



Semiotics Of Character In The Epic Discourse- The Millennium Of Algeria - By Ibrahim Qar Ali

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ABSTRACT

The character is a symbol within the structure of the literary text. This acquires it a different nature in literary discourses according to the intellectual visions of the authors and their writing styles. This study focuses on the character in epic discourse, relying on Philip Hamon's analysis of the character, its characteristics, function, and levels. The study corpus subject to analysis would be "The Millennium of Algeria" by Ibrahim Qar Ali, namely its immortal heroism, to determine the meanings and symbolism it carries. The focus will be on three sections: reference characters, indicative characters, and mnemonic characters, as well as their personification through the text.

Keywords: epic discourse, socio-semiotics of character, epic poetry.

1. INTRODUCTION

Epic discourse is an event that produces a series of semantic values, and exploits of a people who wanted to prove their identity. It is a means of struggle and a cry to glorify the ancient History of peoples. It began orally and developed along with writing. It was an expression of rejection of everything that is inhuman, and a depiction of a reality created by supernatural or distinct characters, distinguished by their attitude towards a certain situation. Epic in literature has a special status and is considered a cognitive material for researchers in other fields such as psychology and History.

The international literary epics are numerous, including the Iliad of Homer, which glorified the heroism of ancient Greece, the Iliad of Algeria by Moufdi Zakariya, glorifying the heroism of the Algerian people, as well as The Book of Kings (Al-Shahnamah) by Ferdowsi, which portrayed various aspects of life for Iranians through ancient times. Today, an author belonging to the generation of independence, i.e. Ibrahim Qar Ali, creatively composed an epic poetry consisting of a thousand lines, glorifying the History and geography of Algeria. This study tends to stand by the semiotics of the heroic characters who immortalized their history by their sacrifice, continuous struggle and strong faith in the homeland, which is made only by its men.

Despite the diversity of discourses in the said poetry and the way it employs the "character" symbol semiotically, paving the way for its relations with social, political and cultural reality,

the creative author has an effective role in highlighting that symbol, especially if it is central in the format and context of the discourse.

The character is a symbol and a choice point that builds the topic as a reporting factor. Philip Hammon considers it a semantic blank that contributes to building the consuming self of the text during reading. His suggestions in character analysis are one of the most important theorizing opinions that have appeared in contemporary Arab critical writings, but they still need new tributaries that work to develop discourses according to their diversity.

The study of character semiotics in the epic discourse is a necessity to highlight the value of such employment and its method in a new corpus written by a creative author among the generation of independence, addressing a past in which he didn't live, and heroics of men who only heard and read about, so how could he embody them in the "**Algerian Millennium**"¹?

This poetic corpus has aroused our interest and attracted us to analyse the epic discourse through the semiotics of characters. The signifier and strategies of engaging in it have attracted us to deepen the search on how it is employed and its semantic levels as well as its role in the poetics and aesthetics of the epic discourse. The character in the novel is essential as it is the engine and the actor, while the character is a symbol in poetry. Here comes the problematic: How did the poet employ his characters and what are their qualities, semiotics and aesthetic function in poetry work?

Based on the above, the study aims to highlight the intellectual climate and cognitive diversity of the poet, and his attempts to renew the Algerian poem, and the themes that represent his national vision, which continues to glorify heroism and record History and its heroes who saved the homeland and the nation, tending to express his commitment to issues of national, social and political dimension, and thus be an eternal record of the History of the great Algeria with its heroes.

1. Semiotics and Character Semiotics:

A. Approach:

It has several names: semiology, semiotics, and simiya. They are all terms that mean: "The science of the study of signs organizationally and systematically"², and are not distinguished from each other in terms of meaning only.

a. Semiology:

It is favourite among Europeans in recognition of De Saussure who established it, considering linguistics a branch of semiology; while Roland Barthes expanded his work to study mythology and was interested in the coordination of the signs that De Saussure likened to eating dishes, home decorations, foods and drinks, and all discourses that carry symbolic and semantic impressions. George Mounin intended by semiology the study of all communicative behaviours and systems.

