



Universidad Nacional de Catamarca - Facultad de Humanidades
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Revista Rigel – ISSN 2525-1945.

The distinctive features of revolutionary speech in Algeria's traditional Malhoun poetry

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Received: 30/02/2026

Accepted: 20/08/2026

Published: 02/09/2026

Abstract:

The classical popular poetic text embraced a group of modernist popular poets, ignited by revolution and rebellion. Their writings were predominantly characterized by a revolutionary liberation tendency, expressing the bleeding and boiling blood during the Algerian revolution. Most of their texts focused on the colonial reality experienced by the Algerian people over a period extending for more than a century.

These texts attempt to unveil the semiotic dimensions tinged with sadness, which is not a melodious lament, nor a complete elegy, but rather a praise for the martyrs and revolutionaries driven by hope and optimism. They also praised the homeland and nationalism, and sang of absolute freedom, using a fiery language that resonated with the souls of the Mujahideen and their families at that time. It was rare to find an Algerian poet writing poetry without describing the revolution or one of its symbols, explicitly or implicitly. Our selection fell on a collection compiled by Dr. Al-Arabi Dahou, titled "Popular Poets, Martyrs, and Mujahideen of the Liberation Revolution,"

Keywords: Malhoun , Revolution, Poetics, Discourse, Liberation.

Introduction:

Revolutionary poetry will remain that luminous ascent practiced by our Arab poets, riding the steed of their psychological and emotional visions. It



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is no secret to any scholar that every nation possesses a rich heritage that reveals its cultural identity, bridges the history of its inherited generations, and depicts its ongoing struggle, thus ensuring its continuity and survival. Poetry in ancient times drew from the wellspring of classical Arabic, possessing a refined aesthetic that respects public taste and a delicate sensibility imbued with eloquence in its vocabulary. Many Algerian poets, such as Mufdi Zakaria, Ahmed Sahnoun, and Azzedine Mihoubi, among others, sang of their glorious revolution. Other poets followed in their footsteps, enriching readers with vernacular poetry that transgressed the boundaries of classical Arabic, relying instead on the colloquial language spoken by the general public.

Our Algeria possesses a vast reservoir of this intellectual and poetic dynamism that accompanied the liberation revolution, tracing its stages and events, and immortalizing the heroism of its men and the sacrifices of its martyrs. The ink of poets and writers never ran dry, for the revolution was not merely a fleeting historical event, but a profound human and national experience that settled in memory and conscience, becoming an inexhaustible source of creativity and expression. From this perspective, vernacular poetry, with its diverse themes and manifestations, represented a distinct artistic genre among the literary forms that captured the features of national and ethnic heritage during the colonial era. It preserved many details of popular life, depicted the suffering, hopes, and stances of Algerians towards the occupation, recorded the heroism of the freedom fighters and the echoes of battles, and made the vernacular language a living record of a national memory that was nearly erased under the weight of colonialism. This poetry was not merely an aesthetic expression of a tragic reality, but rather a popular voice of resistance, carrying a message of rejection and defiance. It contributed to instilling enthusiasm and solidifying the values of patriotism and freedom in the hearts of its audience, thus bearing witness to a historical era forged in sacrifice and bloodshed. Hence, the importance of examining and studying this poetic heritage to uncover its artistic and historical value, and to understand how the folk poet was able to transform the revolutionary experience into

vibrant poetic imagery. In light of this, we can pose a number of critical questions that guide the course of this research, the most important of which are:

How did vernacular poetry capture the features of the liberation revolution and preserve its historical memory?

What were the most prominent artistic and aesthetic characteristics that distinguished the revolutionary discourse in this poetry?

How did popular poetry contribute to consolidating national identity and highlighting the spirit of resistance among the Algerian people?

To what extent was vernacular language, with its simplicity and accessibility to the audience, an effective means of expressing the people's suffering and their aspirations for freedom and independence? Thus, vernacular poetry becomes a vibrant literary document, where memory, history, and art intersect, remaining a testament to a people who wielded words as weapons and poetry as a memory, preserving for generations the story of a nation that resisted until it wrested its freedom. Here, we can discover new forms and structures imbued with a modernizing vision, carried by those poetic texts that resonate with truth in the literary arena. Before delving into the depths of these texts, we deemed it necessary to address some important concepts, the most significant of which are:

A- Revolutionary Poetry:

We begin with a definition by Dr. Saleh Kharfi: "That which is closely connected to the revolution in its plains and mountains, in its caves and grottos, that which is fused with it in a spirit of self-sacrifice in the cities, or a military epic in the mountains, that which is committed to it in attack and retreat—this poetry, in defeat and victory, is almost the backbone of the revolution's production." The writer clarifies that the poetry that accompanied the Algerian revolution and lived through its events in its various stages and locations was a true mirror of the people's struggle and sacrifices. It was intertwined with the revolution in the plains and mountains, in caves and grottos, expressing the heroism of the mujahideen in the cities as well as depicting their military epics in the mountains. It accompanied the revolutionaries in attack and retreat, recording the joys of victory and the pains of defeat, becoming a living

voice conveying the feelings, hopes, and suffering of the people. Thus, this poetry became an essential part of the revolution, almost forming the backbone of its literary output, because it was not merely a description of events, but a participant in them, expressing the spirit of resistance and the struggle for freedom and independence. The relationship between poetry and the liberation revolution is profound, and the revolutionary poet addresses a message to his people, imploring them to hasten to repel the imminent danger lurking behind a usurping and malevolent colonizer. "Poetry is the language of defiance; it is the beginning of reaching the future." Poetry is not limited to expressing feelings; it transforms into a powerful voice that expresses the rejection of injustice and tyranny, embodying the spirit of resistance and hope in the hearts of the people. Through his words, the poet can confront fear, encourage struggle, and instill faith in freedom and dignity. From this perspective, poetry becomes a means of building the future, for it expresses humanity's aspirations and hopes for a better tomorrow. Therefore, throughout history, poets have been a voice for freedom and a driving force for change. A sincere word can be the first step on the path to creating a brighter future. The poet finds himself confronted with an expressive current brewing in his deepest subconscious, attempting through his language to overcome and obliterate tyranny. Revolutionary poetry is considered "the pure record and message, as it was able to influence the course of the revolution and, on the other hand, contributed to inciting the people and inspiring them with the strength and determination to act and eliminate the enemy." Revolutionary poetry was not merely words describing the events of the revolution or recording the heroism of the freedom fighters; rather, it was a living witness to it and a means of expressing its goals and principles. This poetry preserved the memory of the revolution and recorded the sacrifices and suffering of the people, serving as a record documenting its journey and a message expressing the hopes of Algerians for freedom and independence. It also played a significant role in influencing the course of the revolution, contributing to raising the morale of the people and motivating them to resist, instilling in them a spirit of strength, determination, and courage to confront and expel the enemy. Thus,

revolutionary poetry became a moral weapon no less important than physical weapons, for it unified emotions, awakened consciousness, and solidified faith in victory and freedom. It seems that the aim was to express a thought or emotion that resonated deeply and reached the very core of the soul.

