, entrelacer, assembler, combiner” (847) which means to mingle while weaving. Intertextuality is defined in the Oxford English Dictionary as “The relation between texts”. In *Le Petit Larousse* French Dictionary, the term is defined as: “ensemble des relations qu’un texte, notamment littéraire, entretient avec un autre ou avec d’autres, tant sur le plan de sa création (par la citation, le plagiat, l’allusion, le pastiche, etc.) que sur le plan de sa lecture et sa compréhension, par les rapprochements qu’opère le lecteur” (625). This means a set of relationships that a literary text maintains with another or with others both in terms of its creation by quotation, plagiarism, allusion, or pastiche. Only in terms of its reading and its comprehension, by the reconciliations that the reader makes.

Intertextuality was introduced by the Bulgarian born and philosopher Julia Kristeva in her famous books *Word, Dialogue and Novel* (1966) than in *The Bounded Text* (1969) where she applied the concept of intertextuality, which interrogates the rise of the literary or poetic text inside the historical and social field. Kristeva maintains that all signifying systems from table setting to poems are established by the manner they transform earlier signifying systems (qtd in Walezak 29). In addition, she states that a literary work is not an individual product of a single author but of his association and connection to other texts both written and spoken (qtd. in Alfaro 1-2).

Intertextuality can be traced back to 20th century linguistics. The Swiss linguist Ferdinand De Saussure (1857-1913) contributed to the development of this theory by emphasizing the systematic features of the language. He developed the relational nature of meaning and texts (qtd. in Paquet 36-37). According to Kristeva, intertextuality appeared in the Bakhtinian theories of the novel; she claimed that “pieces of codes, formal rhythmic modeled fragments

of social languages” (qtd. in Dupont 10). With Bakhtin, Dialogism is a characteristic of all discourse, and the novel is a grouping of styles and a variety of languages and ideologies:

Discourse lives, as it were, beyond itself, in a living impulse toward the object; if we detach ourselves completely from this impulse all we have left is the naked corpse of the word, from which we can learn nothing at all about the social situation on the fact of a given word in life. To study the word as such, ignoring the impulse that reaches beyond it, is just as senseless as to study psychological experience outside the context of that real-life toward which it was directed and by which it is determined. (qtd. in Talbo 68)

Kristeva’s most popular quotation “any text is constructed as a mosaic quote, any text is absorption and transformation of the other text” summarizes well the theory (qtd. in Dupont 09). For her, intertextuality is a textual dynamic (ibid). The text does not refer only to all the written works but also to other discourses; therefore, it is not a closed object (qtd. in Dupont 13).

In 1976, Laurent Jenny limited the meaning of influences that were previously used to study the relationships between texts. In the book *L’intertextualité dans le Roman contemporain de la Langue anglaise*, he stated:

We propose to speak of intertextuality only when one can locate in a text of the structured elements before him, to the beyond the lexeme, this is understood, but whatever the level of structuring. We will distinguish this phenomenon the presence in a text of a simple allusion or reminiscence, that is to say whenever there is borrowing

an abstract textual unit from its context and inserted as it is in a new phrase textual, as a paradigmatic element. (qtd. in Dupont 09)

In his study, Laurent Jenny insists on the nature of the modification made on a text A for a text B (qtd. in Dupont 10). The term intertextuality has become a common word for any critical method or new literary achievement which implies an association between two or several works. For Jonathan Culler; however, "Texts are not autonomous but depend for their interpretation on the provision of assumed sequentially prior texts and convections of the genre "(qtd. in Talbot 83).

Kristeva and Barthes came up with the idea that every text is concerned with intertextuality. Barthes asserts that: "it is the condition of any text whatever" (qtd. in Barthes10). Philippe Sollers, for his part, notes that "any text is located at the junction of several texts"(Sollers 21). Intertextuality, then, serves to define the literary text hence its definitive function.

Indeed, in his book *La Production du text*, Riffaterre gives intertextuality an illustrative function of certain places in the text(13). Lowell Edmunds, on the other hand, construed that intertextuality is only a question of allusion. He took into account the "author" because indeed knowing who is the author gives an idea, an impression on the text, and the subject of its motivations, "text", and" reader" which gives meaning and interpretation to texts (Kuyat 168).

Then he applies the method on passages from Virgil, Horace, Ovide, and Catullus, extracting passages and reading them then placing the readings closer together, this means making the connection between two poems, only by reading, that is what he calls allusion. For him, intertextuality is observed simply by reading. For Sophie Rabau in her book *L'intertextualité*, allusions are the links that the reader can establish between a literary text and another; it is to

consider that the texts are connected by the use of plagiarism, allusion, pastiche, parody, or even more openly, the quotation.

The effect of meaning varies from one to another depending on the regime followed. Nathalie Piegay-Gros notes in her book *Introduction à l'intertextualité* that:

The intertext makes sense by following three levels: first, from the point of view of the author and his relationship to writing (the mastery of the style of a great author leads to original writing), it can be also from the reader's point of view (the narrator makes his narratee an accomplice) and from the point of view of the text's conception, the relationship to the tradition, literature (faithful imitation of an ancient text, production of a work by the resumption heterogeneous fragments, colleges translate a particular conception of the new text. (32)

For his part, Vincent Gouve underlines in his book *La Poétique du Roman* that intertextuality can assume very different functions and guide the reading of the text. (82). It is possible to identify intertextuality by reading a text where the author clearly shows that he has been influenced by other literary works.

