



## **The cultural patterns implied in the novel "*lolita fingers*" by waciny laredj**

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### **Abstract:**

This article explores the cultural patterns embedded in *Lolita Fingers* by Wasini Al-A'raj using the approach of cultural criticism. It shows how the contemporary Algerian novel has developed by engaging with multiple fields of knowledge and moving beyond traditional narrative forms. The research examines socio-political facets, including identitarian and historical memory, and the relationship of self with the 'other' (specifically the West). The cultural dimension includes considerations like body representations, the role of music, as well as philosophical issues like love and death. It concludes that the novel is a culturally and ideologically rich repository of discourse that reflects not only those experiences unique to Algeria but also those shared with humanity at large.

**Keywords:** cultural criticism theory, cultural approaches, contemporary novel, *Lolita fingers*, embedded cultural formats.

### **Introduction**

The contemporary Algerian novel has made its way towards maturity and artistic awareness and has been able to reach an important place in the map of the Arab narrative through its book's constant intrusion into the adventure of experimentation in search of new creative mechanisms different in writing that go beyond the prevailing narrative patterns, and this has been shown through its investment of the elements absent within the Algerian creative scene that allows them to communicate their humanitarian and civilizational messages, and this is evidenced by openness to other sciences and getting away from them, such as history, sociology, politics, religion, philosophy and literature, considering that the literary text is a cultural product that combines a number of different formats.

Cultural approaches have contributed to the disclosure of aesthetic components, various formats, and the diverse human knowledge that abound in the contemporary novel, and also contributed to the development of ambitious new creative experiences, through which the novelist tries to express the current, human society, or many humanitarian issues.

Among the Algerian novelists who have invested these aesthetic and cultural elements, we find the novelist "*Wasini the lame*" \* and this is shown through his novels that open up to various cultural formats, including the novel "*Lolita fingers*", which was published in 2201.

In light of the foregoing, this article aims to shed light on the various cultural patterns that abound in the novel "*Lolita fingers*" by lame wassini, by applying the cultural approach in order



to reveal the elements embedded within it, such as political and social patterns such as the Algerian revolution and the search for identity, cultural patterns such as the body and music, and philosophical patterns such as issues of love and death, through which lame wassini tries to present his ideological vision.

Through this research, we have tried to raise some questions : Why does the writer resort to investing the missing elements within literary texts Is this due to a purely technical need Or to symbolic messages that disappear behind the mask of the content ?

We have relied in the research on a research plan as follows:

-the cultural structure of the address

-the cultural patterns implied in the novel "Lolita fingers"

A-the socio-political ideological pattern of the Algerian agricultural revolution/ the problem of the ego and the other

B-cultural style: body / music

C-philosophical theme: philosophy of love/ philosophy of death.

The study relied on the mechanisms of the theory of cultural criticism, which is based on the accountability of texts and extrapolation to search for various cultural and cognitive systems that are absent in them, as this theory is based on access from other cognitive fields because the literary text is a comprehensive discourse of different cultural systems, this theory reveals the various implicit representations that abound in the novel text, which constitute important messages through which the writer aims to express different ideological, philosophical and civilizational issues.

There is no doubt that the theory of cultural criticism has made a great contribution to the interactive re-reading of literary texts by revealing the cultural and cognitive representations that abound in literary texts, as it is one of the new theories that dealt with literary studies, which revealed its effectiveness in reading texts, analyzing them and disclosing their cognitive and aesthetic representations, this theory celebrated the cultural aspect of the literary text unlike many previous approaches and theories that focused on aesthetic aspects of it, interest in the Cultural more than the aesthetic is due to the states of openness, awareness and development that it has reached contemporary criticism, this theory has sought to evacuate In contrast to previous critical approaches and theories that glorified aesthetics, the aim of this theory - in the words of the Arab critic Al - Ghadami - in his book "cultural criticism: reading in Arabic cultural formats" is to "transform the critical tool from a tool in reading the pure aesthetic, justifying it regardless of its methodological flaws to a tool in critiquing discourse, revealing its formats, and this requires a transformation in the terminological system"(Al-Ghadami, 2005: 8)

