



Poetic Representation in the Diwan of Emir Abdelkader al-Jazairi

Dr. Maamar Dine Abdelkader¹

¹University of Ain Temouchent, Belhadj Bouchaib, Faculty of Letters, Languages and Social Sciences, Modern Algerian Communicative Discourse Laboratory, Algeria. Email:

Abstract:

This study examines the representations in the texts of the Diwan of Emir Abdelkader from a semiotic perspective in order to reveal their symbolic and semantic dimensions. It demonstrates how spiritual and Sufi representations reflect the dialectical relationship between human beings, souls, and the cosmos. The research also highlights human and ethical representations that connect positive and negative values.

To this end, the study employs semiotic analytical tools such as signifiers and signifieds, semantic fields, binary oppositions, pragmatic context and semantic shifts (or semantic deviations) to understand the different levels of meaning. This approach reveals ethical, spiritual, national and human connotations. Furthermore, it clarifies the role of poetic imagery in constructing the poetic 'self' (the 'I') and in rendering the personal experiential dimension. Overall, the study confirms the importance of semiotic analysis for interpreting poetic texts in all their dimensions.

Keywords: representations, meaning, semiotic analysis, semantic fields, semantic shift, poetic imagery.

Received: 17.07.2025

Accepted: 26.02.2026

Publication: 25.05.2026

Introduction

The *Diwan* of Emir Abdelkader al-Djazairi is a unique poetic document which goes beyond artistic expression to offer an integrated intellectual and spiritual vision, reflecting personal and social experience in the history of Algerian literature. Indeed, in Emir Abdelkader's work, poetry is regarded as one of the most prominent tools through which he articulated his project of resistance. Fusing intellectual and artistic dimensions, his poems transform into militant texts that urge opposition to colonialism while affirming the values of identity, freedom, and human dignity.

In this study, 'representations' refers to the images, symbols and scenes organised by the poet within the text to convey his worldview and poetic experience, integrating both aesthetic and semantic dimensions. This integration forms an analytical unit that allows the text to be read from poetic and intellectual perspectives. This study is important because it provides an analytical reading of the poetic representations in Emir Abdelkader's Diwan and clarifies how the poetic text is transformed into a living document animated by jihadist spirituality. It unveils the depiction of the nation's soul during the French occupation, transcending the confines of historical documentation by offering a comprehensive stylistic analysis of the text. Furthermore, the topic's originality stems from its linking of literature to history, and from its illumination of poetry's active role in expressing national and human values.

The central problem of this research can be formulated as follows: How do poetic representations contribute to the expression of individual and collective identities — spiritual, national and human and what significance do they have for poetic and intellectual readings of texts?

The study aims to:

1. Analyse the poetic representations in the Diwan and identify their types and patterns.
2. Reveal the intellectual, spiritual, national and human meanings conveyed by these representations.

3. Highlight the specificity of Emir Abdelkader's poetic discourse and the richness of his poetic texts.

To achieve these objectives, the study adopts a semiotic approach to analyse symbols and meanings, as well as a textual analytical method to study poetic texts. Mechanisms of analysis include identifying poetic and symbolic imagery, examining the interaction between the poetic self and national themes and issues, and investigating artistic and intellectual levels of meaning.

Poetic representation: Definitions and Analytical Approaches

In contemporary literary criticism, representations in a poetic text are considered to be semantic structures formed from signs and symbols that express cultural and intellectual ideas. These representations convey semantic and intellectual dimensions that transcend the text's outward linguistic form. Critical semiotics has helped to reveal the internal structures of texts by considering the symbols and indications within poetry as a means of understanding and interpreting literary and cultural phenomena. As language cannot exist independently of its mental representation, this clarifies the fundamental relationship between language and mental conception¹. It also reinforces the idea that comprehending a poetic text necessitates interpreting these representations and deciphering their symbols.

Clearly, semiotic study is an important tool for analysing poetic texts because it reveals their underlying structures and the systems through which they operate. Rather than being confined to the surface of language, it analyses the symbols and signs within the text and explains the role of the reader in producing meaning². This helps us to understand dominant cultural and intellectual visions, and enables us to link language to meaning in a structured way that reveals the text's dimensions and functions. In other words, semiotics enables the systematic analysis of the relationship between language and meaning, revealing a text's internal dimensions and clarifying its various functions.

The considerable importance of semiotic study is beyond dispute, and it is one of the key approaches to understanding poetic texts. It reveals the text's internal structure and how it functions. Rather than stopping at the surface, it analyses symbols and signs, highlighting the reader's role in generating meaning. This helps us to understand the culture and ideas embedded within the text. It also links language to meaning in an organised way to reveal the text's dimensions and functions.

These semantic structures are clearly evident in the Diwan of Emir Abdelkader. The poet uses images, symbols and poetic representations to convey his spiritual, national and human vision of reality. This demonstrates that the representations in Emir Abdelkader's Diwan are not merely linguistic ornaments, but semantic instruments that convey intellectual and cultural ideas. This makes the text particularly well-suited to critical reading from a semiotic perspective, allowing for a deeper understanding of the dimensions of representation and their significations.

Based on this perspective, the aim of this research is to use semiotic analytical tools to approach the poetic text, distributing these tools across the study's axes and headings. This approach enables the analysis of different levels of meaning and representation according to a method that considers the particularities of poetic discourse and its symbolic dimensions. The analytical tools adopted in this study include the following:

First: spiritual and Sufi representations

This approach focuses on unveiling the spiritual dimension within poetic texts, highlighting the relationship between human beings, the cosmos, and spirituality. This approach also sheds light on poetic symbols and images that reflect the poet's Sufi experience and spiritual awareness.