While the first decade of the twenty-first century was about to end, Postmodern itself was on its way to collapse. Among the significant concepts which have led researchers in this work is the matter of whether at present, more than forty years after the appearance of the term, the theory may still retain its importance and may be a possibility of evolution in its forms, critical discursive and ideological issues (Postmodernism 1).

Far from all the theoretical approaches and all the questions that researchers have asked themselves about the phenomenon of intertextuality. In this regard, Martel thinks that:

Like any traveler, we sometimes love, as much as the pleasure of discovery, that of recognition: the joy of finding ourselves in known territory, not so much to rest there but to experience rather this impression that I will call a fault, a more accurate term, novelty, when a place already visited, while remaining the same, nevertheless seems to us, when we come back to it to have changed slightly. (98)

Gilles Therien, a holder of a doctorate in letters at the University of Paris, discusses the emotional status aroused by intertextuality saying that “the act of reading engages the effectiveness of each one”(qtd. in Martel 98). According to him, throughout the reading operation, the reader rises an affective and emotional state built from his memory and his unconscious:

In the literary field, the absence of such a construction world makes the book fall out of hand because if the pleasure of the text has any meaning it is certainly in this personal, intimate elaboration and which provides a minimum of satisfaction. All in all, effectiveness is of remarkable importance. (98)

The first case is when the reader realizes the presence of the intertextual phenomenon but is unable to identify the intertext. This situation can arouse strong feelings of hindrance and heedlessness. Consequently, the reader can hide behind the pretext that the literary work is non-sticking. Unlike the first, the second is to be able to recognize the intertext, and this situation can cause in him a desire to read. A third case is when the intertext is identified and better still it is read. Julia Kristeva underlines certain effects that intertextuality can incite in the reader when the intertext is already read:

The studious reader is rewarded for this participation with additional meaning, of course, but also and above all with emotion to recognize the intertext, is a gratification, a patent of satisfactory general culture for the reader this recognition also participates in the poignant reading, because the recall, the reconvoation of felt emotions reading of other texts or contemplating other paintings having additional emotions to the present reading. (qtd .in Martel 99)

Besides the satisfaction of noticing the intertext, the reader can feel the conspirator and partner of the writer with whom he shares baggage of knowledge and cultural elements. Martel explains that:

This way of referring to his creation and thus building sort of bridges between all these books has the effect of making the writer's production appear as a unified whole these internal correspondences give to the whole of the work the appearance of a coherent system. (99)

Even among literary specialists, the attraction of familiarity is very strong: "I began to read her latest novel with the nervousness of someone who finds a loved one after a long absence: feverish at the idea of recognizing a universe" (Martel 99).

It is completely impossible for a reader to find himself ignorant, comatose, and unresponsive in front of a book. Without a doubt, he is initiated into several cultures through reading books after having listened to other stories or after having read novels written by the same author:

Impossible, faced with this work, to consider it in isolation and all innocence, because we seek there, as much if not more than

novelty the recall of previous works, that is to say, the confirmation, the negation, or the deepening of the knowledge that we had of the writer. Reading his latest book, it is a bit as if we were also rereading his previous books, since our attention, beyond the particular work, is directed towards the global universe of the writer. (Martel 99)

This pleasure to rediscover a familiar universe underlines the particular horizon of Intertextuality which is developed by the reader.

Chapter Two:

Modern Ulysses in Joyce's *Ulysses*

This chapter studies the parallels and differences between the novel *Ulysses* by James Joyce, and Homer's *Odyssey*, which is a classic epic. It also shows that the novel *Ulysses* written by James Joyce does not just cover an ordinary day but deals with politics, religion love, and family themes.

Whenever we take a close look at Joyce's success, we realize the uncertainty and fragmentation of nineteenth-century Irish literature that have reached a climax in its fiction with Yeats poetry. Surprisingly, a country that has suffered from oppression for decades has lost its native language just forty –five years earlier than Joyce's birth could have started giving rise to a literature of world importance as he reached his early teens. Among the Irish antecedent poets of James Joyce, there was Clarence Mangan whose disastrous life was reconstituted by Joyce as a symbol of characteristic alienation of a faithful and true artist (Attridge 34). Joyce's enthusiasm by betrayal distinctively demonstrates itself in the lectures he brought on Mangan, in Dublin in 1902 and Trieste in 1907. As long as he focuses on Irish history, he sets up that the principal subject matter was a betrayal like Mangan's countryman disloyalty after his death (Attridge 35).

Ulysses, the epic novel of modern days written by James Joyce, takes place in Dublin, Ireland on June 16, 1904. In the beginning, just inside Dublin, more precisely, in the Martello Tower, Stephen Dedalus is discussing with his friend Mulligan sitting that he dislikes the other housemate called Hains and prefers to spend his time elsewhere. After that, he goes to school where he works as a teacher. At 1 pm, Stephan walks on the beach, lost in his thoughts and imagination. He thinks about his mother and feels guilty for not having prayed with her on her deathbed. The story turns back to 8 am, on the same day but in a different house.

Leopold Bloom was described as he was preparing breakfast for his wife Molly, a talented singer, who grew up on the Island of Gibraltar. Bloom brings the meal and notices a letter that he suspects is from Molly's lover, Blazes Boylan. He then leaves the house and stops by a

post office where he picks a letter for a secret correspondent concerning the suspicions he has toward his wife Molly. Bloom then attends the funeral of Paddy. He arrives in the cemetery on a carriage with several men.