B- Verbal Poetry:

Some societies prefer folk songs and are drawn to verbal poetry, which leaves its mark on their very being, etching itself into the folds of memory and standing at the edge of a history brimming with painful recollections. In this light, verbal poetry is defined as: "Structured speech from a popular environment, in a colloquial dialect, whose expressive texts encompass the feelings and aspirations of the people, passed down orally from generation to generation. Its author may be illiterate, or educated, or rather, like the listener." Verbal poetry is popular poetry that arose within the community and was formulated in a simple colloquial language easily understood by the general public. Therefore, it was more capable of expressing their feelings, thoughts, hopes, and sorrows. This poetry was transmitted from one generation to the next through oral tradition and storytelling, thus preserving the memory, customs, traditions, and values of the community. Furthermore, its author is not necessarily educated; he may be illiterate but possess poetic talent and the ability to express himself, or he may be educated, just as the listener who hears and interacts with this poetry is. Thus, vernacular poetry represents the voice and expression of the people, for it originated from them, addressed their issues, and was passed down among them, remaining an integral part of their cultural and popular heritage.

Dr. Mustafa Harakat drew upon this understanding, stating: "Any poetry whose language deviates from classical Arabic in grammar, morphology, or vocabulary." This type of poetry departs from the rules of classical Arabic in its grammar, morphology, vocabulary, and general usage, relying instead on the colloquial language people use in their daily lives. Therefore, vernacular poetry is characterized by its simple language and its

accessibility to the listener, making it more capable of expressing the people's feelings, thoughts, hopes, and sorrows in a spontaneous and sincere manner. It is poetry born from the heart of the popular environment, drawing its vocabulary and expressions from the lives and culture of the people. It preserved the community's unique character and collective memory, becoming a popular literary genre that reflects the group's identity and spirit, and contributes to transmitting its heritage from one generation to the next. Popular poetry serves as a means of communication, conveying the feelings of the people and reminding them of their tragic past, thus inspiring in them a spirit of struggle and sacrifice for a dignified, peaceful, and prosperous life. The popular poet does not aim to gain fame or prestige through his poetry, but rather to depict the tragedy of a colonial invasion that targeted his religion and culture, subjecting his people to misery and transforming their security into fear, terror, hardship, and destruction. The poet here did not compose his poetry seeking fame or striving for status and position, but rather his poetry stemmed from a profound awareness of his people's suffering and pain. He used words as a means to depict the tragedies and calamities left behind by colonialism, expressing the assault on religion and culture, and the poverty and misery inflicted upon the people after security and tranquility in their lives were transformed into fear, terror, hardship, and destruction. Thus, popular poetry became the authentic voice of the people, conveying their suffering, preserving their memory, and expressing their rejection of injustice and colonialism, while also awakening in their hearts the spirit of resistance and adherence to identity and homeland. Despite the immense sacrifices made by the Algerian people, who endured immense suffering under oppression while demanding their absolute freedom, the Algerian poet succeeded in his revolutionary poems in expressing the anger of the revolutionaries and the conscious populace towards France: "His poetry served as a bridge between the people and the revolutionaries, as the folk poet conveyed the news and circumstances of the freedom fighters, immortalizing their achievements and successes, to the point that the poems that documented the battles and events of the liberation revolution are considered a fundamental reference in writing and

chronicling its history." Folk poetry, in particular, was the clearest and most accurate reflection of the glorious revolution. Popular poetry played a vital role in the liberation revolution, acting as a link between the people and the freedom fighters, conveying news of the revolutionaries and their circumstances, and informing them of their victories, heroism, and sacrifices. Folk poets were also keen to immortalize the battles and events of the revolution, preserving their details in poems passed down through generations. This poetry became a living testament to the history of the revolution and an important source for understanding its events and the sacrifices of its men. Thus, it can be said that folk poetry was a true and realistic portrayal of the Algerian revolution, as it expressed the people's sorrows and aspirations for the future, depicted the heroism of the freedom fighters, and contributed to preserving national memory and instilling the values of struggle and freedom in the hearts of generations.

1- The Semiotics of Titles:

Initially, the phenomenon of titling represented a central voice, thus the title occupied a prominent place in texts. It was the very essence of the text and the repository of its codes, which instilled in its formulations qualities of cohesion, intricacy, conciseness, suggestion, and allure. It confounded the boundaries of taste by delving into its hidden depths and traversing its sprawling labyrinths. It was the text's defining characteristic and identity, shaping its very existence.

The various opinions surrounding the concept of the title stemmed from its central role and the functions it provided. The title is:

- "A printed block on the title page that carries other accompanying information such as the author's name or the publishing house."
- "But the title is not merely a name indicating the literary work; rather, it is an entry point into the architecture of the text, a brilliant yet enigmatic illumination of its intricate pathways."
- "The title is the axis that generates, grows, and reproduces itself according to textual representations and contexts that affirm the nature of the relationships linking the title to its text and the text to its title."

- "A linguistic phenomenon situated on the fringes of the text, or more precisely, at the gateway to the text, framing its linguistic and semantic existence."

