

**The Preoccupation of Revolution Fervour in Algerian Novel:
The Novel "What the Winds Doesn't Carry Away"
by Mohamed Ali Arrar as a Model**

**La ferveur révolutionnaire dans le Roman Algérien :
"Ce que le Vent n'emporte pas"
de Mohamed Ali Arrar comme Exemple**

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Abstract:

History, as mentioned by a German philosopher, must be cherished with a devotion akin to that accorded to the Gospel. It is incumbent upon society to impart its significance to the younger generation, while also according it the appropriate reverence within the realm of mature scholarship. Another prominent German philosopher further embellishes this perspective by characterizing history as a spiritual mortar, binding a nation's aspirations and fueling its trajectory during times of both conflict and tranquility. The annals of history, in essence, serve as a reservoir of collective memory, fostering unity, bolstering national identity, and nurturing a deep-seated sense of patriotism.

Keys words :

revolution fervour, Novel :What the Wind Doesn't Carry Away, Mohamed Ali Arrar

Resumé :

L'histoire, comme le dit l'un des philosophes allemands, "doit être aimée comme la Bible, et elle devrait être enseignée aux jeunes, et enseignée aux adultes avec le même respect, la même fierté et le même

respect." Un autre Allemand ajoute que l'histoire est la ciment spirituel pour renforcer la nation et la faire avancer dans des conditions de guerre et de paix avec un seul corps. Le patriotisme est renforcé et l'amour est renforcé.

Mots clés:

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Preface:

The liberation revolution etched a vivid tableau of contemporary Algeria. This epoch of transformation inspired literary luminaries, leaving an indelible mark on their creative oeuvre. The facets of the revolution became a prominent theme in their narratives, establishing a profound connection with historical events within the sphere of literary discourse.

The Concept of Revolution:

Revolution emerges as a potent response to the shackles of oppression and despotism. It embodies the innate prerogative of humanity—a drive towards change encapsulated within the pursuit of unadulterated emancipation. In its absence, the comprehensive array of human rights withers. In accordance with the insights of Dr. Abdullah Al-Rekibi, revolution represents an extraordinary perturbation of the ordinary, capable of reshaping even the contours of the implausible. This assertion is pivotal in steering the discourse away from conventional historiography¹, elucidating how the fervor of revolution spurred a narrative renaissance, engendering an intricate interplay between historical veracity and imaginative reinterpretation within Algerian society.

The inherent impetus of revolutionary fervor exerted a gravitational pull on the pens of writers, imprinting its vitality on their literary creations. This phenomenon manifested through various conduits, including direct, verisimilar portrayals that accentuated the heroic exploits and self-sacrifice of revolutionary protagonists, juxtaposed with the timidity and ruthless malevolence of their adversaries². Some writers within the literary fraternity adroitly harnessed this narrative paradigm,

embellishing it with artistic finesse that mirrored perspicuity and refined aesthetic sensibilities. This fusion of sensory, semantic, and aesthetic dimensions orchestrated an exquisite mosaic of artistry, bridging the lacuna between textual intent and reader interpretation. The resultant synthesis invites the reader to engage in a dialogical exploration of the text, assuming an active role in the process of signification.

The Algerian populace, ablaze with a fervor for struggle and an unwavering commitment to freedom, fanned the flames of revolution to an incandescent intensity. The Algerian revolution materialized as a hallowed clarion call, shaking the foundations of oppressive dominion. Responding fervently to this summons, writers stepped forward, their pens transformed into vanguards of resistance, unflinchingly echoing the revolutionary refrain on the literary battleground³. These pens, having assumed the mantle of freedom fighters, confronted the cacophony of adversarial voices within the sanctified precincts of textual engagement, illuminating their pages with the resplendent incandescence of revolutionary rhetoric. The Algerian revolution, an epochal phenomenon, transcended the bounds of mere anti-colonial resistance, evolving into an armed confrontation against the colonial forces, with hinterlands metamorphosing into theaters for clandestine maneuvers and strategic assaults designed to debilitate the operational edifice of French suzerainty. This intricate interplay between historical actuality and narrative imagination evinced a vivid tableau of heroism, forging an unbreakable ligature between literature and the political vicissitudes of the era.