At 2 pm, Stephan is at the National Library telling the librarian and others his theory about the play Hamlet, while Bloom is asking the same librarian about a specific novel. At the same time, Blazes Boylan visits Molly. At 8 pm Bloom is at the beach where Stephan has walked that morning. Sitting on a rock he thinks about Molly and her appointment with her concert organizer Boylan as he watches discretely a beautiful woman passing near him. Later on, Leopold Bloom and Stephan Dedalus meet; they have a discussion marking several things and motives, After that, Bloom and Stephan go to Bloom's house. At the end of the novel, Molly narrates the final episode reflecting on her background, her lover Boylan, and her marriage with Bloom.

Myth is a compound concept that has several definitions. In *Le Petit Larousse illustré*, it is defined as: « Ensemble de croyances , de représentations idéalisées autour d'un personnage , d'un phénomène , d'un évènement historique ,d'une technique et qui leur donnent une force , une importance particulières » (763). This means a set of convictions and beliefs toward a phenomenon, a character , a technique or an event which give them a particular importance. In *Shorter Oxford Dictionary*, myth is defined as : "purely narrative fictions usually involving supernatural persons, actions or events and embodying some popular ideas concerning natural or historical phenomena(qtd. in Maleval 10,11). According to Claude Levi-Strauss, "the object of the myth is to come up with a logical model to settle a contradiction"(qtd. in Maleval 11). Sophie Marre-Maleval observed that "myth is explained admissible to a considering category for what escapes any order of causality" (Maleval 11).

Ulysses is distinguished to be one of the most famous English novels written by the Irish writer James Joyce. The novel is considered to be a modern epic since James Joyce took the epic as a source in writing his novel. Each chapter's title in *Ulysses* refers to *Odyssey*. Visibly, Joyce created the modern *Odyssey* under the name of *Ulysses* by redefining episodes and characters from Homer's epic into daily life in Dublin.

The novel is divided into three major sections, the first section is entitled Telemachiad divided into three chapters "Telemachus", "Nestor" and "Protus" where the focus is more on the character Stephen Dedalus inner thoughts, the second section is the twelve chapters entitled "Calypso", "LotusEater", "Hades", "Aeolus", "Lestrygonians", "Scylla Charybdis", "Wandering Rocks", "Sirens", "Cyclops", "Nausicaa", "Oxen of the Sun", and "Circe" that refer to *Odyssey* but in a different time and place in Dublin. The last section is entitled "Nestor" and it is divided into three chapters: "Eumaeus", "Ithaca" and "Penelope". The focus is more on Bloom's return and Molly's famous stream of consciousness and memories.

The main characters of the novel are the poet Stephen Dedalus, the Jewish advertisement Leopold Bloom, and his unfaithful wife, Molly Bloom. The three of them can be viewed as modern counterparts of Telemachus, Ulysses, and Penelope. Joyce employed interior monologue to divulge the internal thoughts and feelings of these characters as they live hour by hour throughout the book.

As a parallel to *Odyssey*, James Joyce used episodes and names of characters from this last as titles of chapters in his novel *Ulysses*. The first chapter is entitled "Telemachus" as a reference to Odysseus' son in *Odyssey*. The storyline of the novel *Ulysses* begins at Martello tower, which is a real place situated in Dublin, where Stephen Dedalus and his two friends Mulligan and Hains live. This episode starts with a description of Mulligan shaving "stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed" (Joyce 3). And in the same time mocking Stephen's appearance

“Look at yourself, he said, you dreadful bard” (Joyce 6). He was discussing with Stephen Dedalus about the English student called Hains “ I am an Englishman, Haines answered”(14). this character was symbolized as a usurper since the Irish language had been violated and Ireland had been colonized by the English armies; furthermore, in the chapter, the writer shows the inner monologue of Stephan Dedalus as he remembers his dead mother, his mother's death is constantly present in his mind, this image haunts him all the time, mainly the scene where she wants him to kneel and pray for her, but he refuses “ You could have knelt, damn it, Kinch, when your dying mother asked you, Buck Mulligan said. I'm hyperborean as much as you. But to think of your mother begging you with her last breath to kneel and pray for her. and you refused” (Joyce 5).

Homer's *Odyssey* narrates the story of the hero Ulysses, king of Ithaca, and his sea journey trying to go back home after the Trojan war. *The Odyssey* is divided into three major parts, the first part doesn't involve Ulysses; it's more about what happened with his wife Penelope and his son Telemachus during his absence. The second part is about the journey and events that happened to the hero Odysseus during ten years since he left Troy and the final part narrates Ulysses' return.

In the second episode entitled“Nestor”, we come across a very detailed description of Stephan's thoughts, The major character of the first three episodes, At 10 am, Stephane was doing his lesson at Dalkey school when a wave of thoughts invaded his mind thinking about several things, as when he observed one of his students whom he found ugly, he was convinced that only his mother found him handsome “Ugly and futile: lean neck and tangled hair and a stain of ink, a snail's bed . Yet someone had loved him, borne him in her arms and her heart”(Joyce 28). Of course, this debate took place inside his head, Stephane was watching the young child and says that his mother is the only person who may love him, this can be a reference to the mother-son relationship and love theme in this chapter.