The title is highly economical and concise, yet it conceals suggestive, provocative, and enticing signs for the reader. Thus, the title, in its outward appearance, indicates a highly economical linguistic situation compared to the text it titles. This is due to its characteristic of brevity and conciseness. The title is distinguished by its brevity and conciseness; it is often composed of only a few words, but despite its brevity, it carries profound connotations and meanings that transcend its literal meaning. The title does not present the entirety of the text's content, but rather hints at it and suggests some of its ideas, thus arousing the reader's curiosity and motivating them to read the text and discover its hidden meanings and implications. Therefore, the true value of a title lies not in its word count, but in its ability to suggest, influence, and capture attention. Hence, the title is a fundamental threshold to the text, combining linguistic economy with rich meaning, expressing in few words a potentially broad and profound content. This necessitates a high level of reception in order to search for the implicit meaning and uncover its hidden connotations. When a reader approaches a literary work, they begin with the title because its structure often possesses the power to control the text's poetic quality; it is like a drop of water that carries the characteristics of all the water in the sea or ocean. The aesthetic quality of the title is very important, and among the most charming of these titles is: "In the Aurès, Baroud Spoke." The writer opens the collection with this title, for the Aurès Mountains have a striking presence, distinct from other landscapes. They are a magical, celebratory historical symbol linked to memory. They are: "The immortal inscription in the revolutionary memory of the Arab, Islamic, and human world; the birth certificate of the miraculous revolution, its cradle, and the sanctuary of the blessed revolutionaries throughout time and across different places. It is synonymous with the steadfast, struggling homeland, and its artistic equivalent that transformed it from a mere impregnable mountain fortress into a captivating, mythical, and aesthetically pleasing space..." The writer portrays the Aurès Mountains as

an eternal symbol of the Algerian revolution, a space with which its initial launch was linked, and upon whose land the most magnificent images of resistance and sacrifice were embodied. It is not merely a mountain range or an impregnable natural fortress, but rather a witness to the birth of a great revolution, a homeland that embraced the revolutionaries and provided them with a safe haven in the face of the colonizer. The Aurès Mountains have acquired a symbolic status that transcends geographical boundaries, becoming in the revolutionary Arab, Islamic, and human consciousness a symbol of steadfastness, pride, and unwavering attachment to the homeland and freedom. Poetry and literature have also contributed to transforming its image from a mere geographical space into a mythical and aesthetic realm, where the majesty of the mountains intertwines with the heroism of the freedom fighters, and where nature embraces history. Thus, the Aurès has become an artistic equivalent of the struggling nation, and an indelible mark on the memory of the Algerian revolution. The Aurès Mountains are deeply ingrained in our national heritage, distinguishing themselves from other natural landscapes. They speak volumes because they draw from the wellspring of historical memory. They were a refuge for revolutionaries, saving many from certain death. The mountain evokes loftiness and grandeur, illuminating Algeria with its light after it had lived in darkness filled with bitter disappointments and defeats. The poet surprises us with his metaphorical title, attributing speech to gunpowder and giving voice to bullets. This semantic leap makes the language of the poem's title shocking, echoing the clatter and terrifying sound of gunpowder. We must not overlook the fact that he used the word "speak," and the language of speech differs from the language of gestures. We perceive a language of rejection towards the colonizer. The Aurès Mountains intended to remain a historical revolutionary value, enclosed within the geographical map. The trilling bell of gunpowder, which resonates deeply in Algerian culture, imbues its words and meanings with the scent of independence and freedom. The Aurès Mountains are no longer merely a geographical location on the map of Algeria; they have transformed into a revolutionary and historical symbol. Khaleda, its name is linked to the birth of the revolution and the

heroism and sacrifices of the freedom fighters. The sound of gunfire that echoed through its lands was not merely the noise of war, but rather, in the collective Algerian memory, a voice proclaiming defiance and symbolizing liberation from the yoke of colonialism. Thus, the words and images of the Aurès Mountains in literature and poetry became imbued with meanings of pride and resistance, emanating the scent of independence and echoing the anthem of freedom. In this way, the Aurès became a living symbol of steadfastness and struggle, a vibrant memory that preserves the glories of the revolution and keeps the values of freedom and independence alive in the hearts of generations.

November: A Violent Revolution:

Hardly a national occasion or event passes without poets incorporating it into their verses. The violent November Revolution erupted on Monday, November 1st, 1954. Its fame spread, its flames exploded, and it swept across the entire national territory. The voices of poets, both within and outside the country, echoed the gunpowder blasts, dedicating their pens to immortalizing the achievements of liberation, past and present. No revolution has garnered as much attention and appreciation as the November Revolution. Many writers accompanied its unfolding events, documenting its fierce heroism. These poems became like live ammunition, captivating and sincere in their emotions, for the freedom fighters, sustaining them through the ferocity of war and further enraging the supporters of France. Revolutionary poetry became a weapon of struggle, igniting hidden meanings through its words, breathed with magnificence, captivating the viewer's insight and magnetizing the listener's ear. Dr. Saleh Kharfi says: "The heroic deeds of November did not In the vision of poetry, heroism is depicted as a struggle, a wound, a death, blood, tears, moans, and cries. The towering heroism, however, remains oblivious to these existing realities with a disapproving gaze and a mocking glance, rising with pride to a celestial realm. There, poetry finds its inspiration and revelation, and in it, it finds refuge in the untamed power of its imagination. Then, it hovers once more over the land of the heroes, tending to it with these spiritual gestures. Algerian poetry no longer views the heroism of the November Revolution merely as bloody scenes of battle, with their

accompanying wounds, deaths, tears, and pain. Rather, it transcends these sensory manifestations to evoke the sublime and spiritual meanings that lie behind them. The poet sees in the sacrifices of the heroes a symbol of redemption, dignity, and freedom, elevating his imagination from the reality of pain to a radiant spiritual horizon from which he draws inspiration and strength. Then, he returns with this imagination to the land of the revolution, bestowing upon its heroism an eternal human meaning and transforming its tragedies into images of glory, hope, and sublimity. Thus, poetry has immortalized the heroic deeds of November, not merely as events of war, but as a great human epic embodying the spirit of sacrifice and championing life, freedom, and dignity.

November will remain a spur to action, stirring emotions, awakening conscience, and instilling in us the habit of confronting all that is negative against our patriotism. It will remain a living memory, undiminished by time, for it represents an eternal milestone in Algeria's history, embodying the meanings of heroism, sacrifice, and freedom. It is a spur that awakens feelings of pride and honor, stirring emotions whenever the sacrifices of the martyrs and the heroism of the freedom fighters who gave their lives for the homeland are recalled. Moreover, commemorating November is not limited to glorifying the past; it transforms into a moral force that propels generations to uphold patriotism and confront anything that might harm the nation or threaten its unity and values. And so November remains a guiding light for the nation's sons, a revolutionary memory that instills in them a spirit of responsibility and loyalty to the sacrifices of their ancestors, and calls upon them to build a future worthy of the magnitude of those sacrifices.

