

# The epic sense in the trilogy of the land and the wind by the novelist Azzedine Djellaoudji

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## Abstract:

The study seeks to explore the manifestations and nature of the epic sensibility within Algerian literature, as well as the manner in which it is utilized and the underlying objectives of the author. This epic sensibility serves as an expression of historical, cultural, and spiritual affiliation to both homeland and nation, while also reinforcing their values and civilization. The author has employed literary discourse as a means to signify this connection, reflecting his reality and the challenges faced by his nation. Within this epic and revolutionary context, the literary prowess of Azzedine Jallawji is illuminated, particularly in his renowned trilogy *The Land and the Wind*, which serves as the focus of the study. Among the key findings is that the narrative epic crafted by Jallawji seamlessly merges history with fiction, allowing his imagination to soar while concurrently reflecting the realities of the time, thus imbuing the work with an artistic depth. Each volume of the trilogy represents a distinct historical period in Algerian history, underscoring a revolutionary spirit and a deep sense of pride in the heroism of both the homeland and the Arab nation.

**Keywords:** Novel; Revolution; Epic, Narrative; Belonging.

Maalim

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**Résumé :**

Cette étude vise à examiner comment les imaginaires du sens national sont formés dans les écrits algériens, ainsi que la manière dont ces derniers sont utilisés et l'objectif littéraire qu'ils poursuivent. Elle analyse comment ils expriment l'appartenance à l'histoire, la culture et l'esprit de la nation et de la patrie, et comment ils contribuent à établir une identité nationale et civilisationnelle. Cette exploration littéraire se concentre sur les concepts d'appartenance et examine comment ce discours littéraire se manifeste dans ce cadre, en abordant les défis auxquels il est confronté, à travers les trois œuvres *La Terre et le Vent* de Cheikh Bouamrane, *Les Flammes* d'Abdelmadjid Kaouah et *Jalâl ad-Dîn* de Abdelaziz Gellali. Le style narratif captivant utilisé par ces auteurs met en lumière la création d'une imagination débordante qui fusionne entre la réalité et l'histoire, et incarne après cela un sentiment de fierté et d'héroïsme national, glorifiant les grandes batailles et les exploits de la patrie et de la civilisation arabe.

**Mot clés :** Roman ; Révolution ; Épopée ; Narration ; Appartenance.

### الحس الملحي في ثلاثية الأرض والريح، للروائي عز الدين جلاوي

#### الملخص:

تهدف هذه الدراسة إلى كشف تجليات الحس الملحي وطبيعته في الكتابات الجزائرية وكذا كيفية توظيفه وغاية الأديب من ذلك، كونها تعبر عن الانتماء التاريخي والثقافي والروحي للوطن والأمة وتؤسس لقيمها وحضارتها، فاستثمر الكاتب الخطاب الأدبي للدلالة على هذا الانتماء والتعبير عن واقعه وما يواجه أمته، وفي فلك هذا الفضاء الملحي والثوري أنار قلم الكاتب عز الدين جلاوي في ثلاثيته الشهيرة "الأرض والريح"، لتقع الدراسة عليها، ومن بين أهم النتائج المتوصل إليها أن الملحمة السردية التي نسجها الكاتب زواج فيها بين التاريخ والتخييل، وحلّق بخياله الجامح ومثّل ما كان في الواقع في آن، فأضفت بعداً فنياً، فعكس كل جزء من الثلاثية حقبة تاريخية معينة من تاريخ الجزائر، مبرزة الإحساس الثوري والاعتزاز ببطولات الوطن والأمة العربية .

كلمات مفتاحية: الرواية؛ الملحمة؛ السرد؛ الثورة؛ الانتماء.

**Introduction:**

The contemporary Algerian novel has made great steps in the field of creative writing. It went beyond everything that was traditional and dismantled the structure of the classic novel; it painted new ways in the narrative and experimentation. In order to establish its place in the field of Algerian, Arab and even world literature, especially since the novel is a vessel that can change its shape, destabilize its structure and contain various literary and artistic forms and genres so the author can reshape it as he/she wants. When history is closely associated with the novel, many works of fiction have been born that have found rich material in history that inspires events, people and places,

satiating it with imagination to adopt a refined narrative in the language of art and creativity. One of the greatest modern productions that touched on Algeria's history and expressed the epic struggle, strong resistance and heated revolutions of the Algerian people against French colonization, is the trilogy *The Earth and the Wind* by the novelist Azzedine Djellaoudji, *Houba* and *the Journey of Searching for the Expected Mahdi*, *Love at Night in the Presence of the Antichrist*, and *Snake Hug*. It consists of three novels that approached the number of 2,000 pages, thus becoming the largest Arab narrative epic.