Indeed, throughout the second chapter, we follow Stephen and Daisy's debate on Irish history, they were debating about the Nature of history whether it is Cyclical or Lanier. The title of this chapter is a reference to an old wise man called Nestor. James Joyce referred to the character Daisy in his novel *Ulysses* to Nestor from *Odyssey* but differently since Nestor is a man with a lot of experience unlike Daisy who is presented as bossy, she used to underestimate Stephen as we read here: "Mr. Daisy said, that you will not remain here very long at this work . You were not born to be a teacher" (35).

In the third episode entitled "Proteus", Stephane scheduled a meeting with Mulligan. They planned their meeting on a beach in Dublin, and once there, Stephane lets his mind wander. He compared anything that attracted his attention to an event that had already marked him in life, a "bloated carcass of a dog lay lolled on bladder wrack"(44). Stephen remembers his dead mother when he saw the dead dog, so his inner monologue and thoughts are strongly related to the real world he lives in. The chapter bears the same name as a character in the *Odyssey*, Proteus, the son of Poseidon who has the ability to change his appearance as he pleases which made him difficult to follow, in the meantime we have Stephane who can consecutively change his thoughts, changing the shapes of everything he sees, and this makes his ideas difficult to assimilate.

The second section of the novel starts with the chapter "Calypso". The events go back to 8 in the morning but this time in Leopold Bloom's house. James Joyce began with a description of this important character as he was preparing breakfast for his wife Molly but she didn't go to take breakfast at that time "you don't want anything for breakfast? A sleepy grunt answered: Mn . No . she did not want anything"(Joyce 54). There is a mentioning of the character Milly, the daughter of Leopold Bloom, who liked photography and wished to become a photographer. Leopold Bloom is then considered to be the modern Ulysses with daily and ordinary life adventures: "Mr. Leopold Bloom ate with relish the inner organs of

beasts and fowls. He liked thick giblet soup, nutty gizzards, a stuffed roast heart, liver slices fried with crust crumbs, fried hencod 's roes" (53).

Bloom was thinking that his wife Molly is cheating on him with her concert organizer Blazes Boylan but he did not admit these suspicions to her. The plot of *Ulysses* looks like *Odyssey* by introducing characters as chapters, Leopold Bloom who is an ordinary man whose day is full of adventures and movement is considered as a modern hero referred to Odysseus the hero character in *Odyssey*. Calypso is a character in *Odyssey*, she is an immortal, beautiful goddess, Joyce used the name of this character as a title of this chapter as a reference to the *Odyssey*.

After the death of Leopold's son shortly after his birth, both Molly and Leopold remain touched by his loss; there was a rift in their relationship for ten years which is an allusion to the ten years that Ulysses, the hero of *Odyssey*, spent far from his wife and son the ten years that follow the troy war.

The "Lotus Eaters" episode in *Ulysses* is a reference to land in *Odyssey* .that land was known for magic lotus where everyone who ate those Lotus would stay there forever as was the case of Ulysses' companions. In *Ulysses*, the Lotus Eaters land can be represented as a graveyard because a person when he dies would stay there forever. Bloom attended his friend's funeral, his mind was roaming as he remembers all the dead persons he used to know " Besides how could you remember everybody ? Eyes, walk, voice . Well, the voice, yes: gramophone in every grave or keep it in the house"(109).

In the chapter entitled "Sirens", Joyce gave more importance to a female character and this can be noticed in the title Sirens which logically refers to female, it is also a reference to singing sirens in *Odyssey* novel. The character Penelope in *Odyssey* and Molly in *Ulysses* are the most remarked characters in the sirens chapter. There is Penelope in *Odyssey*, who is known for being a devoted and loyal wife, during her husband's absence, this last was

considered to be dead, she was obliged to marry someone else without taking into consideration her point of view, we can see that Penelope was silenced by the writer because her point of view didn't matter, and only her husband Ulysses had been given the power to be heard, this demonstrates man superiority. On the other hand, we have the character Molly in *Ulysses* who is described as an unfaithful wife, she had several relationships with different men and the most mentioned one is her concert manager, this shows that Molly who takes the role of Penelope in the modern version of *Odyssey* doesn't resemble Penelope because compared to Penelope, Molly was described as an unfaithful wife, her thoughts are mostly dedicated to her husband Leopold despite her infidelity, depending on Molly to dominate the mind of Leopold who kept thinking of her believing that she was maybe cheating on him. we can cite the famous chapter entitled Penelope in the last section of the novel *Ulysses* which is dedicated to Molly and her monologue can be considered as a sign that represents the modern style of writing.

In the chapter entitled "Circe", James Joyce used the style of plays in writing:

Maginni (Clip claps glovent silence hands .) Carré!
Avant Deux! Breathe evenly! Balance! (The morning
and noon hours waltz in their places, turning, advancing
to each other, shaping their curves, bowing vis a vis.
Cavaliers behind them arch and suspend their arms, with
bands descending to, touching, rising from their
shoulders. (536)

Most characters of the novel appear in this chapter in brief scenes, Alcohol is one of the most important themes in the novel: "O, Won't we have a merry time, Drinking whisky, beer and wine, On coronation Coronation day ?"(Joyce 11).

This theme is characterized by taking away power and reason. In *Odyssey*, Circe is a witch who had the power to turn human beings into animals through magic, this character turned Odysseus' companions into pigs, this can be seen as a comparison since Joyce compared characters who drink Alcohol in *Ulysses* to characters who have been turned into Pigs in *Odyssey*. As a result, we can say that the writer sees persons who drink alcohol as pigs.