-Amirouche and El-Hawas:

It was destined for the symbols of the revolution to paint for themselves magnificent portraits and scenes brimming with pure meanings, valuable themes, and ideas. Speaking of the figures of the revolution and its righteous martyrs is a poignant matter, for they lived through a time shrouded in a long and oppressive night of misery and deprivation, when Algeria was groaning under the yoke of tyranny. This tyranny tried with all its might to obliterate the Algerian identity and destroy its intellectuals,

especially its most prominent figures: "France's efforts were focused on trying to separate Algeria from the Arab nation so that it would not belong to this nation, but rather to integrate it into another nation. Likewise, the Algerian resistance, in contrast, focused its attention on highlighting the national character and achieving independence. This is the concept of 'identity,' followed by the connection to the Arab homeland and this belonging." French colonialism did not merely control Algeria militarily and economically; it also sought to obliterate its national identity and sever it from its Arab surroundings by attempting to alienate the people from their language, religion, culture, and civilizational heritage. In response, the Algerian resistance stood against this project, working to revive and solidify the national character, uphold the authentic Algerian identity, and reaffirm Algeria's connection to its Arab nation. Thus, defending identity became an essential part of the liberation struggle, because true independence is achieved not only by liberating the land but also by liberating the people and preserving their language, culture, and sense of belonging.

These heroes are considered symbols of heroism and sacrifice, and we must not deny the favor of the martyrs and mujahideen on our homeland, because they opened the door of goodness and freedom wide, and paved the way for us to a prosperous and happy life, and granted us security and safety. But this achievement would not have come without the blood that was shed and the souls that were lost. The land of Algeria was stained with the blood of the free, and the glories and heroism of men who were true to what they had promised God were written on the pages of history, and their souls refused to do anything but sacrifice everything precious and valuable for the homeland. "The melodies of freedom, sacrifice, and independence appeared on the horizon of Algeria, and the fluttering flag, and all these sacred symbols for the people, which did not appear without the development of the struggle that was approaching the goal." As the Algerian War of Independence neared its goal, the first signs of freedom and independence began to appear on the horizon. National symbols emerged and became sacred in the hearts of the people, such as the sacrifices of the martyrs, the anthems of freedom, and the fluttering flag of the nation. These symbols were not born of chance, but were the natural

outcome of a long struggle, resistance, and sacrifices made by the Algerian people in the face of colonialism. As the resistance grew stronger and the revolution drew closer to its objective, feelings of hope and pride intensified, and the dream of independence became a tangible reality. Thus, these symbols embodied the triumph of the people's will and carried within them the promise of the birth of a free and independent nation after long years of suffering and resilience.

Had we delved deeper into this heroic and virile vision embraced by the revolutionaries, we could have arrived at new readings of poetic texts, imbued with a new rhythmic quality that undermines classical Arabic, yielding instead to the poet's spontaneous, melodic impulses. This opens the texts to a torrent of new poetic interpretations under the banner of vernacular folk poetry. A deeper study of the heroic and revolutionary experience of the freedom fighters allows us to discover new dimensions in vernacular folk poetry and opens the door to diverse readings and interpretations of poetic texts. This rich struggle enabled the poet to transcend the traditional forms of classical Arabic and embrace a more spontaneous and accessible vernacular language, one that resonates more deeply with the people's emotions, experiences, and psychological reflections. Through this rhythmic and linguistic transformation, the text acquires a new expressive power, its meanings multiplying and its interpretive horizons expanding, enabling it to reveal the secrets of the revolution and the people's feelings toward it. Thus, popular folk poetry becomes a vast creative space where language interacts with revolutionary memory, unlocking the secrets of texts to new interpretations that reflect the depth of the Algerian experience and its spirit of struggle.

2- The Semiotics of Language:

Language performs two contradictory functions: "On the one hand, it speaks, and we make it speak about itself to conceal things; on the other hand, it is the language of things themselves. In this sense, language, or the sign, is synonymous with consciousness, ideology, and content." In the poem "In the Aurès, Gunpowder Spoke" by the poet Ahmed Lakhdar, a classical Arabic poem consisting of nine verses, the poet transcends the boundaries of literary enjoyment to undertake the task of creating a

liberating and historical consciousness. We are not surprised, therefore, as we read a passage redolent with the scent of revolution, especially when we find the opening lines skillfully mentioning Ibn Badis and his group: Ibn Badis and his group, with certainty, extended a covenant that there would be no betrayal.

In the Aurès, Gunpowder spoke, dignified. In the middle of the night, they tasted our medicine.

In 1954, we were gathered together. On the first of November, we were together.

The Liberation Army came to train, one by two. Every day, our understanding and awareness increased.

Our revolution spread to the two borders, Tunisia and Morocco, with us.

It is worth noting that the poem is based on two prominent semantic fields that complement each other in shaping its revolutionary and patriotic vision. The first field is that of Algerian historical figures and icons who stood tall against French colonialism, embodying in their lives the meanings of heroism, resilience, and sacrifice. Among the most prominent are Ben Badis, Amirouche, Abdelkader El Bariki, and El Haouas. Invoking these symbols is not arbitrary; rather, it aims to revive national memory and evoke the images of those who carried the banner of resistance, making their lives a bridge over which Algeria crossed towards freedom and independence. The second semantic field is the revolutionary one, which pervades the fabric of the poem, deepens the sense of tragedy, and reveals a firm conviction that independence was not a gift bestowed, but rather the fruit of a revolution and immense sacrifices, and that freedom is only attained through the offering of lives and paying a heavy price. This field is manifested through words with strong historical and militant connotations, such as: the Aurès Mountains, gunpowder, the fifty-fourth, November, the National Liberation Army, our revolution, war, ambush; words that evoke the atmosphere of battles and recall the echo of bullets in the mountains and plains of Algeria. Through the interplay of these two fields, the text's meaning unfolds into a profound nationalistic gesture, signifying that previous generations did not hesitate to sacrifice their lives, but rather offered their blood as a sacrifice for freedom, standing against

the colonizer until they prevented the nation from the humiliation and subjugation of slavery. Thus, the invocation of the revolutionary past transforms from a mere remembrance of past glories into a message directed to present generations, urging them to honor the sacrifices of the martyrs and freedom fighters, and to bear the responsibility of building Algeria and safeguarding its achievements through work, knowledge, unity, and devotion to the homeland, so that the sacrifices of yesterday may remain a guiding light for tomorrow. This text, composed by the poet Ahmed Lakhdar in an explosive language against the colonizer, is a clear example of sharpening resolve and raising determination, and a strong example to be followed. It urges us to move forward on the path of sacrificing ourselves and what is precious, in order for Algeria to live as an independent country, and for its flag to fly high in the sky.