### **1. The cultural structure of the address:**

The title threshold is one of the most prominent thresholds, as it is the most important semantic elements in writing any literary text.the title carries between its two books the contents of the text and its semantics, which are absent. it is considered a "linguistic sign located in the text interface to perform a set of functions related to the text's ontology and content"(El-Hussein, 2007: 77)



It is noted on the title of the novel "Lolita fingers" that it carries with it intense meanings and connotations referring to the civilized pattern (the body), the fingers are an organ of the human body, and one of them is the novelist of a woman named "Lolita", which is a Spanish name and its meaning in the lexicons: sorrow, pain, sadness, and one of the most writers who were fascinated by this name and wrote about it is the Russian novelist "Nabokov" in his novel "Lolita", which was evoked by the novelist "Lame Wasini" in his novel "Lolita fingers".

The fingers of women in human cultures carry the meanings of tenderness, softness, beauty and kindness. The novel's stark and exciting title indicates that those fingers were the cause of the life of "Yunus Marina", who inhales the smell of life as he tastes his beloved's fingers. It also refers to the doom and death of that woman, and reveals the cultural and social situation full of sorrow, wounds and suffering, which was the cause of the tragedy of "Lolita" and her murder, and the execution of her dreams of becoming a famous fashion model.

## **2. The cultural patterns implied in the novel "Lolita fingers"**

### ***2.1. The socio-political ideological pattern:***

- The Algerian agricultural revolution / unmasking the masks of political regimes.

The novel "Lolita fingers" embraces the ideological political discourse, by evoking the writer very important historical stations from the contemporary history of Algeria, and trying to reveal their implications and implicit secrets, as he sought to disclose the silence that portends within the taboos of politics, the period of the seventies was not so innocent and full of glory and development, as many Algerians believe; it was in the words of the writer- It has even extended to reflect a favorable and miserable Algerian-Arab reality that has been exhausted by brutal corrupt political regimes, which have destroyed the spirit of the past, killed human beings, and made them miserable, haunting their fragile present, torn by moans and missteps. \*\* The novelist Wasini the lame opens the memoirs of political history and deals with a very sensitive and exciting topic that highlights his courage in dealing with political issues and raising them a lot in his novel works.

"Lame Wasini" recounts the events of the military coup, but not in order to draw inspiration from political history to chronicle the facts that happened; rather, to present history creatively by digging it into the silent.

"The lame" took this novel as a platform to expose the excesses of power in the post-independence period, and the demands of officials on the chair of power, in addition to propaganda of his ideological ideas, which was embodied through the character of the hero "Yunus Marina", an intellectual writer and sympathizer with President "Ahmed Ben Bella" and the leftist movement and the opponent of the "Houari Boumediene" socialist regime.

By presenting his creative reading of political history, the novelist aims to raise political issues related to the bet of Algeria and its present, trying to present its problems, he is trying to expose the hidden and reveal the political and cultural reality of Algeria, where officials are struggling for the seat of power despite their political failure and without regard to the status of Algeria and its ancient history, and what the country will become torn and lost as a result of the escalation of the conflict.



The novel highlights the political position of the novelist opposed to the regime of Colonel "Houari Boumediene" and indebted to his arbitrary policy that forced President "Ben Bella" in prison for thirteen years, and prevented him from enjoying the political life he had, so he took the "lame" from his character, the intellectual writer "Yunus Marina" as a tool to expose the secrets of power after independence, and Marina tried through his strange articles and writings to transfer the president's diary in prison and the new authority is in front of everyone until the mask of idealism is removed from the faces of the officials, and in the article "Colonel wolves", which was more severe and cruel than The previous one showed the details of the psychological and physical torture of Ahmed bin Billa in his cell, by the Colonel's Wolves, and his photos were very terrible and scary, and the torture scenes stand out in the following context: "we do, to expose you and dress you for no reason we do, he orders us to bite you, gives us a signal to stab and crush you we will not hesitate for a moment, we do it without the slightest regret, but perhaps with pleasure, to eat your flesh and we will not leave any sign referring to you, nothing prevents us from that except his order, to chop you up and turn you into a meatball-like meat mass and then push you to the markets to be eaten by the hungry people you were defending, we do and do not ask for the rest....Do you know why oh Sir Al-Rais Babana"(Al-A'raj, 2012: 100)

Regardless of the validity of these events and the scenes employed by the "lame" in his novel and the reference on which it was based, it can be said that the novelist, by touching on the subject of imprisonment and torture of the first president of independent Algeria, aimed to present his political vision rejecting the Algerian authority through time periods, which targets the symbols of struggle and struggle and excludes them from enjoying the privileges of the state; rather, it puts them on the sidelines, canceling their active role in the advancement of Algeria and its advancement.