In the last section of the novel entitled Nostos, James Joyce used Ulysses kingdom's name Ithaca as a title for his chapter as a reference to *Odyssey*. This chapter starts with the two major characters of this novel Stephen and Bloom as they were discussing different subjects, there is a mentioning of key theme which have been mentioned before in the first chapter when Stephen had forgotten the keys of his room "Have you the key? a voice asked. Dedalus has it, Buck Mulligan said. Janey Mack, I'm choked"(Joyce 11). Just like Leopold lost the keys to his house, Leopold Bloom asked Stephen and invited him to spend the night in his house but he refused. When Stephen left the house, Leopold met finally Molly after a long day. It is also a reference to Odysseus' return after ten years of absence as well as meeting his wife Penelope after this long period. In contrast, Penelope was still waiting for her husband's return patiently while Molly had an affair with her lover before Leopold's return.

"Penelope "is the last chapter in *Ulysses'* novel, this title is a reference to the main character Penelope in *Odyssey*. James Joyce introduced a stream of consciousness which was seen all over the novel especially in this chapter, where the writer shows the famous stream of consciousness of Molly Bloom:

he didn't know of Mulvey and Mr. Stanhope and Hester and
father and old captain Groves and the sailors playing all birds fly
and I say stoop and washing up dishes they called it on the pier
and the sentry in front of the governor's house with the thing

around his white helmet poor devil half roasted and the Spanish girls laughing in their shawls. (Joyce 730)

The events happen during a single day, unlike classical epics which take a long period.

Ulysses novel does not hold any conclusion:

I was a flower of the mountain yes I put the rose in my hair
like the Andalusian girls used or shall I wear a red yes and
how he kissed me under the Moorish wall and I thought well
as well him as another and then I asked him with my eyes to
ask again yes and then he asked me would I yes to say yes
my mountain .flower and first I put my arms around him yes
and drew him down to me so he could feel my breasts all
perfume yes and his heart was going like mad and yes I said
yes I will Yes. (Joyce 732)

Beyond the novel, Molly acts for the Penelope figure in *Ulysses*; Nevertheless, unlike Penelope who was loyal, waiting for Ulysses' return, Molly is having an affair with her manager and Leopold knows that. Another proof of inspiration is that in the Homeric story, the son Telemachus looks after his father Ulysses to bring him back home. In addition to that, the goal of Telemachus is also to finally meet his father. This incredibly strong and intelligent man is described by his mother because for him it is the only way to find his own identity and forge his personality. In the modern version, we have the relationship of Leopold Bloom and Stephen Dedalus who behave as father-son. Stephen works as a teacher of history to repay his debts, like the character of Telemachus, Stephen has a huge lack of authority because he does not have a father figure who can help him build his character, while Leopold is searching for a son to be a father to as Ulysses who is trying to come back home and find his family.

James Joyce used the Homeric epic to deal with several daily themes such as Irish history, his position toward religion, and family conflicts. Joyce illuminated his insignificant routine by using characters guided by an allusion to *Odyssey*'s mythical heroes.

Chapter Three:

Reworking the Myth of Ulysses in Bachi's

Le Chien d'Ulysse

This chapter analyses intertextual references in Salim Bachi's *Le Chien d'Ulysse*. It also demonstrates that there are points of similarities and divergences between these two literary works written in different languages. Salim Bachi introduced the myth of Ulysses in Algerian literature written in the French language by referring to his North African cultural heritage, Irish literature, and the Homeric myth *Odyssey*.

Salim Bachi was born in Algeria in 1971 in Annaba. He left Algeria to continue his studies in France. He was above all a novelist but dreamed of having a great career as a writer. He spent most of his time in his room in Paris reading novels and writing short stories. A few years later, he returned to Algeria, and after seeing, the alarming situation in which his country was passing through he returned to France with great inspiration. He started writing versions of his novel *Le Chien d'Ulysse* for two years to denounce the political and religious problems of his country. He sent copies to several publishers and one of them greatly appreciated it (sur l'oeuvre de Salim Bachi 1).

The novel begins with a meticulous description of the city of Cyrtha, an ancient Numidian city that is Constantine nowadays, a city on the border between reality and imagination. Hocine, a young Algerian student and anti-Islamist tells us about his trip with his friends to escape the reality of Cyrtha. Throughout the novel, he plunges us into his scary, captivating city. Hocine and his friend Mourad take the train at the station in the morning, at nine o'clock. They both go to the Khan's flat where they spend some time with Ali Khan, his teacher of literature, his wife Amel, and the journalist Hamid Kaïm.

Later, they go to the room of the student committee of the university of Cyrtha. There, they meet commander Smard and discuss for a while. He fixes them an appointment for the evening in a nightclub. From noon, they stretch out for a while in a park. At four o'clock, they spend a moment in Rachid Hchicha's room where a violent altercation takes place between Hamid Kaïm and Commander Smard. Then they walk a bit with the journalist. At nine o'clock

in the evening, Hocine is driven from the hotel where he works by Hadj Mabrouk. At ten-thirty, he meets a madman who will be killed by the police, then he is embarked by them. Saved by Seyf, he sits down with him in a cafe. At half-past two in the morning, he goes to the Chems El Hamra nightclub where he talks with Smard. On the dance floor, he is caught up in a fight. Wounded, he goes to treat his injury at his friend's Mourad house. Then he spends some time outside with friends who take drugs. In the end, when he returns home at four in the morning, his family does not recognize him they think he is a terrorist and shoot him. His dog is the only one who recognizes Hocine and protects him, so dies under the shots of his master's brothers.