Hence, the main topic of semiology, according to Bors, "is the process leading to the production of semantics, that is, what is called in semiological terminology." Semiosis in the

¹/ The Algerian Millennium: It is a poetic book that includes a thousand poetic lines organized by *Bahr Al-Mutakamel* (Al-Mutakamel poetic scale)

²/ Al-Ruwaili and Saad Al-Yazghi, Guide to Literary Critic, Arab Cultural Center, Beirut, 3rd Edition, n.d, p. 177

Western semantic conception is the act leading to the process of producing and circulating semantics, that is, a process through which something works as a sign. Thus, each event is based in order to produce its significance on an internal process that combines its constituent elements.¹ The act achieves a series of semantic values whose existence embodies the modest social custom of its use.

b. Semiotics:

It is a term preferred by Americans that is used by the philosopher Charles Sanders Peirce, which was finally recognized and adopted by the International Society of Semiotics held in Paris in 1909, however, Grimas made semiotics refer to the study of different symbol systems such as semiotics of static image, theatre, advertising image, urbanism and caricature...etc, while semiology is a theoretical structure of the science of signs in general without specialization for this or that system².

c. Simiya:

It is an attempt to Arabize the term used by the Arabs, especially the Maghreb. They called for its translation with simya, so it is said that it is related to a linguistic and cultural semantic field in which words such as sima (attribute), tasmiya (naming), wissam (decoration), wasm (symboling), maysam (stigma) and simya (semiotics) are brought with it.³

Therefore, all aspects of the daily existence of human life represent the subject of semiotics, and even literary works are all signs that represent his means of communicating with his surroundings. Each society has its own language, and this language needs to reveal its rules and its way of producing meaning. This symbol differs from one student to another. According to De Saussure, it consists of a signifier and a signified, that is, the phonetic image, which is the signifier, and the mental image, which is the signified.

Linguists, fundamentalists, philosophers and Arab philologists have claimed that things are multiple in existence. They exist in the minds and in the tongue, and each has found its own mechanisms and nature.⁴ This confirms that the ancient Arabs knew that the existence of a concept in the mind took place before it turned into discourse. It means the existence of evidence, signifier in singular, and signified is the topic that is expressed by linking the concept and the evidence.

Simya is formulated in two main concepts, each of which has its own intellectual and cognitive causes:

a. General: Seen as an integrative philosophy of life that includes a group of scientific and life fields, where there are no limits to its space as a science as it takes on a subject of everything whatsoever⁵.

^{1/} Said Benkrad, *Semiotics: Concepts and Applications*, Casablanca Morocco, 2003, p. 171

^{2/} Abdullah Thani Kaddour, *Semiotics of the Image –A Semiotic Adventure in the World's Most Famous Visual Missions* -, Dar Al-Gharb Publishing and Distribution, Algeria 2004

^{3/} Al-Ruwaili and Saad Al-Bazghi, op. Cit., P. 177/178

^{4/} Al-Ghazali, Abu Hamid Muhammad, *The Criterion of Science in Logic*, Explanation of Ahmed Shams Al-Din, Dar Al-Kutub Al-Ilmiyyah, Beirut, 1990, p. 47

^{4/} Abdelwahed Merabet, *General Semiotics and Semiotics of Literature for a Comprehensive Conceptualization*, Info Print Press, Fez, 2005, 1st Edition, p. 79

Its study includes all races, arts, all vocabulary of life and behaviours.

b. Specific: A critical approach whose owners benefited from other critical approaches, so they dealt with literature as a natural product of reality and became interested in the cultural, ideological, philosophical, mathematical, hermeneutic and narrative fields.

From this standpoint, its analytical orientations have varied according to the intellectual visions of each researcher, but it has constants that its main interest is the signs explaining the world and shape its details, having variables that it can adapt to the field, authority and procedural methods.

B. Character Semiotics:

The orientations of the critical approaches differed in their view of the character, as the contextual approaches were concerned with narrative characters through their psychological structure, social relations and history. The textual approaches, and what Probe sees in his study of the fictional body analysed the functions of the character according to the circles of the character's action, but the study of the character from a semiotic perspective was Philip Hammon's most accurate through his book "The Semiology of Novel Characters" and benefited from the efforts of both Probe and Grimas as well as De Saussure's relationship with signifier and signified.

2. Philip Hammon's Character: Concept, Meaning, and Levels of Description

A. Concept: He defined it based on the following:

- The character in terms of its existence as a narrative component in storytelling is a new composition carried out by the reader more than by the text, and its literary and aesthetic function is derived from the cultural system within which it belongs. This made it a reference anchor point that refers to the general ideological text.¹ Thus, the character is determined by the reader and the creative author who describes it and assigns to it actions in its text.
- Another basis is the fact that it is a semiotic symbol, which is a semantic unit and is clear through the relationship of the signifier that is determined in the name of science or other determinations, while the signified is clear through the semantic and synchronic paths that refer to the character ².

Therefore, he believes that the structure of the character is based on the actions and qualities that are mentioned in the creative text, and it is not completed until after the end of the text³, so he links the structure of the character to the structure of the text and expands it to include "thought, partnership, administrative positions and kitchen tools such as eggs and flour. Everything is a character in the semantic field to which it belongs"⁴. The contextual field of any domain determines its characters.