It mixed reality and imagination, narrating heroics of Algerian history, which are almost mythical, also issues and precise details from the depth of this old land.

The problem of this study can be formulated in the following questions:

- What is the purpose of the great historical narrative saga?
- To what extent could the novelist highlight the revolutionary and enthusiastic sense of the anti-colonial people in his novels?
- Has he succeeded in conveying his messages, feelings and visions to the reader?

## **1. History in *Houba* and *the Journey of Searching for the Expected Mahdi*/ Resistance Phase (Greatness of History.)**

### **1.1 Historic Event Investment**

The story in this novel is based on one of Shahrazad's granddaughters. This novel is closer to the heritage novel *One Thousand and One Nights*, where the narrator of the story is *Houba*.

**Epic sense:** Given the magnitude of the novel and its great events telling the story of the Algerian people's championship, the novelist presents his events, which are closely linked to Algeria's history and struggle against the brutal colonizer. With the record of historical facts and the retrieval of memory and excavation in its detail. But in the novel, the narrator provides us with different information about what the historical book says, which puts the fiction text against the historical text, where the narrator considers that "Sheikh Al-Hadad plunged into Constantine prison, where he met His Lord days after his imprisonment, and his old age could not resist hunger, cold and humiliation (Djellaoudji, 2011, p. 38)". This novel does not rely on history and does not succumb to everything it offers. It seeks to reveal all the historical truth claimed by historical discourse as an official institutional authoritarian discourse possessing that fact. The novel rebels against history,

denying its holiness, questioning its contents and researching its dark areas. Sheikh Al-Meqrani's mother was killed treacherously by an agent.

The language of artistic imagination through which multiple crimes are identified against the popular rejection of the French colonizer continues to be told. Characters in the novel are mixed with historical figures and they become real speakers representing their role in the paperback world, with the novelist focusing on partial details and physical descriptions of both people and places, the author is inspired by the realism of the events he is telling. Between preempting and retrieving, the reader is taken in the novel's folds to recognize its characters and the relationships between the clans (Ouled Sidi Ali and Ouled El-Nish) who are associated with the same grandfather but are differentiated by the principles of dignity, honor or submission to France.

The novel tells about Al-Qaid Abbas from Ouled El-Nish, who submitted France and became its agent doing whatever he wanted: kill, slaughter and seize land. Also, it recounts Sheikh Ammar/Sheikh Al-Zawiya, who also bowed to France, is from Ouled Sidi Bouqaba and the two clans are united.

While the clan of Ouled Sidi Ali represents the revolution over the French colonizer, their lands and their influence have diminished. From this focal account of these clans, the novel spreads its wings over history and takes its depths to stand on the small and great events. It breaks into people's lives, it questions the stories of the marginalized and it blends their events and days with endless love stories.

One of the historical events recounted by the novel is the French invasion of Constantine and the resistance of Ahmed Bay.

History takes care of what is real by relying on the facts that actually happened, while the novel goes too far to work on the horizon of imagination, because what determines it is not "its formal characteristics as much as it is determined by its meaning, which is usually linked to the idea of the imaginary (Valette, 1991, p. 89)".

The nature of fiction art allows for a relationship with history or others for the artistic purpose to which literature aspires. So a novel that invests in history can be included in the experimental direction of fiction-making because it is an ideal way to understand reality through the past or criticize it on the one hand. On the other hand, it is a new way of building the novel, such a novel that is in the epic spirit of a people who wanted to live.

## 1.2 Invocation of Historical and Imagined Figures:

The novel *Houba and the Journey of Searching for the Expected Mahdi* joins real/historical characters and imagined characters that have carried real dimensions simulating history so that they have been given real qualities, such as pre-known and ready characters, but they are not. They come on those descriptions so that the novelist makes us believe the truth he opted for, especially when they engage a dialogue between the pre-ready historical figure and the imagined character, for example: "Si Rabbah is infiltrated into the Hassan Belkhaïr Library to know what he thinks of the new events. Hassan was preoccupied with arranging the goods in the shelves. He greeted Si Rabbah and began presenting him with the goods that had piled up on the ground, saying: What do you think Si Hassan in Farhat Abbas'" statement on behalf of Masali and Al-Ibrahimi and his presentation to France and the allies?