The poet evokes iconic figures deeply rooted in the national memory, foremost among them Ibn Badis and his followers, those who believed in their homeland, clung to its identity, and pledged their loyalty and unwavering commitment. They became a voice for national consciousness and a vanguard that paved the way for liberation. The poet also invokes the spirit of the proud Algerian man who rejects humiliation and contempt, refusing to live as a prisoner of degradation. For wars and resistances are forged by men who harbor within themselves an unyielding pride and an unbreakable will in the face of the colonizer's might. These poignant words and concise, powerful sentences resonated deeply with us, the readers. Their rhythm is powerful, their meaning sharp, and they encapsulate, in just a few words, the essence of heroism, defiance, and resilience. They are like sparks that ignite the flames of enthusiasm in our hearts and instill in us a strength of resolve and determination. And to the rhythm of these words, we feel as if the echoes of ancient battles resonate deep within us, as if the voices of the freedom fighters awaken in us a spirit of loyalty to the homeland. Furthermore, vernacular poetry was not merely an artistic expression of the revolution, but rather a repository of its memory, preserving its most important landmarks, events, and the heroism of its men. It recorded the people's suffering and hopes, becoming a living witness to an era forged in blood and sacrifice. Thus, vernacular poetry

contributed to safeguarding the revolutionary memory from oblivion, transmitting it from generation to generation, so that the revolution remained present in the popular consciousness with all its glories, from which generations draw the spirit of resistance, pride, and loyalty.

3- Sound Parallelism:

The revolutionary and nationalist sentiment was the driving force in their writings, as exemplified by a poem by the poet Salem Ashbouki entitled: November in the Years

You are in the years, their leader on the pulpit
You are in the sky, an unchanging pole
You are in the land, a volcano of fire that erupted
In the first free shot of bullets, a crossing
Its gunpowder is relentless, and souls are rising up
And the blood is dark red, cascading down the rocks.

- The dominance of the sound "R" comes first, reaching thirty-nine occurrences. Its frequent repetition creates a sound parallax: "A sound carrying a high respiratory momentum, almost reaching the level of a scream." Thus, "R" is not merely a letter performing a limited phonetic function within the linguistic structure of the poem, but rather an aesthetic and rhythmic element that contributes to shaping its internal music and enriching its meanings. The varying qualities of sounds, from whispering to voicing, and the diversity of their points of articulation and their flow within the vocal tract, generate a succession of distinct sound waves within the text, granting it a renewed musical vitality and breaking the monotony of rhythm. From this perspective, it can be said that the poet does not employ sounds arbitrarily, but rather chooses them in accordance with the nature of the experience he wishes to express. Thus, the music of the words intertwines with the music of the meaning to form a poetic fabric pulsating with movement and emotion. This is clearly evident in his poem "November in the Years." Although the text appears, on the surface, to evoke a revolutionary historical event, as its title suggests, the poet has managed to transcend mere recounting of facts to conjure the spirit of the revolution and its psychological and emotional atmosphere. Hence, the repetition of the phoneme /r/ seems appropriate for this purpose, given its

sonic and rhythmic energy that resonates with the poem's revolutionary ambiance. Its repetition lends a powerful, dynamic tone and gives the verses a clear resonance that firmly establishes the meanings in the reader's consciousness. Furthermore, the frequency of this sound makes the rhythm more dynamic, as if mimicking the rhythmic footsteps of the mujahideen, the roar of battles, and the successive events of the revolution. Thus, the sound transforms from a mere linguistic unit into an artistic sign that contributes to the construction of meaning. In this way, the sonic music integrates with the revolutionary image, and the repetition of the letter "r" becomes a means of reviving the atmosphere of November and evoking the echo of resistance in memory. This allows the listener not only to read about the revolution but to almost hear its rhythm and feel its pulse through the music of the letters.

- The repetition and rapid dissemination of news, particularly regarding battles and martyrs.
- The recurring yearning for heroism whenever the winds of remembrance blow.
- The recurring longing for the wound etched in the book of memory, mirroring the recurring natural phenomena mentioned in the text, such as the clouds in the sky, the appearance and disappearance of stars, the daily call to prayer, and the mosque preacher's sermon.

On another note: "The formation of the letter 'ra' indicates two stages of airway obstruction followed by rapid opening." This corresponds to the anxiety of every Algerian citizen, their painful inner wound, and their current predicament. The "rapid movement of the tongue striking the gums in the 'ra' sound" highlights the aesthetic beauty of the 'ra' sound. This rapid movement of the tongue as it repeatedly strikes the gums creates a recurring tone that lends the text a unique rhythm, capturing the listener's attention and engaging their senses. This repeated articulation doesn't remain confined to the physical aspect of pronunciation; rather, it transcends that to affect the reader's psyche and emotions, making them more receptive to the poem's music and more responsive to its tones and rhythms. It's as if the successive resonance of the letter "r" is knocking on the doors of memory and feelings, awakening a hidden sensation that

resonates with the atmosphere of the text and its inherent melancholy and pain. Thus, this sound acquires a profound psychological dimension that harmonizes with its physical aspect. The rapid and repeated movement of the tongue produces a ringing sound that suggests movement and agitation, while the connotation of the letter within the poetic context expresses sorrow, resignation, and the accompanying inner brokenness. In this way, the sound transforms from a mere instrument of articulation into an active artistic element in constructing meaning. The music of the letter resonates with the poet's emotional state, so the reader feels as though they are experiencing the event not as an abstract concept, but as an audible sensation pulsating within the words. Thus, the poet successfully utilizes the phonetic characteristics of the letter "r" to imbue his poem with a vibrant rhythm, using its repetition to evoke sadness and emotion. Sound and meaning intertwine, and rhythm becomes a bridge connecting the poet's experience with the reader's sensibility. The poet, Salem Ashbouki, weaves a tapestry with the letter "r," which he describes as "a hesitant alveolar sound, produced by the tip of the tongue repeatedly touching and releasing the gums, resulting in a series of brief pauses and bursts." This phoneme—"r"—is a spherical presence throughout the poem, a dominant sound within it.