It is important to underline the fact that exactly like James Joyce who employed his novel *Ulysses* to deal with political problems in Ireland, Salim Bachi wrote many novels that reflect on the problems the world in general and his country in particular. In an interview on March 13, 2009, Salim Bachi confirmed that his novels revolve around the major problems of the world. In *Tuez Les Tous* for example, he tackled the issue of terrorism, a conflict that still ravages the world, and then he talks about religion in his novel *Le Silence De Mahomet*. *Le Chien d'Ulysse* evokes the problems of Algeria and the civil war ("entretien avec SalimBachi" 1).

In another interview that he gave in September 2013 for "Au tour d'un Verre " on the occasion of the publication of his book *Le Dernier été d'un Jeune Homme*, the journalist asked him who were his masters in writing, Salim Bachi proudly answered that he liked to read James Joyce, Faulkner, Kateb Yacine, Driss Chraïbi and Sony LabouTansi. In the same interview, he claimed having read *Ulysses* in his senior year and has read it diligently in college at least six times since. Salim Bachi confirmed that the novel *Ulysses* nourished his works and that his choices are often linked to myths. He added that in his novels all the

characters speak in the first person as in *Ulysses* by James Joyce, here is a first track that proves that this study follows the right path.

When reading the novel *Le Chien d'Ulysse*, the allusion to the mythical version of Ulysses is effortlessly distinguishable. This intertextuality that unites the work of Salim Bachi with that of his predecessor *Ulysses* doesn't need to be proved, that's what Salim Bachi revealed in *Le Conseil du Lecteur* on July 20th, 2016 (1).

After observing the title, it seems very obvious to us to continue the progress of our comparative study with its brief analysis. Thanks to this element the "title" we will surely have information on its content and its nature. According to Margot Nobert: The title refers to the book itself and it defines the genre or type by contribution to the production of its sound. epoch and all the others at the same time; We can then speak of its intertextual function. the title fulfills a communication function; it establishes the first relation between the sender and the addressee. (381our translation)

For Antoine Compagnon, starting the study with an analysis of the text is a necessity or even more an obligation, he declares "The title is the gateway to the book"(qtd. in Norbert 251 our translation).

It is obvious that the novel *Le Chien d'Ulysse* is above all a derivative of the myth odyssey. The title undoubtedly highlights the dog "Argos" who was the only one to recognize his master Ulysses upon his return to the kingdom of Ithaca. We have noticed the same reaction by Hocine's dog. It is indicated in the last chapter when Hocine came back from a party. His family didn't recognize him in the night; they thought he was a terrorist and shot him, but the dog bounced back to save him. Here are the exchanges between Hocine and his family during his return home at night : "Seul son Vieux Chien se souvenait de lui. Quelqu'un, chez lui , essayait de l'abattre . _Hocine ! parvint- il à hurler . C'est Hocine ! Tu n'est pas Hocine ! Sale terroriste! " (Bachi 291). Moreover, just like James Joyce who borrowed the first

name Ulysses for his main character, Salim Bachi created Hocine the Algerian Ulysses and owner of the dog Argos. What is striking is that the two novelists have attributed the name Ulysses to their modern main characters. One hypothesis seems appropriate to us; Salim Bachi compared his modern hero Hocine to the mythical hero Ulysses just like James Joyce did with the character Leopold Bloom. It is also very difficult to make this deduction without having properly read the myth of Ulysses as well as the two novels *Le Chien d'Ulysse* and *Ulysses* or ignoring that Bachi is a big fan of James Joyce and his writings especially the novel *Ulysses*.

The actions in *Le Chien d'Ulysse* take place in a single day, June 29, 1996. This date coincides with the fourth anniversary of the death of president Boudiaf who was assassinated in Annaba. A character from the novel, the journalist Hamid Kaim, evokes this death as the moment when the country fell into this spiral of terrorism, repression of settling of scores saying that "Le jour de la mort de Boudiaf, le 29 juin 1992, je sus qu'il n'y aurait plus rien à attendre de ce pays affolé poursuivit Hamid Kaim en marchant sur le campus" (Bachi 151). It was therefore four years later, in the early morning hours that Houcine, a young student, left the family apartment to undertake a journey of 24 hours in his city, and during which, he would live various adventures before coming back home. To do this, Salim Bachi allowed himself to reduce all of Algeria's political problems in a single day. He had a precise model: the book *Ulysses* by James Joyce. Joyce's novel had an enormous impact on the literary world by its style of writing which is qualified as modern. Indeed, the novel *Ulysses* turns on a single day, and the characters prowl through the city of Dublin as well.

The novel begins with an extraordinarily well detailed description of the city of Cyrtha. Through Hocine's monologue, we discover this wonderful city that is damaged by political and religious conflicts : " Forteresse hérissée d'immeubles branlants, de toits aux arêtes vives ,

ou flottent d'immenses étoffes blanches , rouges , bleues , vermeilles qui dans le ciel s'évaporent et se découpent sur les nuages, oripeaux d'une ville insoumise" (13).

It also tells about the misery and suffering of young Algerians who try to survive at all costs, and this reality has been reproduced by Hocine and his friends: "La mer seule permet aux captifs de la ville d'espérer un jour échapper au cauchemar de trois mille années placées sous le poids des conflits" (14). In contrast, there is the character Stephen Dedalus in *Ulysses* who also shows his love for the city Dublin as we see in this extract: "Stephen stood up and went over to the parapet . Leaning on it he looked down on the water and the mailboat clearing the harbor mouth of Kingstown . Our mighty mother" (Joyce 5). However, he regrets all the political and religious problems in his country as well as the cruelty and aggressiveness that the Dubliners have suffered from.