Belkhaïr put aside a set of Jop cigarettes and rested on the chair against Si Rabbah'"s chair who also sat on another chair. He was waiting for this question to give his opinion, he said:

I have read it, it is too romantic for a statement, as if you were reading a novel by French romantics, in short Farhat Abbas does not want to wake up from his dream, and he will not wake up if we dip him in a cold sea" (Djellaoudji, 2011).

It seems through this quote/dialogue that the ready historical figure has become an imagined figure due to his attribution of works that are not historic to it. The character complements the novelist'"s project and his point of view, which he wants to pass through that attribution. This is also what happened with Farhat Abbas'" character at many stations of the novel, where he enters into a dialogue with imagined characters and says what history has not told us. Besides, many historical figures such as: Sheikh Abdul Hamid Bin Badis, President of the Muslim Scholars Association, owner of the famous saying: "Islam is our religion, Arabic is our language and Algeria is our home;" Moufdi Zakaria is a poet of political struggle, Mohammed Eid Al Khalifa, Masali Al Hadj, Mohammed Boras, Sheikh Al Haddad, Sheikh al-Moqrani, Ahmad Bay, Sheikh al-Aqbi and many others mentioned in the novel and their employment was often ready by defining their features once they entered the narrative.

One of them is that it is not a trigger for the storytelling process, but rather a mention of the historical incident, especially when it comes to the dialogues of the imagined characters, It is precisely about these characters that the novelist celebrated them and made them active and oriented to the storytelling tracks, especially in chapter I, which opens up to the ongoing struggle between the clans in the village. in which the conflict results in a revolutionary project that leads to

the continuum of the story and fuels it with artistic imagination, Where the narration's destination changes by entering several characters from the village to the city. It starts with Al-Arbi and Hamama's fleeing to the city and meeting Si Rabbah, who is instrumental in the entire work. Then, many figures flock to the city, such as: Khalifa, who killed Al-Qaid Abbas and his assistant Hamida, Ayoub, Yousef Al-Rouj, Salafa Al-Roumia.

The novelist focuses on them and makes them historical figures who develop events, communicate with real historical figures and join the march of the national struggle against the French colony, despite being ordinary people, their actions demonstrated their patriotism and history. Since Amaqran, Si Rabbah and Al-Arbi Moustache masterminds planned to kill Al-Qaid Abbas, the triumphs of the combined efforts of these personalities, as presented by the novelist in their narrative template, tend to lead to the people's emergence in a march of awareness of the need for independence and secession from the French colony.

## **2. Love at Night in the Presence of the Antichrist"/Revolution Stage:**

*Love at Night in the Presence of the Antichrist* is the second novel from the giant trilogy of Earth and Wind by Azzedine Djellaoudji. Before talking about this large narrative epic, some important thresholds must first be addressed that refer to it and highlight aspects of its epic sense, including: Title, chosen by the novelist very precisely, carries a secret that may unfold to the audience after reading the novel in depth.

### **2.1 Narrative thresholds:**

#### **\_ Title:**

The title represents a creative painting in itself, bearing two contradictory images. The first is the noble clean people that war and revolution have not discouraged from the act of love, but it further fuels their feelings and hence their humanity and this is evident in the characters of the novel. Al-Arbi Moustache's love to Hamama, this love flutters under the sky of French colonialism, which the novelist likens to the Antichrist that shatters everything that is connected to feelings.

#### **Dedication:**

"There is no place in the Earth for legions of injustice and tyranny. No place for evil and persecution (*Love at Night in the Presence of the Antichrist*, 2021, p. 07)".

He asserts twice that there is no place for tyranny on this clean Earth and that only love breed life in humans, plants and all beings.

## 2.2 Recalling Memory and Inspiring History:

The novel is a historical by excellence, taking place after the massacres of 8 May 1945 until Algeria's independence in 1962. This epic work depicted the period of resistance and acrimonious conflict waged by the revolting simple people and the Liberation Front (Armed Revolution) against French colonialism, observing the realities of the Revolution.