¹/ Philip Hammon, *Semiology of Fictional Characters*, Tr: Said Benkrad, Al-Kalam House, Rabat, 1990, p. 18

²/ *Ibid*, p. 19

³/ *Ibid*, p. 30

⁴/ *Ibid*, p. 18/19

Philip Hammon's character sections: It is divided into three categories:

- i. Reference characters: Historical, allegorical, mythological and social figures
- ii. Indicative characters: The hyphen replaced by the pronouns, for example
- iii. Mnemonic (repetitive) characters: Wishing, speculation, remembrance and recovery¹.

B. Meaning:

Its meaning can be described and analysed according to his opinion and results from the sentences uttered by the character or from the words spoken by other characters.

He defined its characteristics in four axes: "gender, geographical origin, ideology and wealth" ²

As for its functions, it is described in six axes: " Obtaining assistance, mandating, accepting the contract, obtaining information, obtaining goods, and a successful confrontation."³

He also developed a chart influenced by the semiotic square of Grimas that identifies the characteristics of the character through other ones. Since this study does not analyse the character in the novel, there is no need to mention it.

C. Character description levels:

It sounds necessary to mention the ideas of Yuri Lotman (1922/1993) because his interest in poetry took the lion's share and his adoption of the cultural semiotics project. Through the translation of his works, he linked his semiotics to the culture of society, which takes its role in building the elements of the text in general, and creative one in particular. This is why it is worthy to mention his analysis of the character from a cultural perspective, and this is what we will adopt later in our analysis of The Millennium of Algeria. These two reasons are sufficient to be adopted in the analysis.

Said Benkrad claims that the perception of character for Lotman can only be done with other elements that represent the essence of the literary work, the most important of which are the event and the types of texts, and then reaching Lotman's concept of it, and this is considered the third reason.

He balances between two worlds of texts:

The first: The world of texts: It is based on two types of texts: texts with a building and texts without a building.

The second: The world of single texts:⁴ It is based on opposing pairs and their engine is the event, its nature is the occurrence of a crack in temporal or space communicator.

He considers the event the basis of texts with building. According to the relationship of event to character, he suggests the following two types:

- Moving characters, which generate the event, and work in texts with building

^{1/} Said Benkrad, *Semiology of Narrative Characters, Novel of Sail and Storm*, Dar Majdulawi, Jordan 2003, 1st Edition, p. 110

^{2/} Philip Hammon, op. Cit., P. 32

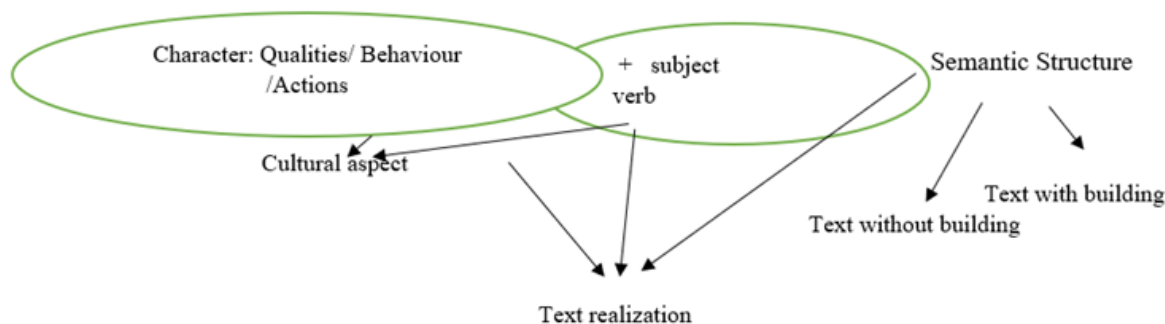
^{3/} Saied Benkrad, op. Cit., P. 45

^{4/} Philip Hammon, op. Cit., P. 37

- Constant characters in texts without building

The origin in the building of character stems from an abstract semantic structure, so placing it within a special form means evoking the general cultural text that establishes its behaviour and gives it qualities and actions. Hence, the building of character for Lotman is a cultural building. See the following chart:

Illustrative chart of the concept of character formation stages according to Lotman:



It turns out that it is the cultural patterns that give artistic texts the components and manifestations of their elements.

3. Epic discourse:

It is a composite of the duality of discourse and epic. The epic in literature has remained attached to the literature of Greece. It is known as heroic poetry that tells heroic stories about supernatural battles and myths of human causes in its defence of the sanctities. It is an ancient art whose goal is to benefit society, not to criticize it. Muhammad Abdel Salam Kafafi believes that it is "linked to the heritage of nations that narrate their glories and the heroics that took place at the hands of their heroes, as well as the stories that the memory of peoples carried,"¹ which are numerous in the literature of Greece: The Iliad and The Odessey of Homer, The Iliad of Virgil, and The Versalia of Lucan...etc. As for the term discourse, it is a linguistic message that the speaker broadcasts to the recipient, so he receives it and deciphers it. This is what De Saussure did in distinguishing between language and discourse. Language is a core part of discourse, so discourse is specific and language is general.