Revolutionary Literature:

The revolutionary maelstrom etched an enduring imprint upon the landscape of literary production, prominently asserting its presence within the realm of the novel. Its influence persisted robustly, particularly during the post-independence era. It materialized as a resonant declaration to the global stage, an assertion of revolutionary authorial dominion over the imaginative expanse. This far-reaching revolutionary impulse crystallized into a distinct literary genre, christened as

revolutionary literature, or alternatively, as the literature of resistance. This genre, in its essence, functions as a crucible for the revolutionary praxis—an echo chamber reverberating with the resolute yearning for emancipation and the assertion of autonomy.

The oeuvre of revolutionary literature extols the triumphs and acquisitions of the revolution, encapsulating the societal seismicity that it engendered. The interactive dialectic between literature and revolution is one that is imbued with reciprocity; literature beckons revolution, and revolution, in turn, reframes the tenets and perspectives of literature. This convoluted interplay is reminiscent of an intricate dance—literature begets revolution, and revolution, in its wake, engenders the metamorphosis of literary constructs and paradigms⁴. This symbiotic relationship serves to underscore that the interstices between literature and revolution are imbued with the hue of influence—literature bequests revolution and transformation, whilst revolution transmutes the very bedrock upon which the edifice of literary expression rests.

The Algerian Revolution and its Nexus with Literature:

The Algerian Revolution and Literature: The interplay between literature, often regarded as a reflective mirror of society, and the events of the Algerian Revolution has been notable since its inception. Literature serves as an expression of the aspirations and hopes of the Algerian people for freedom and liberation from the avarice of colonization and its tyranny. "The French colonial regime spared no effort in its endeavor to decisively eliminate the Algerian identity, quell the armed resistance, and suppress the popular uprisings that the country experienced ever since the invasion of French forces on Algerian soil,"⁵. The profound impact of literature in kindling the fervor of the revolution and urging the Algerian populace towards the path of struggle for freedom, driven by love for their homeland and a willingness to make sacrifices, is indisputable.

One should not underestimate the role that literature, in its dual capacity, has played in amplifying the voice of the revolution. It has disseminated fervent ideas among members of the society, disseminated national consciousness, and ignited a sense of patriotic fervor that resonated globally. This underscores the inherent interrelationship between

literature and the revolution, as "its literature, whether directly or indirectly, embodies the inherent contradictions that accompany every revolutionary action" ⁶. As the literary community looked to this pivotal period, they discerned the substantial artistic divergence in the treatment of political writings. Indeed, each writer possessed a distinctive approach to history in this epoch, a manner of synchronizing with the events while perpetually commemorating this engagement, which underwent transformation post-independence in terms of approach and perspective, but not fundamentally altering its thematic essence.

The Algerian Novel and its Nexus with Revolutionary Events

The post-revolutionary literary panorama unveiled a trajectory characterized by a confluence of reality and artistic imagination. Algerian novels, set against the backdrop of the Liberation Revolution, reflected an artistic ethos steeped in veracity, evoking a resonant empathy with historical events. Notably, the work "The Lazz" authored by Tahar Wattar exemplifies this paradigm. It emerged as a literary chronicle that became an embodiment of the political milieu, a vessel through which the revolutionary spirit coursed, and an indelible record of a nation's collective memory.

In the post-revolutionary phase, this literary enterprise persisted, manifesting an enduring engagement with the legacy of the Liberation Revolution. The novel "Memory of the Body" by Ahlam Mosteghanemi stands as an illustrative instance. Through the character of Khalid bin Toubal, it conveys the poignant narrative of a man who, despite losing an arm in the throes of liberation struggle, continues to pursue artistic expression. Khalid's life becomes emblematic of resilience, his narrative interwoven with themes of love and sacrifice that converge with the historical backdrop of the Revolution.

Collectively, Algerian novels endeavor to unravel the complex tapestry of revolutionary history. They dissect the intricacies of crisis and decode the underlying causes of violence, pivoting on the thematic fulcrum of the homeland. The narrative discourse, often a harmonious fusion of poetry and prose, offers a myriad of perspectives, reflecting the

multiplicity of the Algerian experience⁷. As Algerian novels emerged, subsequently following the precedence of poetry, they exhibited an unequivocal dedication to documenting the Liberation Revolution. While emerging as subsequent chronicles, they were, in their own right, monumental testaments that captured the revolution's essence.

In light of this, the novelistic narrative assumed the role of a historical lens, accentuating the valorous aspects of the national struggle, glorifying the heroic feats of the Algerian people, and immortalizing their achievements. By anchoring itself firmly in the epicenter of the Liberation Revolution, the novel became an indispensable conduit for the writer's exploration of the revolutionary ethos. It is this unique blend of historical reclamation, artistic interpretation, and thematic homage that renders Algerian literature of this epoch an enduring repository of the nation's historical memory.