The writer transformed it through conjured memory and unbridled imagination into narrative material that shimmers in the field of narrative creativity and a combination of what is historical and what is imagined to build a different narrative in which it achieves its ends and communicates its national messages, sense and conscience. It reveals the invisibility of her time and is not disclosed by reality, in a distinct and accurate descriptive manner and prudent language charged with struggling connotations.

It makes the reader live every course of the revolution with infinite precision and with passionate emotion: "It is now time to make your way to find the truth fraught with pitfalls, and it is up to you to take a train alone to investigate the terrain of history".

Accordingly, this novel recalls the memories by going back to the past and delving into history. "History is the decoration of imagined events, and it is intended to write what history neglected so it provides the reader with an account between reality and imagination, convey the experiences of this land and the wars and blood of the people that imbued the clean soil, for the reader to live, awaken his national spirit, rebound his soul and enhance his affiliation with the land of one and a half million martyrs.

## 2.3 The Epic Narrative in the Novel of Love at Night in the Presence of the Antichrist:

This work is based on the past narrative, the narrative of revolution, resistance, sacrifice and jihad, the narrative of history and the epic of the times, which depicted the conditions of the oppressed Algerian people after the massacres of 8 May 1945, where everyone was disappointed and shocked in time, but it changed Algerians' outlook and illuminated their vision, and realized that freedom was restored only by force. They became a support for each other in preparation for the revolution and the restoration of the dignity and rights that were stolen.

For example, the character of "Khalaf Al- Tigre," who was a criminal because of the miserable conditions in which he lived, but his conscience was awakened and he became an honorable and good human being: "Al-Arbi Moustache cannot forget that it was this boy whose conscience suddenly woke up and saved him from inevitable murder". The war melts the ice on the exodus of courageous spirits of noble origin and brings the people together to uphold truth.

## **Epic Elements of the Novel:**

### **2.3.1 Place:**

Several places have been mentioned in this novel, where they have played an important role in the construction and continuity of the narrative event. They serve as holy sites for the resistance, revolutions and wars against the cruel occupation, although: "The fiction space is a pension space first and foremost by the human person, and there is no direction or tendency to disengage this link between them (*Love at Night in the Presence of the Antichrist*, 2021, pp. 416-417)". The place is linked to the human and through it events occur, such as: The Aures area and its magnificent mountains are cherished. How could it not be, when the first bullet was fired from it, as it is the refuge of the revolutionaries, and the symbol of the liberation revolution. He also mentioned another place, the charming Constantine that attracts everyone, in which there have been several resists and many of them have succeeded, with the support of revolutionaries and the people against the soldiers of France, as well as the capital that embraced the revolution and the diligence of its inhabitants despite all the torments inflicted on them and many resists elsewhere:

"France has now believed in a war of extermination, in all cities and villages, and dull news has leaked, they are now attending to attack „mujahideen“ in their high mountain centers.

The situation in the capital is worse, Uncle Rabbih, in one night they arrested hundreds, possibly thousands. We have received reports of unimaginable and horrific acts of torture, which the iron does not stand. The unarmed, innocent, children and women, intellectuals and scholars, the Red Berets abducted Sheikh Al-Arbi Al-Tabsi at night from his home, forced him to issue an advisory opinion stopping the fighting, and saluted his refusal to burn him in inflamed car oil (*Love at Night in the Presence of the Antichrist*, 2021, p. 33)".

Another place called "Valley of Blood" was mentioned, where the writer recounts his bloody events and deluded us with how realistic and historical, they are as they were said, did they actually happen? Or is it a hybrid combination between imaginative and real? "He heard the sound of the Earth like a crying distress. The martyrs in their blood descend on individuals and groups from everywhere, there for the right of the Valley of Blood, the novel says that the occupation soldiers collected hundreds of residents of the front. After their leader was killed in a battle with Al-Emir Abdulkader's men and carried out mass killings blood waves, men, children and elders (*Love at Night in the Presence of the Antichrist*, 2021, p. 202)".

### **2.3.2 Technique of Intertextuality:**



The novelist used the technique of Intertextuality, where the novel opens up its richness to all races and other genres, including the use of popular words and monuments, folk songs, epic poetry that expresses the people's fondness and consciousness, and the following is a revolutionary poem:

"My soul and money are sacrificed to Algeria in the name of freedom

Heil to (Independence Party) and (North African Star)

To

We are not satisfied with miscibility and we are not satisfied with s!