James Joyce used the stream of consciousness method which provides us with a great deal of information about the characters especially Leopold Bloom, Stephen Dedalus, and Molly. Salim Bachi was clearly influenced by his technique in writing *Le Chien d'Ulysse*; Therefore, we have a detailed representation of the characters and their thoughts as well. He allowed the character Hocine to describe his friend Mourad and went even further. He allowed him to read Mourad's thoughts without any obstacle. Hocine started with a physical description: "Mourad épaule tombantes , sort de sa poche un peu de tabac , le met dans le creux de sa main" (37) . In an other passage, Hocine can read Mourad's thoughts as it is illustrated in these passages : " Il rigole en regardant la montre , la grande, celle qui est suspendue dans les airs , au- dessus de sa tete . en retard comme ' dab , doit se dire Mourad" (37) and " Passe un avion , nous voient –ils de là- haut" (38).

Indeed, Hocine and his friend Mourad feel so lost in Cyrtha; they are convinced that life is impossible in such a stifling city and they wait for the slightest opportunity to seize it: "Par-delà les vagues , l'hiver, emmitouflés dans d'épais anoraks , nous cherchons à saisir les

contours sombre d'un continent neuf, d'uneterrein soumise" (18). Hocine adds "Nous partirons avant de mourir , jurons- nous en regardant les masses liquids chevaucher les récifs en archipels"(18).

Another remarkable characteristic in this novel that has strongly attracted our attention is the use of very ironic language by Hocine against the Islamists. He did not hesitate to accuse them and show that they have a part in the corruption that is destroying the country: "Du bonheur, de la gaité , une immense confiance en l'avenir , étonnantquemairieislamisten'ait pas touché à ça" (41). In another passage, Hocine goes stronger in his words :

Dire qu'ils ont remporté les élections législatives en décembre 1991 , cinq ans déjà . A l'université , ils commençaient à nous regarder d'un œil mauvais. Nous lesmécréants , les infidèles . Faudra bientôt nous chasser , rétablir l'ordre et restaurer la moralitéde la nation musulmane . la misère inclure. (Bachi 41)

This style was also very present in *Ulysses* where Stephen Dedalus shows that he does not follow any religion, he considered it as a tool of destruction. He shows his hate in the scene where he refuses to submit to the catholic church.

Amel Khane is a very interesting character too. She does not appear a lot, but this character has a great presence in the novel; she mainly represents tenderness and love which is different from all the cruelty present in the text. Amel is voiceless in the novel and it is the main character Hocine that Salim Bachi uses to introduce her monologue, which is mainly present in the last chapters of the novel. While reading about Amel it is practically impossible not to link her with the character of Molly in *Ulysses*, to whom the writer also devoted a whole chapter dedicated to her monologue entitled Penelope. Indeed, Amel reactivates the figure of Molly; the two are represented as being beautiful and admirable. They are voiceless and even

more, they both cheated on their husbands Leopold Bloom and Ali Khane. Salim Bachi shares with us intimate scenes of Amel with her husband Ali; the scenes are sensually similar to several passages of Molly and Leopold in *Ulysses*. One of the scenes takes place in the apartment of Ali Khane. This scene confirms that Amel is aware that Mourad likes her and she doesn't mind. While Amel is taking her bath, AliKhane is waiting for his students Mourad and Hocine. In this passage, the thoughts of Amel are reported by Hocine. She expresses that she is happy in her marriage and that Mourad should be more discreet in his love for her; however, she really likes the way he looks at her: “je pourrais être sa mère ,sa sœur dis ou sa grande sœur. Je suis mariée et heureuse .Et il est jeune. Il devrait apprendre a nous regarder sans... à nous voir sans donner l'impression” (59). She adds : “Nous n'aimons pas être disséquées. Toutefois l'admiration qui perce dans ses yeux vaut tous les compléments du monde. J'ai l'impression de devenir une jeune fille dont les petits seins gonflent la robe transparente” (59) .

Later in another passage, Amel evokes in her thoughts her husband and expresses how much she loves him and despite her betrayal, she does not want to leave him:“ L'homme qui le premier me tint dans ses bras .il venait me dire qu'in'avaient fait que penser à moi , rêver à moi . Savent- ils tous parler comme lui ? Il me bouleverse.Toujours ' après , depuis , longtemps ” (59).It is the same position of Molly in *Ulysses* where she always expresses her love toward Leopold: “I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will yes” (Joyce 732). Later we understand in a passage from the novel that Amel cheated on her husband with his student Mourad; this gives more sense to the comparison we made between the characters Amel and Molly:

Elle le prenait dans ses bras ,elle, dont on eut cru qu'elle ne céderait jamais , jamais .Jamais avait elle rétorqué , quand un

soir , il l'avait retenu pour la première fois dans , ici, dans le local du comité , elle refusait d'abord , elle avait des remords, elle ne pouvait plus regarder son mari dans les yeux. (122)

Another and last considerable point that we must underline concerns the thoughts of Amel Khane. She maintains an ambiguity on the identity of the man whom she thinks. Whether it is about Mourad or Ali Khane, she never cites names and the identification is left to the reader. As we have seen previously in *Ulysses*, James Joyce does not punctuate, he follows the temporal disorder and remains imprecise. Bachi followed the same rhythm by not mentioning the name of the characters Amel was thinking about.