It becomes clear that "November" embodies a pure national identity and a vibrant revolutionary memory, representing a significant historical turning point in the lives of Algerians, a luminous milestone that marked Algeria's transition from the darkness of colonialism to the horizon of resistance and liberation. In these verses, the poet sings the praises of the month of the Great Liberation Revolution, seeing it not merely as a passing date on the calendar, but as a new birth for a nation that chose to break its chains and reclaim its freedom and dignity. In November, the foundations of colonial France trembled, and its illusions crumbled before the will of a people determined to refuse subjugation. Efforts were combined, and ranks were united to resist the colonizer and expel him from Algerian soil. For this reason, the poet bestows upon this month profound importance, addressing it as if it were a living entity, carrying within its memory the glories of the revolution. He pledges to it loyalty and glorification, for it is

the month of heroism and epic battles, the month of martyrs who watered the soil of the homeland with their pure blood. The poet depicts their blood as a deep red, a poetic image that encapsulates the intensity of the sacrifice and the depth of the selflessness. That blood flowed over the rocks and penetrated the depths of the earth, until it nourished the pure soil of Algeria, giving rise to freedom, pride, and defiance. It is as if the land, having drunk the blood of its sons, donned a green robe of heroism and pride, every grain of its soil bearing witness to the sacrifices of those who forged independence. From this perspective, November transforms in the poet's consciousness into a perpetually renewed source of inspiration, from which he draws his imagery, meanings, and poetic pulse. For it is a month that carries within it the memory of pain and hope, death and life, sacrifice and victory. It is a month in which the tears of mothers mingle with the ululations of triumph, and the anguish of loss merges with the ecstasy of liberation. Whenever November is mentioned, the images of the freedom fighters carrying their souls in their hands, the martyrs ascending to eternity, and Algeria steadily forging its path toward the dawn of independence return to the mind. Therefore, November appears in the poem as more than just a historical occasion; it is an eternal symbol of national identity, a vibrant memory of freedom, and an everlasting anthem that the nation sings whenever it wishes to recall the glories of its sons and renew its covenant with their sacrifices. Thus, November remains in the poet's work a month distinguished by its impact, profound in its significance, and eternally etched in memory, for it is the day on which the dream of freedom transformed into revolution, the sacrifices of men into glory, and the Algerian land transformed from a space burdened by colonialism into a homeland over which the flag of independence flies: "It is not like the other months; in its uniqueness and distinction, it is like the jewel that takes center stage in a necklace, without which it becomes useless. It is the month at whose beginning the historic birth of the Algerian people took place, the month of challenge and aspiration for a better tomorrow." November carries a resounding image through its thunderous words, for it represents the first hand that pulled the trigger of

destiny, unleashing resolve, and the decisive turning point in the history of the revolution that changed the course of life.

November was a pivotal turning point in Algerian history. Concepts shifted, mindsets transformed, and the balance of life was turned upside down. The Algerian people realized that subjugation to colonialism was not an inevitable fate, and that freedom is not begged for, but seized through will, resilience, and sacrifice. November liberated Algerians from a state of dependency and humiliation, ushering them into a realm of national consciousness. It awakened in them a sense of belonging and dignity, restoring their self-confidence and belief in their ability to shape their own destiny. This transformation was not merely political and military; it extended to all aspects of life. The people became more attached to their identity, more protective of their language, culture, religion, and heritage, and more open to the world and its rapid changes and developments. Thus, November changed both lifestyle and consciousness, transforming the Algerian from a person whose reality was dictated by the will of the colonizer into a person who participates in shaping their own reality and aspires to build their own future. Thus, November was not merely the beginning of an armed revolution, but a revolution of consciousness, humanity, and minds. It transported the people from the darkness of enslavement to the horizon of freedom, from a sense of helplessness to a spirit of initiative and hope. Algeria subsequently became more capable of keeping pace with the world and embracing the horizons of development, while preserving its authenticity and national identity.

4- Structural Correspondence:

The November 1st Revolution was the noblest, most sublime, and most beautiful event that contributed to changing the lives of Algerian citizens. It had a lasting impact on the course of the struggle, and the entire society responded to it, especially the poets who sang of the revolutionaries' heroism and the achievements of the free men. In a highly poetic language, a poem adorns itself:

The National Liberation Army: O National Liberation Army, we speak of you! O youth of our land, yes, you are our leaders! Strive, for with it the worry will vanish, and I will take advantage to repeat to you the poems:

Independence is not achieved if blood is shed, and freedom is difficult, it has its own challenges.

A ribbon for Lazhar, who was in the revolution, ready for battle, my brother, he was the one who led the attacks.

And perhaps a questioner will inquire about the concept of syntactic similarity, which includes: "The accumulation of a certain level of discourse, the syntactic level, makes us find partial or complete similarity, reflected in the sharing of the final letter or in the morphological form. Therefore, this concept has been expanded to include types of similarity such as time, negation, place, and pronouns." The accumulation of common features at a level of discourse, especially the syntactic level, leads to the emergence of a kind of similarity or correspondence between the parts of the text, so that its structures converge and its elements cooperate to form a coherent rhythmic and semantic unity. This parallelism may appear partially or completely. It may manifest as a group of words sharing the same final letter, or as similarity in morphology and linguistic structure, thus giving the text a clear musical and rhythmic harmony. However, the concept of parallelism is not limited to phonetic or morphological similarity; it extends to other aspects related to discourse structure, such as time, negation, place, and pronouns. These elements are repeated or juxtaposed in an organized manner, linking the parts of the text together. Through this harmony and repetition, a network of internal relationships is generated, granting the text its unity and coherence, and making the reader feel that each element performs a function that complements the others. Thus, parallelism becomes an artistic mechanism that contributes to organizing and enriching discourse, combining the formal and semantic aspects, giving the text a distinctive rhythm, and deepening its meanings. Words and phrases are no longer separate units, but rather transform into a cohesive fabric whose threads reinforce each other to form a coherent and beautiful poetic structure. The poet resorts to colloquial language, considering it closest to the sensibilities of the popular reader. He employs words belonging to the feminine plural form, creating a clear syntactic parallelism that lends the poem a special harmony. Examples include: (al-saddat, qasiyat, zadmat, al-hajamat, mawalat, kalimat). This repetition of