The Problematics of Narrative Discourse and History:

A notable perspective posits that a "proficient historian embodies the role of a novelist, and a novelist possesses the capacity to transmute their narrative into history." ⁸This assertion introduces a thought-provoking inquiry into the intricate relationship between the novel and history. This dynamic connection encompasses an epistemological dimension intertwined with an ideological exploration, to such an extent that select narrative works have undergone a transformation into historical artifacts. This phenomenon particularly resonates with authors who have immersively engaged in the turbulence of warfare and navigated the era of liberation, leading to their categorization as "historian novelists."⁹ Does this perspective imply the subordination of the novelist to historical exigencies, or do these two entities coexist as synergistic facets, each following a distinctive trajectory and purpose?

An unequivocal consensus can be discerned in the divergence between creative literary expression and the methodologies of historiography. Although these paths intersect within the sphere of the humanities, their fundamental pursuits vary. While one strives for impartial objectivity, the other aspires to aesthetics. As elucidated, "the narrative's realities are not congruent with historical truths; a historian retains the prerogative to omit, alter, or reverse judgments in light of new documents or

testimonies, contrary to prior documentation. Yet, the narrative's constructed worlds resist dismissal or skepticism, for they transcend the confines of 'real' time and escape the bounds of conventional logic."¹⁰

The novel's engagement with history transpires not through stark realism, but rather through the utilization of imaginative and creative dimensions. Thus, the novel aligns itself with history, leading to a fusion with reality, rather than its antithesis. Accordingly, it may be posited that "history holds a grander scope than the novel," encompassing the latter within its purview, thereby necessitating a judicious application of history's principles when invoking the past to consolidate contemporary tenets and anticipate forthcoming developments.

Predominantly propelled by the fervor of revolution, Algerian novels constitute a corpus wherein this thematic tapestry assumes the mantle of pivotal significance. This thematic shift constitutes a foundational juncture in the trajectory of Algerian literary exploration, wherein discourse on the revolution has evolved into an intrinsic component of narrative composition¹¹. Whether through the retelling of heroic exploits or the molding of its contours, the revolution metamorphoses from a mere historical event into a spiritual phenomenon replete with profound connotations. While historical documentation may encapsulate the essence of the revolution, it is the narrative fabric that imbues it with vitality, seamlessly intertwining its essence within the textual narrative¹².

Manifestations of the Liberation Revolution in Algerian Narrative Discourse:

It is now evident that the novel has delved into the revolutionary past, pausing at its pivotal junctures, thereby effecting a transformation of historical narratives into aesthetically artistic constructs. This metamorphosis necessitates an extraordinary precision and a captivating ingenuity. One could assert that it is this very proposition that has given birth to the novel, a proposition that has long highlighted the heroic endeavors of the Algerian people in the face of the avarice of the French colonizer. Undoubtedly, the act of choosing to write about the colonial period constitutes a deliberate endeavor, a right exercised by any creative novelist. Yet, the crux of the matter

lies in the nature of the vision concerning this historical epoch and the nature of the positions and perspectives that each novelist adopts or envisions regarding the intellectual and social issues of that period. Various perspectives almost unanimously converge upon the magnificence of the epic inscribed by the people. This magnificence has endowed the revolution with a dense presence within narrative discourse, serving as an unswerving point of reference for the novelist. The novelist allocates their narrative within distinct realms:

- The rural expanse, exemplified by works such as "Al-Laz" by Tahar Wattar, "On the Mountains of Dhahra" by Mohamed Sari, "Worries of the Falaki Era" by Mohamed Meflah, and others.
- The urban milieu, as evidenced by "Birds in the Afternoon" by MerzakBaktache, "Fire and Light" by Abdelmalek Mortadha, "Bridge of Confession and Another of Longing" by ZahourOunissi, and others.

The objective therein is to encapsulate living scenes and enduring historical moments, characterized by an introspective and informed stance that delineates their perspective on the blessed revolution and its momentous events. This endeavor may culminate in a remarkable achievement, perhaps even sufficient to proclaim with pride that such an author has:

1. Articulated the valiant struggle of the indomitable populace against a nefarious adversary with unparalleled splendor and beauty.
2. Crafted verbal artistic tableaux embodying heroism and self-sacrifice.
3. Revealed the malevolence and futility of the adversary's attempts to quell the fervor of the revolution.
4. Illuminated public sentiment against those attempting to delegitimize the revolution and its steadfast people.
5. Portrayed the brutality and indescribable savagery of the adversary.