Thus, thanks to this intertextual study where we have carefully read and studied the literary styles and symbols of the two novels, we come to deduce that the novel of Salim Bachi *Le Chien d'Ulysse* remains an eminent reference of *Ulysses* by James Joyce.

General Conclusion

At the end of this study entitled “Intertextuality in *Ulysses* by James Joyce and *Le Chien d’Ulysse* by Salim Bachi”, it emerges that the work on intertextuality turned out to be a complex task. Intertextuality, as explained in the theoretical chapter, requires careful practices on the part of the researcher called upon to mobilize all his cultural and memory skills.

In our research, we traced a perspective according to which we were able to demonstrate this connection between the Homeric myth of *Odyssey*, *Ulysses* by James Joyce, and *Le Chien D’Ulysse* by Salim Bachi. The question that has served us in the progress of this work is: What relationship does *Ulysses* by James Joyce has with the Homeric myth of *Odyssey*? How does James Joyce rework the myth? How *Ulysses* contributed to the realization of *Le Chien D’Ulysse* by Salim Bachi ? These questions have served in the course of this research work.

We have devoted the first chapter to the theory of intertextuality, for this we used different sources to find works, official sites, to gather as much information as possible on the definition of intertextuality, its origins, the first person who introduced it, everything a researcher needs to acknowledge about this theory.

The second chapter was shown to be an exercise in intertextual practices between the Homeric myth of *Odyssey* and *Ulysses* to reveal how James Joyce reworked the myth. To reach this goal, we started from the conviction of the existence of relations uniting these two texts.

In the realization of the last chapter, we have attempted to confirm the hypothesis that Salim Bachi was fascinated by James Joyce. Indeed, through an intertextual analysis, we have noticed that Bachi has borrowed passages, copied Joyce’s style, and remodeled some characters to treat the theme of wandering from an Algerian perspective. As we have already noted, the understanding of the two novels *Ulysses* and *Le Chien d’ Ulysse* is inseparable from the socio-political context of the countries to which they refer. To repeat the observation

made above, it is in the context of Ireland that James Joyce wrote *Ulysses* followed by Salim Bachi who represented the late twenty century of Algeria in his novel *Le Chien d'Ulysse* supported by *Ulysses*. Bachi's novel is not limited exclusively to wandering through alleys, districts, or other countries visited by the different characters; in fact, an informed reader will observe that Bachi's text is an intertext that is -to say it is the result of wandering between texts, styles, and literature.

It is indeed thanks to our adaptation of this approach that we have been led to identify those intertextual practices that run through the text from the title to the last chapter. Thus, our hypotheses are confirmed after having detected the existence of intertextual relation which is summed up by the presence of allusions, parodies, and also imitations of style, that is to say, the pastiche.

During the realization of this thesis, we faced several difficulties. Since our research unified three texts at the same time *Ulysses*, *Le Chien d'Ulysse*, and *The Odyssey*, all written in different languages and periods, we had to devote enough time to, which was very complicated, for them well. understand them again and embark on our intertextual study. In addition, the Lockdown, unfortunately, forced us to work home. This prevented us from having access to several books in the library that we considered very important for our work. In addition, we, therefore, had to organize ourselves to work remotely, content ourselves with the information already available and organize all this information to carry out harmonious research. Another and last complication that disturbed us was that we were not enough familiar with the theory of intertextuality, so we had to find a specific vocabulary that is adapted to it and then sort out all the information that was specifically available in English.

As the literary works of Salim Bachi often have a mythical aspect, and in its most part the style of the Irish writer James Joyce is very present, it is therefore very possible to be able to

General Conclusion

assemble the future other novels of Salim Bachi like *La Kahina* and *Tuez les Tous* and carry out an intertextual analysis between Homer's *Odyssey*, and Joyce's *Ulysses*.

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Résumé

Notre recherche s'inscrit dans le champ de la littérature comparée. L'enjeu de notre travail est de rechercher un rapprochement entre trois textes qui sont *Ulysse* (1922) et *Odyssée* (1614), et *Le Chien d'Ulysse* (2001) ; Il convient donc d'adopter l'intertextualité qui consiste à révéler les liens littéraires entre les textes ; D'autre part, *Le Chien d'Ulysse* qui a reçu plusieurs prix, dont le prix Goncourt pour la première et la Vocation, ce roman traite avec brio les problèmes politiques de l'Algérie au XIXe siècle. Il faut souligner que de nombreux chercheurs ont étudié et analysé le roman *Ulysse* de James Joyce et *Le Chien d'Ulysse* de Salim Bachi. De plus, la particularité de cette recherche est que contrairement à la majorité qui compare entre *Ulysses* et *Odyssey* ou entre *Le Chien d'Ulysse* et *Odyssey*, mais aucune recherche n'a été menée en étudiant ces trois livres ensemble comme modèles, nous avons donc eu l'enthousiasme de les comparer ensemble, ce qui fera l'originalité de notre travail, qui vise à prouver que Salim Bachi s'est inspiré de l'*Odyssée* d'Homère et le roman *Ulysses* afin de traiter des conflits sensibles en Algérie.

Mots – clés : Littérature Algérienne, Littérature Classique, Littérature anglaise, Intertextualité, mythe et Mythology.