forms is not accidental, but rather part of a deliberate artistic structure that contributes to organizing the linguistic fabric of the poem and gives it a recurring rhythm that aligns with the nature of popular, melodic poetry. The similarity of these words in their morphological structure and phonetic endings makes them resonate with one another, harmonizing in sound as well as meaning, and creating a kind of rhythmic unity that captures the reader's attention and compels them to follow the movement and emotions of the text. Moreover, the poet's adoption of these popular forms gives his language spontaneity and warmth, making it more closely linked to the Algerian environment and the discourse that was prevalent among the people during the revolution. In addition, several semantic and grammatical elements are repeated in the poem, contributing to the construction of other parallelisms. Words, structures, tenses, pronouns, and other elements combine to form a network of harmonious relationships within the text. Through this organized repetition, the poet not only creates a musical harmony but also reinforces a set of meanings associated with revolution, resistance, and heroism. Thus, the structural parallelism becomes a means of combining rhythmic beauty with profound meaning, granting the poem its unity and cohesion, and making its linguistic structure a true reflection of the poet's experience and his popular and revolutionary sentiment. Several semantic and grammatical elements are repeated in the poem, including:

-O Liberation Army, we are with you... (Line 1): vocative particle and vocative noun, a genitive construction.

-O youth of our land, yes... (Line 1): vocative particle and vocative noun, a genitive construction.

-O Liberation Army, be... (Line 6): vocative particle and vocative noun, a genitive construction.

This supple language is malleable, and the resulting parallelism creates a semiotic effect that resonates with and harmonizes with the semantic focus conveyed by the poetic lines. The poet springs from the very heart of the will to live, rising up to express the raging inner wound. The relationship between signifiers and their signifieds emerges as a logical outcome of the immense psychological struggle that has befallen Algeria. The parallelism

we have before us constantly disturbs the poet, making him feel the pain of the weak and resent every tyrant who is about to depart. In this tense situation, and in the wake of the earth-shattering language, the poet reveals in this piece many of the qualities that characterized the Algerian revolution: a resistance yearning to engage in the struggle for independence, striving to plunge into the fray, confidently striding through rugged mountains, undeterred by the imminent danger. He gives us the example of one of the righteous martyrs, unconcerned by the resounding clamor of the French forces. The text thus combines two important pleasures: "the pleasure of poetic art with its imagination, imagery, and musicality, and the pleasure of the subject matter with its intensity, awe, and magnificence, which left its mark on the souls of Algerians, and on the souls of other Arab Muslims and foreigners as well." The beauty of poetry does not stem from its subject matter alone, nor from its artistic style in isolation, but rather arises from the synergy and integration of art and subject matter in shaping the poetic experience. Poetry offers the reader artistic pleasure through its rich imagination, evocative imagery, and melodious rhythm that flows through its words and cadences, making the meaning more impactful and resonant. Conversely, the revolutionary theme lends the poem strength and depth, encompassing momentous events, heroism, sacrifice, and suffering that left a profound mark on the Algerian people. Its echoes resonated not only within the nation but also across the Arab and Islamic world, and to many foreigners who followed the epic of liberation with admiration and appreciation. Thus, the magic of expression meets the grandeur of experience, transforming the historical event from a mere record of painful events into a vibrant poetic work where imagery, imagination, and music intertwine with the values of heroism, sacrifice, and freedom. Poetry, therefore, immortalized the pain and glory of the revolution, making the Algerian experience an enduring human legacy that transcends time and place, its echo remaining present in memory and consciousness. The subject of the revolution and its poetry was not merely a recollection of past events, but a literary act aimed at preserving national memory and immortalizing the names of the martyrs who sacrificed their lives for freedom and independence. Revolutionary

poetry carried within its verses vivid images of battles brimming with heroism and sacrifice, recording the stances and steadfastness of the freedom fighters in the face of the colonizer, thus transforming these events from fleeting occurrences into timeless epics passed down through generations. At the same time, this poetry was closely linked to the Algerian people's desire to cling to their heritage and cultural identity, particularly in the late 1950s, when the struggle for liberation and the restoration of national identity intensified after years of attempts at cultural erasure and alienation. This occurred within a global historical context following World War II, a time when national liberation movements escalated and peoples' awareness of their right to self-determination grew stronger. Thus, popular and revolutionary poetry became a voice of identity and a memory of resistance, combining lamentations for martyrs, glorification of heroism, and adherence to cultural heritage, affirming that the liberation struggle was not merely a battle of arms, but also a battle of consciousness, memory, and identity. In this way, poetry preserved the revolution's human pulse, making the heroism of its men and the sacrifices of its martyrs an integral part of the Algerian conscience and a tributary of the heritage that withstood attempts at erasure and oblivion. 5- Structural Contrast:

The poet, Al-Hajj Masoud Labzagh, like other poets, was seared by the fire of revolution, his soul charged with mysterious volcanoes restless, ready to erupt. These volcanoes find their outlet in his poetic words, as expressed in his piece entitled: December 11th, in which he says:

In the name of God, I begin my song, and I compose words I brought from the depths of the earth.

This story, my master, will be recorded and remain for all time.

On the Sunday we marched, and the sons of Qumja, the ones who feared,
Free women came out ululating, raising banners before the young men.

That handsome one, the best of them, whose height is like a garden's
hammer.

You gaze with a dazzling eye, a rose that has blossomed in the expanse of
a garden.