It seems that the novelist deliberately exposed the falsity of the political party in Algeria in the Seventies, exposing the silence, and revealing the secrets of the Algerian political system, he admits that that period was limited to the realization of the dreams of Algerians and their aspirations for a better tomorrow, as Algeria witnessed critical periods and social and cultural misery, in addition to highlighting the dictatorship of President Boumediene, and his new policy of revolutionary correction, which President Ben Bella said:"... A country that opens its reign with a coup, also opens the appetite of murderers, adventurers and paid politicians, builds at best, and for a visible period, a nest of hunger and murderers, never creating any space for joy." (Jabbour, 2013: 309)

- Problematic ego / other

The problem of the ego and the other is one of the main themes produced by postcolonial writing, which focused on highlighting the relationship between them, as narrative texts addressed this problem in an attempt to highlight its backgrounds, manifestations, and various dimensions, and the novel is one of the "most aesthetic forms that not only expressed colonial expansions, but was associated with them, this interconnection was the result of a kind of interaction that takes on the surface a parallel form between the colonial and narrative phenomena." (Hamoud 2013: 9)



The art of the novel is one of the most prose arts that monitors various social, political and human manifestations, and most of them are capable of evacuating the problematic of the ego and the other, this historical, civilizational and confrontational relationship, which has emerged more in recent decades, especially after the terrorist events witnessed by the world in recent years. Which led to the consecration of the other's Western view of the Arab ego, which centered around his contempt and contempt, and working to eliminate his peculiarities that distinguish him (Islamic religion, Arabic, history, ethnicity), and casting him into one mold "(terrorism, laziness, filth, oppression of women...)

This novel attempts to raise the problem of the relationship between the Algerian ego and the French other, this historical relationship stretching back in time, which has its roots in the years of the French colonization of the Algerian country, as this novel tells "the history of the sad relationship burdened with many tensions between East and West." (Deek, 2013: 89)

In the novel, we notice the Algerian-French conflict, this conflict based on the latter's attempt to distort the Arab-Islamic identity, in addition to France's attempt to occupy Algeria culturally after the latter's independence politically and restore its freedom, but its identity is still held hostage by the colonialist who waged his intellectual war on Algerians, and this is explained by the novelist through the success of France in- Lolita) to the atmosphere of the European world and stripped them of their Arab-Islamic culture, and this is what is manifested in the life of liberation and decay that colored the life of "Marina" and "Lolita" as they move in this sensual physical space that glorifies illegal relationships, the central character "Yunus Marina" rebellious writer and fugitive from the hell of power and the authority of religion, who was looking for his being and status as a writer in a European Society, and this is what made him influenced by the behaviors and actions of the Western society to which he belongs, including liberating the desires of the body, and full of sexual gratification and fiction.

The novel focused precisely on these relationships, and then stood up, and tried to expose the intimate and hidden aspects that were growing in haraam, especially the female relationships of the hero "Yunus marina" with the German "Eva" and "noua" Algerian origin, and portrayed him as a person who adores sex and seeks the ecstasy of the body. The embodiment of forbidden relationships appears at several stops of the novel "he did not understand what suddenly happened to them?" Moments ago they were hunting for opportunities, looking for the most beautiful trick that ends with them in one bed, as usual there is something childish in their relationship that wakes up whenever they meet, sometimes craves her madly, but he never dared once to tell her that except when drunkenness leads them towards a beautiful warmth, then a volcano of words and scented images escapes from him." (Al-A'raj, 2012: 50)

We find that Marina was fascinated by romantic relationships and delights in her charm, especially his unique relationship with "Lolita", which was embraced by the Paris nights, where he loses his sense of time and place to sail in a time of boundless pleasure, these relationships make him feel free and happy at the same time.