An overview of the author Mohammed Al-Ali Araar:

The author Mohammed Al-Ali Araar was born in the city of Khenchela in 1946. He received his initial education in a Quranic school, after which he enrolled in the free systematic school for education and earned his primary education certificate. He then continued his education at Abdelhamid Ben Badis High School in Constantine, where he obtained his baccalaureate certificate. He briefly attended the Faculty of Law at the University of Algiers before ultimately embarking on specialized training in the youth and sports sector. He dedicated his entire career to this field.

His first literary work was published in 1972, marking the inception of his literary journey. His literary contributions have since expanded to encompass 13 novels and eight collections of short stories. He has received several literary awards and recognitions, including being honored by President Chadli Bendjedid in 1987, recognition from the "Everlasting Candles" forum in Oran under the auspices of the Directorate of Culture in 2013-2014, recognition from the University of Mascara as part of literary seminars, and recognition from the city of Khenchela.

Description of the Novel: "What the Winds Do Not Scatter":

This novel delves into the struggle between the East and the West, while also denouncing the erosion of identity principles and the betrayal of the homeland. What distinguishes it is its avoidance of presenting political and economic stances that reject France. Instead, it takes a psychological approach, offering an alternative perspective on the Algerian reality at that time.

The author, Mohammed Al-Ali Araar, explores within his novel "What the Winds Do Not Scatter" a segment of society and its stance towards the revolution, which differs from the heroic and noble positions that many authors have written. The narrative primarily revolves around the Belkacem family and their struggle with identity and exile, particularly concerning his sons Abbassi and Bashir.

However, the joy does not persist for long. After marrying off his son Bashir, he falls into the clutches of the ruthless French soldiers for

forced conscription and wartime exploitation. Despite the cruelty and savagery of this seizure, it bore a peculiar appeal for the concerned individual who, in his context, selected France as an extension of vitality and vigor. This extension, only recognizable by his brother Abbassi in the context of Algerian sacrifice and tenacity, exemplifies two contrasting personalities, serving as archetypes of identity and conscience against alienation and greed. These qualities might lead one to either harbor resentment and enmity towards Bashir or to empathize with Abbassi, his brother.

The circumstances surrounding Bashir pushed him to the point where he found himself in an unfavorable situation. He discontinued his formal education, justifying it by his father's need for assistance. Moreover, he imposed upon himself marriage, thus presenting an ample opportunity in the eyes of the adversary, who drafted him forcefully into the French military service. His attributes, encompassing agility, dynamism, and vitality, made him an appealing asset, prompting his coerced involvement. Bashir's attempts to hide in a well proved futile as the commander of the group uncovered his presence, leading to his extraction by the soldiers in a most humiliating manner. This portrayal, despite its harshness, strangely provided Bashir with a unique gratification, as he stood before the French soldiers, overwhelmed by a sense of submission and awe at their strength. His conscience lay dormant as his infatuation with their power and prowess grew, marking the demise of his integrity and unveiling the dormant seeds of selfishness and avarice. Indeed, it is true that "the defeated always resembles the victor in his attire, conveyance, and weaponry, not only in their outward forms but also in all aspects of his being," as Rashid Boudjedra expounded in his novel "A Penalty Shot."

The adversary exploited Al-Bashir's vulnerability, compelling him to join their ranks, stemming from his withdrawal from school due to coercion. As Al-Bashir's footsteps tread upon the capital's soil, preparing to depart for a foreign city, a profound sympathy for this sacred land surged within him. How had it fallen into disgrace and humiliation at the hands of the relentless French? Nonetheless, it still

stood tall, refusing to bow or surrender. Al-Bashir failed to grasp this steadfastness, instead experiencing a profound estrangement from his family and homeland, a stranger among the passing crowds. Within him, a deep resentment brewed against everything, evolving into an utter fascination with France's greatness and power. Moreover, he underwent a transformation, disavowing his identity, changing his name, and disguising his migrant lineage to France. His acquaintance with Françoise was the last straw that led him down the path of moral decline. His estrangement and disavowal of values and principles led him to become French, in a country that never forgot his Algerian and Arab origins. After Algeria's independence, France no longer needed him. His plight worsened due to alcohol addiction, the cold French climate, and the trials of military service. His conscience tormented him, plunging him into an abyss of guilt, shame, questioning, and contradictions during his days in the hospital. The false image upon which he had built his new persona became painfully clear.