We are not satisfied with the fusion and we are not replicating, France!

Our consent to Islam is gracious it gave ignorant desecration! "

The feelings of self-sacrificing heroes for their homeland, resisting high winds and deplorable conditions, rejecting all that has to do with colonization, documented their connection to their land, religion and Arabism.

### 2.3.3 Treason case:

One of the most important issues addressed by the writer in his novel is "The issue of treason," manifested by many of the novel's characters who sold their homeland and honor to France, its strength, its flag, its existence and its rule, and who wish only its survival. It is the betrayal that helped the occupation to survive on the good land of Algeria.

Revolutionary figures suffer from acts of treachery and betrayal. Hamoud Bouqazoula bemoaned the killing of Algerian symbols Al- Arbi Ben Mehidi and many others: "This infiltrated him after the killing of Mustafa Ben Boulaide and Shihani and then Didouche Mourad. Can enemies prevail over us except through betrayals? Would France have stayed with us for so long without treason?" (26)

### 2.3.4 Personalities:

The author succeeded in granting his novel legitimacy and status in the Algerian and Arab fiction arena. He perfected his narrative and creativity. He quoted from history what he was able to capture, highlighting the most important events. He employed many characters, including realists, such as: Masali al-Hadj, Moustafa bin Boulaid, Zegood Yusuf, Al-Arbi bin Mehidi and Al-Arbi Tebessi, Ahmed Reda Houhou..., it was not the actor in the events but had its role. It has contributed to legitimizing this epic historical narrative. And other characters, who may be imagined, if history does not mention them, reflect the peace of Algerians who were unlucky to engrave their names in the memory of history, and who we find: Al-Arbi Moustache, Belkheir Hamoud Bouqzoula, Youssef Al-Rouj, Abdallah Boulaqbaqeb, Houriyah, SiRabbah, Si Al-Hadi, Ali Al-Tamar, Amar Al-Tigre, Al-Hatab, Boutebilla, Al-Aram Bint Boulaqbaqeb, Ourida Al-margouma," and other militants who fought

against the occupation in their own way. Although the aim is only one, the different trends are clear. There are those who believe in political solutions such as: Yousef Al-Rouj, and there are those who are reformist, and there are revolutionary ones such as Al-Arbi Moustache, and Bouqazoula.

The writer presented many characters, different thoughts and prints. There is revolutionary, there is the traitor of the Government of France. There are personalities who care only for themselves, their interest and their survival as a flawed figure. There are opportunists who are not interested either in the occupation or in the people. What is important is to plunder as much wealth as possible in moments of oblivion and war: "Reflecting social and cultural patterns and consciousness that live in concern with the world and with themselves (Love at Night in the Presence of the Antichrist, 2021, p. 385)". In addition to the conflict of intellectual streams, as mentioned earlier, and tribalism between OuledSidi Ali tribe, which rejects the existence of the occupation, Sidi al-Nish and Sidi al-Qabi, who support France because of its traitor leaders and Ouled Si Farahat, which corresponds to Sidi Ali tribe, this division has made the situation worse as the revolution has become more difficult and easier for the occupants.

The revolutionary figures of this novel are almost legendary. Their genre in war is wonderful. They are a typical example of strength, resilience, confrontation, prestige, pride and honor:

Al-Arbi Moustache character: This name constitutes a coordinate in itself. Al-Arbi is an authentic Algerian name and Moustache is a quality that is called only to the brave and courageous man. The name reflects the building of the personality and its role in igniting the revolution and its impact on other personalities and its effectiveness in pushing the narrative, where he is a true hero and refuses to cooperate with France. It sees only a crafty, forced fox crushing lives and wealth. He did not rest until it was expelled from the country, but not by understanding, at least for him, but by force.

Hamoud Bouqazoula Al-Aurassi: a revolutionary activist figure working in the Liberation Front. His words are an invite to all to participate in the revolution and other words and slogans calling for joining the revolution to crush and triumph over the occupation. His speech was on fire, destroying the dignity of every traitor and every sinister aggressor. His actions depend on the mountains not being the son of Aures, the son of Algeria and the wounded people.