The novel also focused on highlighting the intellectual backgrounds of the other Frenchman through his attempt to consolidate negative ideas such as encouraging extramarital relationships and the view of contempt for the mosque and prayer, and everything related to the sacred



Islamic values, the culture of European Society encourages such relationships, and it despises the Islamic religion and everything related to its identity and tolerant principles.

The mosque and prayer are two of the most prominent pillars of the Islamic religion, and two prominent features of their identity, and in Islamic law, marriage is considered half of the religion and the basis of life. The mosque has a very important historical role in the survival of the Islamic faith, and from its houses the voices of muezzins are heard and the words of monotheism are repeated, and it is also the basis for spiritual healing; because it is a place of worship and learning, and a home for Remembrance, guidance and the advancement of the sciences of religion, it is a kiss for Muslims it has hearts and eyes."Norms: verse N°: 02

The inferiority view is shown by the attempt of both "marina" and "Lolita" to lower the mosque from its higher lofty degrees and its sacred status, and to elevate the church, which is a religious place and a cultural symbol in the West and make it a space for lovers and a hotbed for amorous dates, and this is evidenced by his saying: "even mosques are suitable for amorous dates, even if they have lost some of their beautiful parts, I always feel that there is a strange silence deep inside, no one can know. "(Al-A'raj, 2012: 186)

It is certain that the novelist is not trying in his novel to convey to us the position of the narrator about the mosque only; but behind all this, he aims to alert us to a very sensitive issue, which is the view of the Western other of the Arab Muslim, the practice of racism towards him, the attempt to hit the components of the Islamic religion, including the mosque, and highlighting the aggressive attitude of the French, especially towards Muslims, who practice various forms of racism towards them; because France has the largest Muslim community in Europe, and from there it is expected that the problems of Muslims there will be greater compared to the problems facing the Muslim minority in the rest of European countries, so we find the French media in his various demonstrations, he addresses the issue of Islam There are about three million Muslims in France, and Muslims are opening new mosques every day, but we have to ask ourselves who inspired them?", he said, adding, " there are about three million Muslims in France, and Muslims in France are opening new mosques every day." Is he Khomeini or the God of Gaddafi Is it he who adopts the cutting off of the thief's hand or the stoning of adulterous women "(Bashari, 2008, pp. 26-27)

The novel also revealed the distorted image of the Arabs, they became affiliated with it and have French citizenship, in addition to their Islamic religion, they began to view them as sleeper cells that pose à threat to them and wreak havoc on their lives" the threat comes from three parties, the Muslim who speaks up and wants to do it alone, al-Qaeda in the Islamic Maghreb, Lakme, which sent Suicide and terrorist attacks, including many women, because they are more penetrating into narrow outlets "(Al-A'raj, 2012: 331)

Reference can be made here to the phenomenon of hijab in France, which was prepared as a form of terrorism and a threat to France, and has raised an issue in the French media "The Express magazine has titled The file devoted to the issue of hijab a religious trap and the file included at least 07 articles, in addition to a lengthy dialogue with the then Minister of National Education Lionel Jospin, and among the titles of articles, we read, for example," Telegram Coded for the veil "by Jean Daniel, "houses of intolerance" by Jacques Julliard, "School or



religious trap" by Elisabeth Shimla, "veiled women oppressed women by French politician Francoise Giraud"(Bashari, 2008: 38)

The novel has revealed the other side of the European world that has feelings of hatred for Muslims, their conversations and dialogues are not without insulting Muslims and accusing them of being the cause of wars, disasters and the devastation that befell them, and that Muslims are the ones who exported terrorism to the West and formed evil groups whose goal is to spread terror, panic and panic in the souls of people and steal their calm and peace of mind, perhaps the terrorist attacks on the West, the famous incident of September 11, 2001, is the best proof of this, as it was a new occasion for many Western media to express in order to unload " that repressed in order to activate the distortion of Islam, these events were also a favorable opportunity for some This is what was stated in the statements of US President George W. Bush Jr., which aroused great controversy when he used phrases such as the Crusades, which brought back memories of the confrontation between Islam and Christianity. " (Bashari, 2008: 88)