Within the text, a back-and-forth struggle unfolds between its structures, revealing the emergence of syntactic contrast, which signifies: "that syntactic conflict between declarative and interrogative statements, affirmation and negation, prohibition and command, a thing and its opposite, and between nominal and verbal sentences." This syntactic conflict arises from the diversity and interweaving of styles and structures. The discourse does not proceed in a single linguistic direction but rather takes shape from opposing pairs that grant it vitality and a clear semantic movement. Declarative and interrogative statements coexist, as the poet combines reporting events with the direct expression of his feelings and stances. Affirmation and negation alternate to highlight the contradiction between the reality of colonialism and the dream of liberation. Prohibition and command intertwine, each carrying its own connotations of guidance, incitement, and rejection. The contrast between a thing and its opposite also appears, deepening the meaning and revealing the paradox between the states of oppression and freedom, defeat and victory, or fear and courage. Added to this is the variation between nominal and verbal sentences. The nominal sentence often suggests stability and permanence, while the verbal sentence conveys a sense of movement, renewal, and the continuity of action. Through this syntactic diversity, the text acquires a dynamic internal rhythm, and its grammatical structure interacts with its emotional significance. Syntactic conflict thus becomes an artistic device reflecting the turmoil of the revolutionary period and the vitality of the experience, granting the poem expressive power and semantic richness. From the poetic material presented for study, it becomes clear that the poet has remarkably varied the beginnings and structures of the verses, not adhering to a single syntactic pattern, but rather moving between phrases, nominal sentences, and verbal sentences. This has endowed the poem with a renewed rhythmic and semantic dynamism. Among the phrases we find are "In the name of God" and "Sunday," which serve an introductory function, opening up a temporal and spiritual horizon for the reader. We also find nominal sentences such as "free men," "they deceived us," "God's victory," "the plane," "the snares," "this story," and "that handsome one," which contribute to fixing and highlighting certain images

and meanings in the reader's mind. Meanwhile, verbal sentences such as "are you watching?" "Gather together," and "we sat down" lend the text vitality and dynamism, suggesting the sequence, flow, and continuity of events. In addition to this diversity, the poet employs several rhetorical devices that add warmth and emotion to the discourse, most notably the vocative in "O my master, you are being historic," as well as the use of imperative verbs that convey guidance, motivation, and the stirring of spirits. Furthermore, the verbs vary between past, present, and imperative tenses, with each tense serving its own specific semantic function. The past evokes the events, realities, and heroic acts of the revolution, which have become part of the national memory, while the present tense evokes the action in its renewed form, as if bringing the event to life before the eyes of the reader. This present tense carries a guiding force that motivates action and participation. Hence, the essence of this structural contrast lies in the poet's endeavor to reveal the depth of the revolutionary experience and its temporal and psychological dimensions. He recalls a past burdened with suffering and sacrifice, yet he does not succumb to the bitterness of what has passed. Instead, he opens a wide window onto a present that aspires to joy, relief, and liberation. Thus, the structural composition transforms from a mere linguistic variation into an artistic device that reflects the people's transition from an era of oppression to an era of hope, from the darkness of colonialism to the radiance of freedom. This optimistic outlook is embodied in the images of celebration and victory, as the national flags are raised and women and young people take to the streets in a scene where the people's joy intertwines with the harbingers of independence, as if all of Algeria has emerged from the womb of suffering to welcome a new dawn worthy of the sacrifices of its sons and daughters. Thus, the poem's structural diversity contributed to building an internal movement, combining the evocation of the past with the anticipation of the future, transforming the text into a vibrant tapestry pulsating with feelings of pain and hope, memory and triumph.

The verses also point to the heroic role of Algerian women in the liberation revolution. They were integral partners in forging the epic of freedom, not standing idly by observing events from afar, nor retreating behind the walls

of their homes. Rather, they opened the doors of their hearts and lives to the revolution, rising up from the very first moment to declare: Here I am, this is my country, and this is my battle. Algerian women shouldered the responsibility of the struggle, contributing to the resistance in both its armed and peaceful forms. At times, they tended to the wounded and afflicted fighters, at other times they took up arms and plunged into the thick of confrontation alongside the men, and at still other times they led demonstrations, raising their voices against the colonizer, defying fear, oppression, and threats. Her participation was not merely a fleeting presence in the pages of the revolution, but rather an integral part of its living fabric. She dedicated her home, her time, and her energy to serving the national cause, enduring the hardships of arrest, torture, and loss, firmly believing that the path to freedom makes no distinction between men and women, and that when the homeland calls upon its sons and daughters, there is no room for hesitation or retreat. In many instances, women were the beating heart of the revolution and its enduring memory; sheltering the fighters, delivering messages, providing supplies, tending to the wounded, participating in demonstrations, and confronting the occupier with unwavering resolve. Thus, her image in revolutionary poetry shines as a radiant portrait of the resistant woman, who transformed from a symbol of patience within the family to a symbol of action and defiance on the battlefield. She yearned to plunge into the fray, her femininity blending with courage, her patience with determination, and her tenderness with the strength of confrontation, until she became one of the pillars upon which the revolution rested throughout its long journey. The poet's evocation of this honorable female figure is a recognition of the merit of an Algerian woman who believed in her homeland and paid for freedom with her comfort, security, and life, thus deserving to be immortalized in the national memory as a voice of November, a face of heroism, and an enduring symbol of giving and sacrifice. The verses thus affirm that the Algerian revolution was not an epic of men alone, but a revolution of the entire people, in which women participated with all their strength and will, their honorable contribution being one of the hallmarks.

Conclusion:

Here we arrive at a conclusion that acknowledges and affirms that the Algerian Revolution cast its long and influential shadow on the writings of Arab poets, both within and outside the country. We have witnessed a significant poetic output that reflects the depth of the conflict waged by the colonizer, who sought to obliterate Algerian identity. As we read the popular folk poetry about the revolution, which departed from classical Arabic and focused on the central idea, we arrived at several points, which we summarize below:

- These texts will remain historical documents that demonstrate the extent of the contribution of the pen and the word to the struggle and sacrifice. They serve as a conduit for depicting the events and heinous crimes committed by France. These poems are an important and invaluable message in fueling the flames of resistance, which will remain an enduring mark on the Algerian memory.

- The title constitutes a necessary entry point to the text, as it determines the direction of reading and outlines the possibilities of internal meaning. It is often a textual labyrinth characterized by its intricate structure, cohesive narrative, and captivating allure. Every title has a purpose; the creator chooses it to convey an idea or to express their psychological state, which in turn contributes to the poem's artistic structure. The title is a semiotic sign that creates other symbolic systems, prompting the reader to search for its hidden and profound meanings.

When dissecting the body of some poetic texts and deconstructing their semiotic architecture, the discerning reader discovers multiple features and different facets of the power of symbolic and semantic forces, which appear and disappear according to the revolutionary and patriotic leanings of the creator.

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