Si Rabbah: A decent, wise and patient figure who sets an example for the people and is one of the brave people who wanted freedom and rejected injustice. He actually left his trail by words and actions, and he always affirmed that the revolution is a people's revolution, not individuals, and that victory inevitably comes, and that Algeria is purely Muslim. And other heroic figures who made the

revolution a timeless epic in history, imitating the majesty of all oppressed peoples, and bowing to the struggle of all the world's nations in recognition and honor.

### **3. Snake Hug Novel:**

The novel *Snake Hug* (Yaktine, 1989, p. 22) is the third part of the trilogy of *Earth and Wind*, a historical narrative epic in which the writer violated the structure of serial time. He conceived a time era that dates back to the first part of the trilogy. Its events took place before the formation of the revolutionary consciousness, the downfall of the Ottoman era and the beginning of the savage French colonization, the ensuing popular revolts in various regions to resist occupation and eliminate traitors.

#### **3.1 The title Snake Hug:**

This exact title appears to have profound connotations. It reflects the situation of Algeria, paradise, "of weakness and fracture, of the unarmed people, of massacres, mass exterminations and ironclad torments. The novelist states on behalf of

the General De Michel: "Extermination is an effective means to bring these savages to their knees (*Snake Hug*, 2021)". This title suggests that Algeria, despite its strength, steadfastness and courage, has been caught in the trap, because of the cooperation and circumvention of toxic vipers around it, which constitute traitors primarily of the people themselves, Jews, Christians, and Turks, as well as the colonial presence.

#### **3.2 Between History and Imagination:**

In his narrative, the writer blended history with imagination, and presented an epic text in a fiction art template in an aesthetic manner in which history dissolves in imagination. He drew inspiration from history and picked from memory the historical circumstances in which Algeria had passed since the Spanish campaigns into the Ottoman presence and then the French occupation. Algerian people's resistance has tried very hard to counter France's cowardice. In particular, Ahmad Bay's resistance in Constantine and Al-Emir Abdulkadir's resistance lasted for more than 15 years. The succeeded betrayals of the people, Jews, Christians, the arrogance of colonialism and his deception in its inhumane war made it worse. He travelled to the past and revealed the truth of colonialism and its insidious and cruel policy against the innocent people, where it tried to obliterate all the features of the national identity, carrying a terrible grudge for Arabs, and carried out massacres in which thousands were mercilessly killed, including an all-encompassing massacre as Ketchaoua Mosque that was turned into a church, the revival massacre... and others.

Therefore, the purpose of memory is to erase the facts that history did not recall, to immortalize glories and to address and understand reality by taking lessons from past mistakes, all in the language of art and beauty: "The adoption of past events allows lessons to be learned, which can be applied to the present (Snake Hug, 2021, p. 274)".

The writer has reconstructed the historical era in an imaginative way that elevates the novel to the worlds of art and creativity that attract readers to discover this distinction. In the novel: "The basis of the historical material rises but is presented in accordance with the rules of the forthcoming narrative on the imaginary dimension, no matter how realistic or real. This imagination is what makes it different from the historical discourse (Al-Qadi, 2008, p. 61)". This novel marries many realistic and imagined events, places and people. For example, from the factual personalities, we find: Al-Day Hussein, Al-Emir Abdulkader, Ahmad Bay, Al-Rays Hamidou, among the imagined figures we find: Shamkha, Shamekh, Mahmoud Al-Hawat, Nana. The novelist built his wonderful narrative and achieved aesthetic artistic dimensions between reality and imagination. 3/3. The Epic Sense in the Novel Snake Hug:

The epic sense is evident in the novel through the popular revolts carried out by Algerian men and women to resist colonization despite the lack of gear and equipment. And despite the brutality of the occupier since it set foot on clean land, he portrayed the resilient patriarchal people to us. The ambition and magnitude of its entity is something the defense of the right is an honor, and martyrdom in the war is honor, no rest until the land and the honor is recovered.

Enthusiasm and strength are demonstrated by some of the characters' timeless heroic actions, including one: Shamkha, Abu Hamza Al- Kartoubi, Shamekh, Mahmoud Al-Hawat, Ahmad Bay, Al-Emir Abdulkader, who is grappling with the evil forces of the people's traitors: The tapered nose, the zuwaf, whose only their concern was to betray the homeland and the free people in cold blood and cooperate with the occupation.