## **2.2. Civilizational styles**

- The female body/ ideology of the Western world

The body represents a cultural cultural value that carries many physical and symbolic connotations. the contemporary novel dealt with the body as a symbolic space rather than a physical one to pass various ideological messages, and to express a cultural human reality represented by the body as it is a cultural tool for human communication. the body/ sex met a striking presence in the novel "Lolita fingers" and we find that "the theme of sex grows at the level of narrative narrative through descriptive language saturated with sexual overtones and connotations, and we can conclude that the discourse of sex in the production of Moroccan writers the novelist lives by her values and relationships, and it is done through his self-and social treatment With its manifestations and reflections on him, he basically reformulates the social life of his general existence in the language ."(Bousheliha, 2011: 218)

The body represents " a human gift characterized by a peculiarity and physiology that can be considered the raw material for the sculpture of words and rhetorical images."(Howayda, 2014: 192)

The novelist wassini, who is lame, works hard on the body in his novel" Lolita's fingers" and gives it an adult celebration, where the body with its various and diverse manifestations brings an overwhelming and effective presence in the novel, and spreads over its space in different ways, some of which seem intentional, others seem spontaneous or spontaneous. "when the novelist evokes the body-sex in his novel, he does not take it in its one dimension, where the objective, cold, observable and anatomical body, i.e. the physiological body, does not refer to the body of scientific discourse; rather, he evokes it from the perspective of a deep philosophical, eloquent and intense language that makes it an authentic ontological presence, that is, a body as we live it from within, whether in its social or cultural dimension, or Erotic erotica." (Bousheliha, 2011: 214)

The body in the novel represents a tool of communication and interaction to express the positions and feelings of the characters of the novel towards each other, as it plays a functional role in communicating thoughts, feelings and messages, which are often reduced to movements,



and we find every physical movement has a specific and intended meaning, especially since body movements often exceed the eloquence of speech, so the relationship with him, as well as the physical images that you provide The novel is not so much fallen erotic pictures as it is living and cultural human images aimed at treating the body as a means of liberation and a tool for dialogue."(Benmessaoud, 2006: 35)

The body as a unit of function also explodes the ability of language to dive into the depths of the human self and its being, it creates the being of the novel and the story; because the novel celebrating the body is the most effective in expressing human relationships. "The body is the symbolic structure that we form through our psychological, cultural, civilizational and linguistic representations, storytelling; it is a dive into the depths of our being, spelling it and recreating its icons, and at the same time it is a synthesis of the being of the story celebrating the body through the use of its vocabulary and representations and relying on its semantics and techniques of building its elements ." (Benmessaoud, 2006: 283)

Thinking about the body manifests itself in large areas of the novelist's body and stands out especially through the writer "Marina" remembering Lolita, making him an alternative feeling that breathes his loneliness and isolation and relieves him of the weight of his worries and the hell of writing, and this thinking is fraught with sexual pleasure and unbridled desire, and Marina's thinking about Lolita's body appears in the novel for its lightness, grace, charm, attractiveness and super femininity that captivates the minds and hearts of men, so it became a body "Lolita" represents an obsession that haunts him, as he thinks about her and her body, even when he and Eva enter into a continuous spiral of Decay, where Eva's body borrows space to cross Lolita's body to practice his madness and absurdity and empty all his longings And nostalgic.

The novel celebrates the accurate depiction of the other's body, where the novelist delves into the depiction of the body in the smallest details, its particles, its exciting and sensitive areas, and precisely the areas of temptation and seduction, as he tries to enter the worlds of this body to decipher its codes, understand its psychology, philosophy, theory of things and life. The body here is an Algerian-Arab body, but it is a body that has deviated from the moral controls, customs and restrictions of society that seek to cover it up and protect it from instincts, here it is freed from the authority of religion and the traditions of society to exercise its freedom and pornography in a liberal European Society, most of which allow suspicious relationships.

"Flouletta" or "noua" of Algerian origin, influenced by the liberal culture of the West and stripped her of her decency and the morals of her Muslim country, made her a girl who sells her body to men without a sense of pride or shame and was employed in the operation of shedding the blood of Younes Marina, she devoted her transparent and sexy body in the implementation of terrorist plans.

Nudity in the novel is not free and was not employed randomly; rather, it is devoted to criminal projects that reveal the truth of the reality to which the characters of the novel belong and their philosophy, and their temporal connection with the society in which they live.