The novel "What the Winds Don't Scatter" teaches us that there are things God has instilled within us, beyond the reach of even the strongest winds, burning every document, distancing oneself from acquaintances, changing one's name, leaving one's country if desired—these are options. Yet, one must remember that the conscience always holds a different opinion.

The Title:

The title provides insight into the underpinnings of fragmentation and decline. The winds, here emblematic of the course of events, serve as both a catalyst and an obstacle. They propel events forward on one hand, while serving as a barrier hindering the progression of other narratives. This imagery is drawn from a sacred verse: "So it became like dry chaff, scattered by the winds."¹³ This verse alludes to the multifaceted significance of the term "dry chaff": signifying desiccation. Furthermore, "scattered by the winds" conveys a sense of dispersal, both on a physical and metaphorical level. The choice of the term "winds" over "wind" is deliberate, encompassing not only the power to propel, but also to obstruct. In the Quran, "winds" is

laden with connotations of mercy, implying the capacity for endurance. In contrast, "wind" carries connotations of retribution and force. Therefore, by employing "winds," the metaphor alludes to the adversary's potential for change and transformation, evading subjugation. The transient circumstances that can be surmounted and transformed by Algerians are artfully illuminated.

The Character:

Bashir serves as an emblematic representation of the marginalized persona, one that has become detached from societal norms due to the underpinning sense of inadequacy. This detachment is driven by a complex entanglement of psychological insecurities, prompting Bashir to mirror the French in various facets, even extending to adopting their name. Such a proclivity towards emulating the French also encompasses a sense of belonging to them, leading to a gradual assimilation into their culture and ethos. In the larger framework, Bashir epitomizes a distinctly negative stance towards her own family, community, homeland, traditions, and principles. In stark contrast, she aligns herself fervently with foreign influences, finding solace in their perceived strength and dominance. This allegiance paradoxically fosters skepticism regarding her own nation's values, the revolutionary cause, and the notion of sacrifice. Even more remarkably, his social and cultural association with France, facilitated by Françoise, transpires as a coincidental encounter on a Parisian Street: "Do you not want to admit the truth? Do you not want to admit that you are seeking suicide? What I say is the truth, Rabia. Thank God I still possess intellect and the ability to distinguish truth from falsehood."¹⁴ This interaction signifies a pivotal moment of Bashir's renunciation of his homeland and personal life—a moment marked by myriad complexities. His character is polarizing, embodying traits of alienation, naivety, egotism, surrender, and a relentless pursuit of salvation. He stands as a representative of the class ensnared by colonial allurements due to a dearth of awareness and national spirit, consequently rupturing his intellectual and philosophical formation.

This intricate depiction thus raises two critical issues:

1. The tumultuous and lost state in which the character flounders.
2. The reverence he bestows upon Western civilization.

The protagonist's most striking agitation emanates from his homeland and its inhabitants, individuals who ardently seek martyrdom for the nation, while he himself pursues pleasure and agony: "I am not Algerian. Algeria does not concern me anymore. I have become like you, French, with no concern for anything beyond France."¹⁵ In this stance, he epitomizes the negatively marginalized class, steeped in the ideological nuances of colonialism. This allegiance taints his connection with his homeland—its values, principles, revolution, customs, and even nobility. This is succinctly encapsulated in his union with Françoise, a transaction where he unwittingly surrenders his nation for a meager recompense, granting unreserved support and his most cherished possessions. This intellectual colonization induces him to camouflage his true essence, a transformation underscored by his lament: "Do you not want to admit that you are seeking suicide?"¹⁶ This complex betrayal of his heritage results in the futility of revolution, viewed as a wasteful endeavor leading to death without recompense.

This societal faction emerges as a creation of circumstantial constructs, inherently hostile to the ideals of revolution, authenticity, and national identity. This antagonism is exacerbated by the absence of national awareness and cultural understanding. "Bashir appears obedient, yielding to surrender,"¹⁷ reflecting a perplexed character engulfed in spiritual alienation, pessimism, disbelief in the revolution, bitterness towards history, and a series of disappointments. He denies the potential for change and his ability to effectuate it: "Bashir feels pleasure in yielding and surrendering. He perceives extraordinary, splendid power in the foreign soldiers."¹⁸ This faction's endurance is ephemeral; the incipient signs of defeat infiltrate their existence, represented by Bashir's contraction of tuberculosis—an intimate indication of the internal assault, a gradual death paid for by the relinquishment of his homeland.