Jews who have been known as betrayals and deceit since ancient times, this is the malicious Cohen and Manara the Jewish, whose real name is Ariel and many others, who have denied the grace, peace and goodwill afforded to them by this state in the name of peace, religious coexistence and human love, to their own interests. Turkish Ibrahim Agha Khan, whose mister is Al-Day Hussein and his people, failed the army and made it easier for the occupation to enter

Algeria for his illusions and aspirations, as well as for the arrogant occupation forces.

### 3.3.1 Abu Hamza Al-Kartoubi:

His decent personality was characterized by his noble morality, broad science, money, love of religion and jealousy over the homeland. His concern was nothing but the good of the country and the people. When France violated the sanctity of Ketchaoua mosque, he ignited the people's enthusiasm with his warm heart:

"The solution is jihad, and fight those who fight you and don't violate God doesn't like aggressors. Chants shook the hall: jihad, jihad (Yaktine, 1989, p. 60)".

### 3.3.2 Shamkha:

The heroine of the novel, referring to memory and glory Algeria and its revolutionary symbols. A girl who has gathered all things beauty, richness, morality, religion and power is a brave knight and scholar, as she has a huge library that suggests that the Algerian people were educated. It reflects the image of Algerian men and women facing high currents and represents a symbol of power, beauty and love. She is an epic, almost legendary figure, and her brother is Shamekh. Through the novel's conceived constant struggle and many difficulties that may not be strengthened by the strongest men. She fought occupation since the first confrontation and tried death a few times. She abandoned her palace and wealth and joined the revolutionaries; some of them trained and urged women and tribes to jihad. She remained so and did not surrender until she was dead, she said Shamkha: "my comfort in defending my land and honor, it is a shame to fall behind the honorable (Snake Hug, 2021)".

### 3.3.3 Mahmoud Al-Hawat:

is a simple character, but rich with courage, deeds and great enthusiasm for jihad. He has repeatedly instilled resolve in the people: "we triumph or martyr. (...) It is the day of testimony, people. It is the day of heaven, God is great, alive on jihad (Snake Hug, 2021, p. 38)".

### 3.3.4 Al-Emir Abdulkader:

He is a revolutionary hero who has less time to bear than he has, he has contributed to changing the situation for the better and enhanced the confidence of the mujahideen and the people in general: "We eat from our land or we die, we wear from our land or we strip, he dreams of our laurels (Snake Hug, 2021, p. 288)".

## 4. Conclusion:

In conclusion, The Trilogy of Earth and Wind by the novelist Azzedine Djellaoudji is a valuable addition to the Algerian novel. It has taken a different creative path from all of the above, breaking tradition and going through experimentation in a dynamic smooth manner, and in the language of

art and beauty, it is a narrative saga that has marred history and imagination and the presence of imagination has been greater.

Although some people and events were unrealistic, they represented what was actually happening and contributed to the activation of events and the artistic dimension of the novel, and each part of the trilogy reflected a certain historical era in Algeria's history. The first part of the trilogy, entitled *Houba and the Journey of Searching for the Expected Mahdi*, presents the period of the National and Reform Movement, the second, entitled *Love at Night in the Presence of the Antichrist*, presented the stage of the liberation revolution. The third part, *Snake Hug*, broke the line of time and expectation to return with memory to the first period since the fall of the Ottoman Empire and the beginning of the occupation, the period of popular resistance. The distinctive part of these large parts is that they share their object and purpose.

It captured the epic sense and the enthusiasm of the free Algerian people through people's resistance, enormous sacrifices and major revolutions and all the methods of rejection and selflessness against the savage French colonialism. In order to dig up the invisibility of history and to erode the facts that it has embodied in many ways for the desolation, for traitors and opportunists, and for the poor, gracious people who fought for the land, the honor and the dignity to the last drop. As well as in recognition of the heroics and glories that our history will continue to celebrate, to promote the cause of belonging and love for the nation.

He addressed these topics in fact to detect flaws and errors and indirectly alert the reader to take the lesson from the past, and learns from it, he has no confidence in the deceitful West or in what comes behind our sailors, not in Jews, not in Christians, not even in some people who are disobeying their mother Algeria. History does not forget what the Algerian people gave to their homeland and all the free and righteous mujahideen for a hundred and thirty years from 1830 until 1962 until their independence. They are symbols of freedom, pride and glory.

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