Thus, the epic discourse carries a heroic message made by the heroes in their communities embodying their past, History and struggle for freedom to prove their identity.

4. Semiotic manifestations of the character in the epic discourse (The Algerian Millennium):

The "Algerian Millennium" was at the beginning -in the sixtieth anniversary of independence- glorifying the liberation revolution, to become later a millennium idolizing all the glories of Algeria. Ibrahim Qar Ali said that he did not claim to have written an epic poem, but rather wrote poetic lines, proving his humility. This study chose the character because it was dominating in most segments by ninety percent.

^{1/} Mohamed Abdel Salam Kafafi , In Comparative Literature, Dar Al-Nahda Al-Arabiya Beirut ,1971, 1st Edition, p. 126

A. The characters present in the corpus and their qualities:

Character	Segment number	Gender	Geographic origin	Ideology	Revolution
Massinissa, Sfax, Yugarta Okba	Second	Male	Phoenician Rome	Intellectual	Land and Homeland
Socrates, Plato, Augustina Lucius, Jesus peace be upon him, Dimnah and Kalilah	Third	Male Female	Greece	Intellectual	Religion and Thought
Yuba I	Fourth	Male	Cherchell		Homeland
Tinhinan Abdullah Hibawi	Fifth	Female Male	Hoggar	Intellectual	Land and Existence
Okba - Hamza - Wahshi – Al-Mustafa peace be upon him	Sixth	Male	Algeria	Religious	Religion
Ibn Rustum, Khosra Anushirwan, Ibn Khaldun	Seventh	Male	Tihert (Tiaret)	Intellectual	Politics and Thought
Bologhine (Belkin) Ismail (Ashmail peace be upon him) Al-Mu'izz, Jibril (Gabriel peace be upon him)	Eighth	Male	Beni Mezghenah	Intellectual	Politics and Thought
Midian, Shuaib and Midian, Salah Al-Din Al-Ayyubi	Ninth	Male	Jerusalem	Religious	Religion and Thought
Al-Rahman Al-Thaalabi	Tenth	Male	El Mahrousa (Algiers)	Intellectual	Religion
Arroudj, Kheiredine	Eleventh	Male	Jijel, Bejaia Algiers	Intellectual	Religion
Al-Bay Al-Kabir Muhammad	Twelfth	Male	Oran	Intellectual	Homeland

Abdul Wad, Abu Yahya Yaghmurassan	Fourteenth	Male	Tlemcen	Intellectual	Homeland
Ziri Nasser, Al-Hassan bin Fakoun, Ibn Khaldoun, Midian	Fifteenth	Male	Nassiriyah (Bejaia)	Intellectual	Homeland
Sheikh Mesbah Al-Huwaitiq, Abu Al-Qasim Saadallah	Sixteenth	Male	Oued Souf	Intellectual	Intellectual
Sheikh Ibrahim Bayoud, Abu Al-Yaqzan	Seventeenth	Male	Mizab (Ghardaia)	Intellectual	Religious
Lella Khadidja, Karim Belkacem, Suleiman Al-Hakim	Eighteenth	Female Male	Djurdjura	Intellectual	Land
Al-Day Hocine, Pierre Duval	Nineteenth	Male	Algeria	Intellectual	Homeland
Duke Rovigo	Twentieth	Male	France	Religious	Land
Abd Al-Qadir Ibn Muḥyīdine	Twenty-second	Male	Algeria	Religious	Home and Religion
Abd Al-Raḥman Al-Thaalibi, Muḥammad peace be upon him, and Aḥmad Bay, Okba Ibn Nafaa	Twenty-third	Male	Algeria	Religious	Homeland and Religion
Sheikh Mohammed Abu Amama	Twenty-fourth	Male	Algerian desert	Religious	Homeland and Religion
Sheikh Muhammad Amzayan Al-Haddad, Sheikh Muhammad Al-Moqrani, Moses peace be upon him, Haman, Pharaoh	Twenty-fifth	Male	Algeria Islamic History Egypt	Religious	Homeland and Religion