Simultaneously, this ailment signifies the slow toll exacted in exchange for a transient yearning, epitomized in the concept of fleeting, transient passion. This condition beckons him back to his homeland, signaling a return to the land and its service. The alteration of his name to Jacques does not portend a revolution; the birth of his child, Badis, will not rectify the aftermath of colonization. His severed bond with his homeland characterizes his representation of Algeria's evolution across three distinct stages:

1. Weakness
2. Alienation
3. Freedom

Segments of society grapple with disarray, alienation, and pessimism, serving their narrow interests at the cost of the nation. Thus, they inadvertently incubate the seeds of their own failure, driven by unjustified ambition nurtured by prevailing circumstances and an admiration for the 'other':

1. Marriage (paternal authority)
2. Conscription (the adversary)
3. Deviation (Françoise and circumstances)

Their opportunism, egotism, and identity absence introduce the themes of migration and alienation, along with a rebellion fueled by the pursuit of civilization. This results in a plethora of vices, betrayals, and ignominy. "She stands in a position of strength while he stands in a position of weakness. She stands with dignity and resolution"¹⁹.

Wounded identity and the trials of exile remain indelible, where a legitimate connection (marriage) in France is juxtaposed with national pride upon his return: "She is the beauty of the world and the bride of the cities."²⁰ This pronouncement signifies France's detachment from Algeria upon achieving independence, leaving behind residual poisons that only time can heal.

Consequently, the revolution emerges as a historical and spiritual event bearing psychological and societal dimensions. It has the capacity to sway even those who do not wholly believe in it toward alienation, whether in the form of collaborators or traitors. The narrative accentuates the power of the Western influence, overshadowing characters to the point of obfuscating their national identity and stifling national consciousness. Remarkably, the revolution remains triumphant against all odds, in spite of the treachery of a few.

Conclusion:

The revolution's profound impact extended beyond its immediate political ramifications, leaving an indelible mark on the literary landscape. This transformative epoch became an intellectual wellspring for writers, sparking a renaissance in the craft of the novel. In a reciprocal dynamic, the novel, in turn, imbued the revolution with a humanistic dimension and cultural significance, giving voice to its complexities.

Among the vanguards of Arabic-written novels, Mohammed Araae El-Ali stands as a luminary who skillfully harnessed the revolutionary fervor as both substance and inspiration. His literary oeuvre stands as a testament to the intricate interplay between historical events and narrative artistry, encapsulating the psychological and societal aftermath of the revolution. In navigating the labyrinthine intricacies of identity and estrangement inherent in the coexistence of colonizer and colonized, Araar deftly mined the revolutionary crucible for narrative potency.

The Algerian countryside, endowed with profound symbolic resonance, occupies a central position within Araar's literary architecture. It becomes a canvas upon which he activates events and contemplates the collision of ideologies. Set in contrast to the emblematic French 'city,' which serves as a cipher for civilization, this dialectical spatial arrangement crystallizes the friction between divergent worldviews.

While the revolution does not monopolize the narrative spotlight, its omnipresence becomes an indirect impetus for the characters' evolution and estrangement, catalyzing transformative shifts in their trajectories.

The tapestry of Araar's narrative is enriched by its multi-sensory fabric. His meticulous prose invites readers into an immersive sensory experience, enabling them to palpably sense the environment, atmospherics, and psychological currents that course through the narrative. This virtuosic descriptive prowess interlaces with the characters' inner lives, enriching the reader's engagement with the text. Yet, the pinnacle of Araar's narrative virtuosity resides in his plot architecture. Threads of the narrative, meticulously intertwined, converge towards an unforeseen and emotionally resonant denouement. Through ingenious plot twists and narrative subversions, Araar guides readers on an emotional odyssey that culminates in a climax both unanticipated and emotionally poignant.

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⁴Ahmad Muhammad Atiya: The Revolutionary Hero in Modern Arabic Novel. Syrian Ministry of Culture, 1977, Page 27.

⁵Mustafa Bitam: The Algerian Revolution in the Poetry of the Arab Maghreb. Diwan Al-Matbu'at Al-Jamee'a, Algeria, 1998, p. 11.

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¹²Ibid P 54

¹³ Surah Al kahf Verse 45

¹⁴Novel: "What the Winds Do Not Scatter", Page: 15

¹⁵ The novel Page 80

¹⁶ The novel Page 68

¹⁷Msaif, Mohammed. "Modern Algerian Arabic Novel Between Realism and Commitment." Arab Book House, 1983. P 286

¹⁸ The novel Page 70

¹⁹ The novel Page 20

²⁰ The novel Page 215