The depiction of the naked body is embodied in various contexts of the novel "She seemed to be urging the candle that had come to an end in its purity and threw it, he does not know the



relationship that prompted him to consider her as a seduction Apple that no one had reached until the devil of seduction"(Al-A'raj, 2012: 74)

It seems that the novelist has raised the topic of sex in a bold way in which he talks about body language, not from the perspective of expressing the relationship between men and women; rather, he addresses it as a symbolic space to pass certain messages and ideas, it is an essential embodiment of many connotations and meanings, as the "lame" broke through this taboo to make it a philosophical and intellectual and lusts, full of mystery and amazement.

It is obvious that the novelist's view of the body as an issue related to freedom and openness, made him give it different connotations and meanings, in one aspect related to the relationship of the ego with the other, the main value around which the speech of the body in "lame Wasini" is due to freedom, decay and pornography, and calls for achieving being and freedom from the controls of religion and the restrictions of society, this value is linked in the novel "Lolita fingers" to the pursuit of sexual fiction, to the point that freedom becomes synonymous with sex.

The image of a woman in the novel has been embodied in images of sexual absurdity, this woman is supposed to be characterized by purity and purity, like a woman in the Arab-Islamic culture, she sold her body and the principles of her religion to a European society that looted her body and devoted it to terrorist schemes.

The novelist also aims to refer to the corruption of morals and values in our Arab societies by touching on a very serious issue, namely "incest" and the violation of the body of "Lolita" in the pool, which carries an immoral connotation in our conservative social and religious culture, it is a hated place, especially if the wearer is a woman, because it incites the corruption of morals, and draws men to Vice and commit sin. The rape was manifested in a cruel brutal way to the father towards the pleasure of his liver, where he did not leave her until he wanted her a fragile body, tattooed with bruises, bloodied honor, burdened with aches and wounds that will never heal, I lost everything beautiful in life, especially with the growth of the fruit of sin in her bowels, which was a shock to her "I could feel his touch, I did not feel that the man I was calling Papa was doing something like this, I cursed the demonic thoughts that were haunting me from time to time, I felt something strange and painful in my gut, I suddenly felt something like rain despite the tears that had settled in my pelvis. "(Al-A'raj, 2012: 426)

It is certain that the phenomenon of incest has spread in our time in a terrible and frightening way in Western societies and even Arab-Muslim societies, so we hear and read stories from the depth of reality dealing with this phenomenon daily without finding deterrent solutions to it.

#### **- Music / search for Homeland :**

The art of music is present in the novel, where the novelist uses it as a narrative motif to challenge the cruelty of life, the novelist has not found a better and higher way of resisting the ugliness of reality other than the culture of music, being like a global culture, and the magic, hope and challenge generated by the latter, music contributes to arousing the depths of the human self, it is "the art of feelings and soul fluctuations"(Yakhlef, 2010: 154)

The novelist says: "he touched the sleeping piano near the window overlooking the public square . He also bought it at the antique market. He doesn't know how to play. But being alone



in that place inherits him a peculiar sense of intimacy and musicality. CDs that fill the box placed to the right of the piano. Most of them are jazz or play the piano."(Al-A'raj, 2012: 146)

The music represented for Lolita the soul that connects her to life, whenever she touched the piano with her silky fingers, she felt "Marina" create inside her, the music generated a beautiful symbolic Homeland inside her being and beautiful and refined feelings characterized by beauty, sublimity, joy, euphoria and recovery away from violence, social oppression and the sale of the body, the novelist conjured her as a cultural authority: "Did you know, my dear, that every time I put my fingers on the piano, I felt you here in a space of light, standing on the edge of a heart that refuses to give in to oblivion, listening intently to a voice inside me that resembles you to the point of strange identification. I play not only because I long to seduce you inside the flame of my fingers, but because I am afraid of the silence of stones and the tremor of graves" (Al-A'raj, 2012: 402)

### **2.3. Philosophical systems:**

- Philosophy of love :

The theme of love is one of the most prominent themes in which the novelist wrote "Wasini the lame", as it is present in all his works, his novel characters suffer from extreme love, Excessive adoration, burning with its flames, annihilation in the link, and autism in adoration to the point of Annihilation, the state of adoration is one of the most pathological conditions that afflict a person, especially if accompanied by a strong obsession with the beloved, this condition makes a person feel cravings, longing, and burning to the point of wandering, so the experience of love is more deadly and cruel, especially if this love is met with rejection, abandonment, and loss .