Ahmed Abu Ziyān and his son ,Okba	Twenty-sixth	Male	Southeast Algeria (Zaatcha)	Religious	Homeland
Ibn Chahra Nasser, Al-Bay and Prince Abdul Qader	Twenty-seventh	Male	Laghouat	Intellectual	Homeland
Lala Fatima Nsumar, Maryam peace be upon her, Eve, Adam, Randon	Twenty-eighth	Female Male	Djurdjura Mountains, Islamic History, France	Religious	Homeland and Land
Muhammed Al-Amjad (Sherif Boubaghla), Lala Fatima Nsumer	Twenty-ninth	Male Female	Algeria	Intellectual	Homeland
Awlad Riyah, Al-Sharif Muhammad (Abu Maaza), General Peugeot	Thirtieth	Male	Wancharis Mountains, France	Intellectual	Homeland
Musa Al-Derqawi Al-Masri	Thirty-first and thirty-second	Male	Algerian desert	Intellectual	Homeland
Sheikh Amud ibn Al-Mukhtar	Thirty-third	Male	Hoggar	Religious	Homeland
Messaoud Ouzelmat	Thirty-fourth	Male	Aurès Mountains	Intellectual	Homeland
Hadj Ahmed Messalli	Thirty-fifth and thirty-sixth	Male	Algeria	Intellectual	Homeland
Ahmed Tawfiq Al-Madani	Thirty-seventh	Male	Algeria	Intellectual	Homeland
Abd Al-Ḥamid ibn Badis	Thirty-eighth and thirty-ninth	Male	Algeria	Religious and scientific	Homeland and Science
Mohammed Al-Bashir Al-Ibrahimi	Fortieth	Male	Algeria	Religious and Intellectual	Land and Religion
Muhammed Boras	Forty-first	Male	Algeria	Intellectual	Land and Homeland
Ahmed Messali	Forty-second	Male	Algeria	Intellectual	Homeland

Amiroche and Si Al-Hawas	Forty-seventh	Male	Algeria	Intellectual	Homeland
Maurice Papon	Fifty-second	Male	France	Intellectual	Land
Jaafar bin Abi Talib	Fifty-third	Male	Islamic History	Religious	Religion
De Gaulle	Fifty-fourth	Male	France	Liberalism	Land
Hatim Al-Tai'i	Fifty-fifth	Male	Ancient Arab History	Intellectual	Ethics
Ali Chekal	Fifty-ninth	Male	Algeria	Intellectual	Ethics
Mustafa ibn Abi Al-Eid, Awlad Musa, Hamza uncle of the Prophet	Sixtieth	Male	Algeria, Islamic History	Intellectual	Homeland
Muhammad Al-Arbi ibn Mehidi, Muhammad, peace be upon him	Sixty-first and sixty-second	Male	Algeria	Intellectual and religious	Homeland
Sighoud Youcef (Sid Ahmed)	Sixty-third	Male	Algeria	Intellectual	Homeland
Ahmed Zahana (AKA Zabana), Jesus (peace be upon him)	Sixty-fourth	Male	Algeria	Intellectual	Homeland
Ali Ammar (Ali Lapointe), General Begeard	Sixty-fifth	Male	Miliana, France	Intellectual	Homeland
Hassiba Ben Bouali, Maryam, Jesus peace be upon them	Sixty-sixth	Female Male	Algeria, Islamic History	Intellectual	Homeland
Sheikh Larbi Tbessi	Sixty-seventh	Male	Tebessa	Religious and Intellectual	Homeland
Abbas Al-Ghurour, brothers of Josef peace be upon	Sixty-eighth	Male	Algeria	Intellectual	Homeland

him, Mustafa bin Bulaid					
Ali Maachi Al-Fannan	Sixty-nineth	Male	Algeria	Intellectual	Homeland
Mohammed Al-Eid Al-Khalifa, Hassan bin Thabet	Seventy and seventy-first	Male	Algeria	Intellectual	Homeland
Dunia Abu Halassa	Eighty-fifth	Female	Constantine	Intellectual	Homeland
Abd al-Ḥamid ibn Badis	Nenty-third	Male	Algeria	Intellectual	Homeland
Ahmed Shawqi, Al-Habib bin Aws Al-Ta'i (Abu Tamam)	Ninety-seventh	Male	Egypt, Arabian Peninsula	Intellectual	Nationalism
Mohammad peace be upon him	Hundredth	Male	Arabian Peninsula	Religious	Religion

Based on the table above, we note the presence of (84) characters, including Algerian, Arab, French, Arab and European History. They extend from ancient to modern History, and the revolution of each of them varied, some of which are national and others for the sake of land, religion and even science and thought. What is important to study, according to Philip Hammon's determination, is their role in the aesthetic of the epic (The Millennium of Algeria) and their function in the poetic discourse.

A focus will be on identifying the types of characters divided by Philip Hammon, despite the fact that the corpus on which Philip Hammon worked contains "story" elements in some parts, namely:

a. Reference characters:

Divided into characters from the ancient History of Algeria, modern History, and the Arab-Islamic History. They refer to the heroic character known for its heroic work, especially in the epic discourse, its achievements and its role in society. There are some characters known to the public and the elite, some others were introduced by the poet. For instance, the historical characters who played a pioneering and prominent role, referring to eras related to a given space, such as:

- **Political characters:** Like Prince Abdelkader, Messali Al-Haj, Ali Lapointe, Larbi Ben Mehidi, Mustapha Ben Abi Bulaid, Zighoud Youcef, as they are characters who played political roles not at the level of the epic (Algerian Millennium), but rather at the level of the space of Algerian History, to clarify the features of their originality and their power of influence. They are symbolic characters denoting loyalty and fidelity to the homeland in the social, cultural and historical custom. Their role was not limited only to symbolism in the discourse, but also to inspire enthusiasm, awaken the memory of the recipient and activate his imagination to

retrieve their specifications through their actions, activities and pioneering role in proving self and identity. They changed their lives and the life of society from colonial slavery to the freedom of the homeland, Thought and religion. They gave a conception of the meaning of freedom taken by force, not by softness and consultation. This meaning is constant and determined by national culture.

In the building of the epic, there is a variety of discourses with the diversity of characters carrying a message to the recipient and achieving the horizon of his expectations. The epic discourses were direct and unambiguous in which the poet states the character, space and event in which it became a symbol of that event immortalized by cultural, social and civilizational awareness.

His characters came in the form of an integrated, gradual epic that takes the structure of the story (beginning, core and end). The beginning was in the ancient History of Algeria with figures that have a significance and impact on the land industry such as Massinissa, Sfax and Yogrta. The conquest came by a figure with an effective role in the conquest of the Maghreb, Okba ibn Nafi Al-Fihri, which was repeated four times, and the number four has a significance in human life, to put us in the atmosphere of the establishment of the Islamic State in the Maghreb; this is the beginning.

Then comes the difficult historical period that the Algerian society, which was weak in terms of knowledge and experience, fell prey to the grip of the strongest, most difficult and most dangerous European colonizer in the Arab and Islamic world to reveal the first resistance, such as Sheikh Muhammad Bouamama, Sheikh Al-Haddad, Prince Abdul Qader, Nasser bin Chahra, Lella Fatima Nsumer, Sharif Boubaghla, Sheikh Al-Amoud bin Mukhtar and others whom I classified in the previous table. They are characters having jobs and characteristics with their own program, and are active in the development of the epic to complete its series in characterizing the figures, all of which are heroes.

It is noticeable that the characters are paradoxical, because the auxiliary characters are from the homeland and the Arab world, such as Egypt in this epic, mentioning the Egyptian character Moussa Al-Darqawi. As for the opposite, they are the French characters such as De Gaulle, Maurice Papon, General Peugeot and Pierre Duval. The epic did not mention militant figures merely, but casted the act of the hero on the act of an equivalent one in terms of acts from the Islamic History.

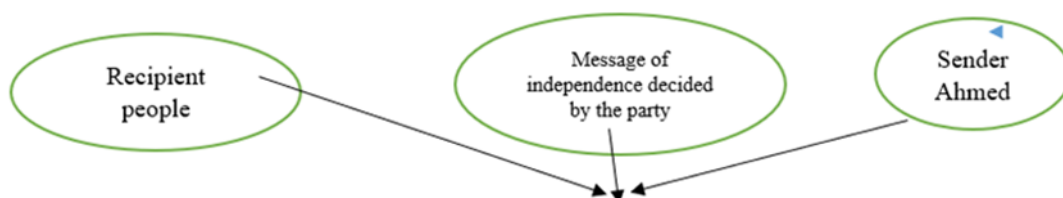
- Among the militant figures **Messali Al-Haj**, about whom the poet says:

North Star has fallen but tempted not
A party for people among us coming out
Our independence that **Ahmed** declared
Ready for the war we were prepared
The party decided, the weapon is our choice
Allah is Greater than our people's throats¹

In the line saying that **Ahmed** declared our independence, the name of the character is preceded by a preposition, however, it remains unchangeable as it is a proper noun, and it is a

^{1/} Ibrahim Qar Ali, The Millennium of Algeria, Treasures of Wisdom, 2023, (segment 36), p. 86

well-known character in the Algerian revolution. The poet knew how to describe this symbol in terms of both terminology and semantics. The verb “declares” is in the present tense in terms of time. At the ongoing present, he “declares” and thus comes the following:



Discourse realization, which is the people's fulfilment of the party's decision using weapons and shouts of the throats saying Allah is the Great