Love, that feeling full of giving, serenity and purity, is the greatest feeling in existence, it is the way to achieve optimal happiness, immortality and greatness, it has received a very important place in world cultures, it is a culture in itself, where the Arabs celebrated it and their poems and stories about it were creative or different from other nations, and their praise of the martyrs of love and its poets, and the degree of their interest in all its colors from virginity to explicit sensuality is what corresponds to their civilizations of a mental, spiritual and emotional nature."(Abdullah, 1980: 13)

The novel was centered on drawing a tragic romantic story between the writer "Marina" and the model "Noa" or "Lolita" that relationship that originated in Paris, where this fragrant woman stole the spotlight from everyone and raced to her looks for her femininity and extraordinary beauty, she was a unique woman in the life of "Marina" as the woman who caressed his letters and seduced him to write about her. She is his beloved, whom he adored through the novel "Nabokov".

"Marina" and "Lolita" have found the home of their happiness in the other, and here the philosophy of love lies in its ability to draw the atmosphere of joy, beauty and ideality, "Lolita" was touching in the writings of Yunus the soul that connects her to life, especially her lack of family tenderness and father's violence, she felt that she inhabited his novel "The Throne of Satan" and was the woman who inspired him to his life was taken away because of the violence of political power when he insulted the Islamic religion in his novel "The Throne of Satan"



The novel revealed how "love" was able to overcome the evil, criminal, class, discrimination schemes and different intellectual and cultural aspects, "Lolita" was dedicated by terrorist groups to kill Marina, but the power of Love overcame the power of evil, as she blew herself up to save his life from the killers, "suddenly her sad voice was heard piercing him violently: they will inevitably talk, my friend, about a terrorist who blew herself up in the public square, she came to kill Yunus Marina, and when she couldn't she thought about watchful security for the comfort of the city"(Al-A'raj, 2012: 452)

The novelist has mixed the theme of love with many philosophical sayings such as fear, anxiety, freedom, absurdity, and human self-determination, and the story of the two lovers ended with a sad end, and it seems that the novelist is fond of great stories about love, fixed in world cultures, which ended in tragedy, such as "Romeo and Juliet", "Antara and Abla", "Qais and Layla", he wanted to draw the tragic end line with the death of the two lovers and a spiritual love that is not separated by the customs of society nor by the unjust laws of life, true love is the love that takes root in the collective memory after the departure of lovers, and that's what The lame wanted to reach out to him in his philosophy about love "she is the eternal Lolita that was running in my blood. Lolita, which has not yet been completed. The Lolita that today I can touch, inhale, hear and see." (Al-A'raj, 2012: 459)

### **3. The Philosophy of death :**

Death is one of the philosophical themes that receive the attention of writers and novelists, as it represents a worrying philosophical question that preoccupies the human soul, and pushes it to search for this phenomenon.

The writer asks many questions about the dialectic of life and death, existence and non-existence and the search for Destiny, the novelist tries to monitor the life of "modern man who is living a crisis that manifests itself in everything, threatened by the zero moment, and taken by the circular movement that amuses with absurdity."(Duraïd 2000: 13)

Death flows dominantly on the novelist's body spaces to the point that it becomes the focus of the narrative, it embodies the writer's nihilistic vision, this overwhelming presence of the total obsession with death in novels makes us realize the fact that the novelist glorifies death "and does not sense the transcendence of mortality; rather, his response becomes inevitable in front of the inevitability of power and destruction, and his ability to die is a nihilistic ability"(Hilal, 2005: 20)

The novels of "Wasini" formulate the theme of death philosophically, and they also ask the anxious questions that surround the self, society and history, and highlight the novelist's skill and artistic maturity and his ability to diagnose the Algerian reality through an existential vision, using artistic tools begged by the novelist taking advantage of various different narrative works. This existential vision " expresses the rejection of reality in all its social and political manifestations and provides a glimpse of the complexity of the structure of this society, which has come to call for escape and suicide"(authors, 2014: 225)