The significance of the proper noun Ahmed has the power to influence the other. It is one of the most powerful names in terms of meaning because it is associated with the name of His Majesty Al-Hamid. It is a symbol of the brave and strong hero. It helped to clarify a personal image that was repeated in the epic three times in segments 35, 36 and 42. Therefore, the following is concluded: (Segment 35)



- The character of the brave and resistant Algerian woman:

• Lella Fatima Nsumer:

She carries the connotations of a strong woman who does not fear anything, although the characteristic adherent to women in the cultural and social custom of all societies without exception is physical and moral weakness. The poet breaks the traditions and social custom as he gave her beautiful intangible qualities of courage, bravery, pride, transcendence and lack of submission, so she wore a dress of intimidation in the historical custom of her space, in which she controlled figures of high status in the French authority. This is stated in the segments that

confirm the real structure of the Algerian Islamic society and the participation of women in the struggle. She was one of the most prominent heroines known in Algerian revolutionary History, so there is no "meaning to character and no reference to it except through the context"¹. The context determines the features of the character, its function and qualities in which its imaginary image is entranced by the recipient, such as : Lella Khadija, Lella Fatima Nsumer, Hassiba Ben Bouali.

The poet says about Lella Fatima Nsumer:

O **Fatima**, my dear grand dame
You're the great among those to sum
Daughter of Algeria as a free **Sumerian**
Daughter of generous and giving benignant
Would you ask Djurdjura who Khawla is?
Indeed, **Fatimas** don't have twins

He proceeds:

Jandrak was nothing but a myth
And let Randon put himself to death

And proceeds:

How many generals soak their nose
Beneath your heel ready to compromise

He carries on:

O Algeria, for you I offer
O Algeria, hymns of prayer
These poems as life twitter

The poet tackled the actions that the heroine carried out being an important actor in the space to which she belongs. Although he did not delve into the details of her actions, he rather summarized them in a smooth language full of pride, but they are qualities that have connotations of ability, efficiency and achievement. The ability was on a personal level, strong in the eyes of the French authority, as he said "Jandrak" and "General", which are military ranks that one only reaches after training in combat, weakened by a woman who was often said to be a symbol of weakness. Here the feature of epics shows her celebration of the superhero, such as: Lella Fatima, representing a symbol of weakness in social custom, turning into a superhero that makes the strongest men to cry and defeats them, he says: "Under your heels", and "soaking his nose" denoting the strength of the heroine character and her supernatural and transcendental actions, and this is the real impact that Bart talked about.

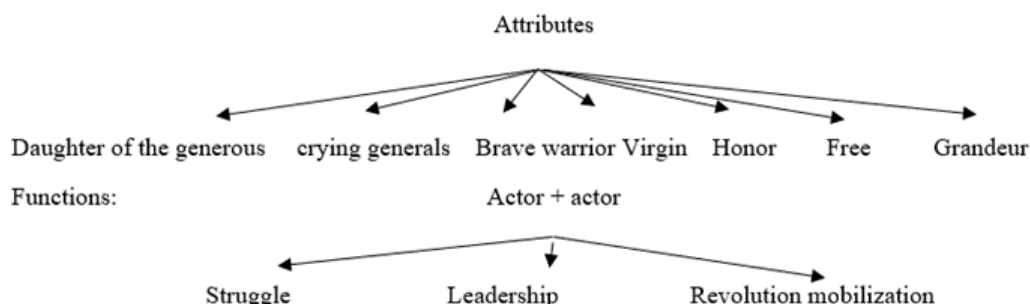
The poet did not describe her external appearance nor give her age, but rather let us imagine her image. She did not talk but we were told about her, so he used her in his discourse, which is directed to everyone who underestimates the power of women. In the time of need or

^{1/} Philip Hammon, *Semiology of Fictional Characters*, Tr: Said Benkrad and Abdel Fattah Kilito, Dar Al-Hiwar for Publishing and Distribution, 2013, 1st Edition, p. 42

war in the sense of the time of distress, the strong character implicit in reality appears, to break the horizon of expectation. This reflects the aesthetic and the integration of the parts of the epic, where all parties of society are unified. This is what the poet revealed, saying that the character "is always the result of the contribution of the contextual impact (focus on the internal/textual contextual connotations) and the result of a mnemonic and constructive activity carried out by the reader"¹.

The indicative symbols proving that she is the historical figure of Fatima Nsumer were the notes mentioned in (segment 28): grandeur of Fatima - Sumerian referring to Sumer and the plural Fatimas included in the text.

Thus, it is concluded:



- **Religious and scientific character:** Various Islamic History characters were present. Its presence was strong and clear and the most prominent character had a strong representation within the context of the epic. It was mnemonic according to Rob's classification of Prophets characters, like Muhammad, Jesus, Moses, peace be upon them, our father Adam and mother Eve. In addition to specific religious characters from the Association of Muslim Scholars such as: Abdul Hamid bin Badis, Bashir Ibrahimi, Larbi Tebbessi, as well as from the Arab Islamic History like Jaafar bin Abi Talib. They contributed to building the epic from religious point of view and setting the duality of the conflict in epics between religion and disbelief, between good and evil, its realism and status in Algerian History, fought to protect religion, science and identity.

- He says about **Al-Bashir Al-Ibrahimi:**

Good news has come when **Bashir** arrives
 What glad tidings that **Bashir** reports
 From Abraham's family you're **Muhammad**
 O dear Sheikh how you are blessed
 You say little while the meaning is stupendous
 Indeed, you are the prince of eloquence
 These **insights** are for people joyful
 Lead us, o Imam, as you're insightful

He repeats the word "Bashir", from which "good news" and "glad tidings" are derived. The names of Muhammad and Abraham are all signs that we talk about Sheikh Al-Bashir Al-Ibrahimi. In addition to that, he refers to the magazine of Insights to show the position of

^{1/} Philip Hammon, *Semiotics of Fictional Characters*, p. 40

scholars and science on the issue of fighting France¹, because the "semantic character" of the figure is not static, and not given precedingly, we only have to recognize it, on the contrary, it is adopted at the time of reading and imaginary adventure or is an empty form filled by different meanings (actions and sounds).

This segment was dedicated only to a character who represents a symbol of science, Thought, culture and religion in the colonial period. Tangible weapons were not used alone, but rather the pen was another weapon that carried the message of calling to Allah and urging Jihad.

He also says about Al-Bashir Al-Ibrahimi:
Great Mujahid when the weapon speaks
Warrior ink as the pen squeaks

This is an affirmation of his insistence on Jihad with the tongue and ink (the pen), as he is an Imam and preacher in the mosque. He also refers to his abundant knowledge, saying:
A sea you are, without a coast
Science for you is ocean front

This confirms to the recipient that science illuminates and enlightens the human being on his rights and duties towards his homeland in time of distress, and all this in direct metaphorical language "the weapon speaks", "you're insightful" as well as in his saying "Abraham's family" denoting the town of Oulad Ibrahim in county of Bourj Bou Arreiridj, where Al-Bashir Al-Ibrahimi was born, stated in the margin by the poet.

- **Literary characters:** They were mentioned in part that they recorded this revolutionary History in their poetry, and that they symbolize the transfer of the social and political conditions of societies. They are of both ancient and modern Arabic literature, such as Ahmed Shawqi, Hassan bin Thabet, Muhammad Al-Eid Al-Khalifa Al-Jazairi, in addition to the character of the artist and the scout girl.

Conclusion:

The poet chose his characters with great care, so they helped in shaping the structure of the epic "The Algerian Millennium" with all its indications on the weight of the characters and their role in human history. The civilizational construction and the literary heritage of the nation are not limited to space alone, but rather to the makers of the event, who are realistic characters whose names are recorded in the books of Algerian History, even if some of them are not known to everyone, but the poet did not align himself with the prominent figures in the intellectual and cultural milieu of the History of Algeria. He rather drew attention to them because glory, freedom and independence were with the cooperation of everybody.

One of the aesthetics of the epic "The Algerian Millennium" is its sequential and gradual structure according to the progress of history. The characters were linked to the temporal and spatial space and the event, which led to their intensification and diversity, increasing the clarity of the great History of Algeria, a country with a history and intellectual, cultural, religious and scientific heritage.

^{1/} Ibid. p. 39

The characters were known to society with their acts and qualities, their biography, and their historical career. This made of them a source for the sender of the discourse, Ibrahim Qar Ali, provided that he sends a number of discourses with an ideological, religious, historical, and ethnic dimension.

Among the things that the poet taught us is this diversity of characters, which confirms the broad culture of the poet in the field of history as he used to refer to his characters and even mention their work and acts in the revolution in the margins, a thing that is not found in all authors.

He looked at the character as a psychological concept that refers to a meaning or value through the simultaneous and sequential operation of the signified with the signifier at the level of literary context of the characters in the epic. They are reference and mnemonic characters because their identity is systematically referential. They were signs that activate the reader's memory sometimes, citing ancestors, recalling and determining the program for each hero character, some of which had a struggling program, some others worked for the sake of religion, language and science, and some of which were for culture.

The language was frank and decorated with creative imagination, reflecting the strength in the cohesion of the building of the epic discourse, and the clarity of its message, which seeks to consolidate history and inspire the spirit of clinging to the historical and cultural origins of Algerian society.

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