Death dominates the scenes of the end of the novel "Lolita's fingers", especially the tragic end of the protagonists of the novel "Yunus Marina" and "Lolita", as the novelist says, talking about the suicide of "Lolita" after she blew up her body on the street of chaunzelet announcing



the end of her life and dreams " when he turned behind him, he saw the painting that was still in place. A woman's face in the dark. But this time the scene has changed too. He saw only the extinguished candle and the skull, which had expanded in size and occupied the place of the Lady of darkness. The mirrors of the painting cracked from the intensity of the explosion, which robbed the body of Noa, spray, Anzar, Angel, Lalo, and even Lolita. It seemed to him that he heard a voice coming from the depths of time immemorial. When he raised his eyes towards the source, he saw a void illuminated by a cold light that erased everything, even the small marks and details of the room that shook from the intensity of the explosion, even the soft parts of Lolita's childish body were also erased and her Flames looked like a Marcello painting." (Al-A'raj, 2012: 451)

The same thing was repeated in the scene of the death of "Yunus marina", where the novelist says: "Yunus closed his eyes, and then he turned off to the voice, which was softened, but it was not the voice of Etienne David, it was cold as a piece of ice and with a smell that he did not know before, I tried to remember, but his brain shut down completely." (Al-A'raj, 2012: 462)

As death manifests itself in this scene of the novel "for the first time he is convinced that death has a smell, a smell that is not like all smells." (Al-A'raj, 2012: 463)

We note that Lolita, an Algerian girl saturated with Western culture and thought, blew herself up to protect "Yunus Marina" who is being hunted by terrorist groups seeking to kill him, so" Lolita "sacrificed her body to save her lover"Marina"

The same is true with the death of the writer "Yunus Marina", who redeemed himself by death after losing his beloved "Noa", death is the one who achieves being, freedom, dignity and freedom from the tragedy of reality, and the power of multiple authorities political power/ the power of religion, death here is a liberation from the constraints of life that only generates pain, despair, alienation and wound, this life "which does not carry a renewal that tempts death). Real, that is, it is a moral death that turns into a familiar physical death that comes as a natural salvation from an artificial death He was left behind by difficult circumstances that besiege a decent life and afflict it with pain."(Zarman, 2012: 82)

## **Conclusion**

The cultural approach has contributed to revealing a number of cultural patterns and human knowledge enjoyed by the novel "Lolita fingers", this passionate novel that establishes a new experimental novel that delves from the spirit of different cultures and knowledge, in order to transcend the mainstream and search for novel heterogeneity.

The cultural patterns were represented by:

- **Socio-ideological political system:** which was embodied through the novelist's disclosure of very important political issues, through digging into the silent, where he touched on the military coup in Algeria, and tried to excavate in the dark areas to reveal the facts that will be seen by the Algerian official history, and also addressed the problem of the relationship between the ego and the other, this confrontational historical relationship stained by racism and conflict, and an attempt to eliminate the specificity of the Arab-Islamic identity in exile in addition to



highlighting the image of terrorism that mental image represented in the minds of the West centuries ago.

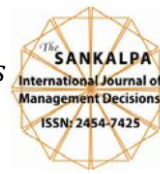
Civilizational style: which is manifested through the woman's body as it represents a cultural value of communication. the woman's body in the novel revealed the Western ideological Mobile, the life of decay and absurdity that Western societies live, and also referred to very serious social phenomena such as adultery. as for music, it inspired the novelist in most of his novels, and the novel characters took it as a symbolic homeland in which to shelter and realize their existence, sublimity and aspirations.

Philosophical background: The philosophy of Love was also embodied by highlighting to the novelist that the culture of love is the one that triumphs even after the death of bodies, because spiritual intercourse is the deepest, purest and most enduring. As for the philosophy of death, it was embodied through the novelist's philosophical formulation of the problematic of death, and his use of the statements of existential philosophy such as mortality, freedom, salvation, and self-determination. And the transition of death from its physical image to its human image, where "Lolita" killed herself to save her beloved "Marina"

The cognitive and cultural cohesion and the richness of the novel with various cognitive references made it a human cultural novel with diverse dimensions and connotations.

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