To analyse this theme, we can use a set of semiotic analytical tools to reveal different levels of meaning and representation. The most prominent of these are:

1) Signifier and signified: The signifier/signified tool can be used to understand the relationship between words or symbols in the text and the profound meanings to which they refer. For example, we can select the following couplet from a poem titled “For us, in every honour, there is scope”:

“For us, in every honour, there is scope... and for us, above the lofty heavens, men.”³”

In this couplet, the signifier/signified framework enables us to understand the symbols used by the poet. The phrase ‘from above the heavens’ acts as a signifier, pointing to the poet’s and his followers’ spiritual power and moral elevation. Meanwhile, the signified refers to an elevated spiritual dimension: the couplet expresses Emir Abdelkader’s sense of spiritual ascent and ethical transcendence, which are closely linked to the Sufi values he believes in. Through these signs and significations, we can see how the text conveys Emir Abdelkader’s spiritual and Sufi visions, shaped by his experience of Sufism and his teachings in Stations in Sufism. Thus, this tool helps us to understand the symbolism and spiritual representations in the text.

2) The Sufi symbol

The Sufi symbol is considered a fundamental means of expressing spiritual experiences within Sufism. It combines the literal meaning with the symbolic connotation, enabling the transmission of multiple meanings and ideas. It is distinguished by its suggestive nature and the semantic ambiguity it carries, making it open to various interpretations. Sometimes, it can symbolically refer to the intended meaning and its opposite simultaneously — for example, mentioning death while actually meaning life.

We observe the spiritual and Sufi dimension in the following couplet:

‘Chosen virtues of Qadariyyah... they rose in exaltation; and the glory of ‘Abbasiyyah embraced them.’⁴”

For a long time, the Sufi symbol in Emir Abdelkader’s work has been associated with highlighting meanings related to the Sufi experience and achieving spiritual elevation within the text. This is because it represents a path fundamentally based on jihad of the self for the sake of God, and on submitting to divine command. In this context, the reference to the word ‘Qadariyyah’ directly indicates the Qadari Sufi order, situating the couplet within Emir Abdelkader’s Sufi spiritual heritage and practices. Similarly, the phrases ‘chosen virtues’, ‘they rose in exaltation’ and ‘‘Abbasiyyah’ convey elevated spiritual values and moral purity, emphasising the inner dimension of the human being.

The phrase “its glory embraced [them]” reflects the comprehensiveness of these values and their connection to the supreme ideals of Sufism. This demonstrates the poet’s profound understanding and deliberate use of Sufi symbols in his poetry. This is influenced by his experience of imprisonment in Aumbez (Aumboise), where he lived in true seclusion, characterised by profound contemplation and pure, rigorous worship⁵. This period profoundly impacted his spiritual and Sufi journey, as Sufism was not merely a traditional sectarian practice for him, but rather took the form of righteous deeds and sincere piety⁶. Through these Sufi symbols, the spiritual dimension becomes apparent in Emir Abdelkader’s texts and facilitates an understanding of the relationship between his personal experience and the symbolic meanings contained in his verses.

3) Semantic Fields

The semantic fields tool illustrates how groups of words are linked semantically under an overarching term, enabling the reader to understand the semantic network constructed by the poet in the text. Such tools help to analyse the text’s semantic structures, including spiritual, natural and social meanings, among others.

This is evident in the poem titled “بنا افتخر الزمان” (By us, time takes pride), which Emir Abdelkader wrote during his imprisonment in the Aumboise palace in response to a question posed by the French princes: “Are the nomads better than the settled people, or vice versa?” The poet responded with an intelligent and insightful poem, asserting his own worth and defending nomadic life in Algeria. He emphasises personal virtues, national belonging and religious commitment.

يا عاذرا لامرئ قد هام في الحضر وعاذلا لمحِب البدو والقفر
 شراؤنا حليب ما يخالطه مــــاءٌ وليس حليب التّوق كالبقر
 ما في البداوة من عيب تُذم به إلا المروءة والإحسان بالبدر

(These lines form a semantic configuration centred on the opposition between ‘badawī’ [nomadic] and ‘ḥaḍarī’ [settled/urban] life, enabling an analysis of the values associated with each.)⁷

Semantic fields reveal how a set of words is connected by an overarching term, helping us to understand the semantic network that the poet constructs in the text. This tool also enables the analysis of the semantic structures of texts, whether relating to social values, pride, nature or the spiritual dimension.

In this text, several semantic fields emerge:

- The semantic field of Aumboise (residence): it reflects Emir Abdelkader’s experience of imprisonment and the contemplation and thought he engaged in during that period.
- The semantic field of animals: words such as milk, camel’s milk, and cattle refer to nomadic life connected to nature and daily resources.
- The semantic field of noble attributes (virtues): Words such as muru’ah (manliness/virtue), ihsān (excellence/beneficence) and goodness convey the ethical values cherished by nomadic society.

Through these semantic fields, readers can grasp how the poet links his personal experience, the surrounding environment, and the social values to which he belongs. This reflects the continuous interaction between language and the broader context⁸, giving the text semantic depth and highlighting the poet’s central idea, derived from the values and principles of Islam’s humane Sharia.

Second: Human and Ethical Representations

By ‘human and ethical representations’, we mean the presentation of the value system contained within the poetic text, as well as the human meanings it conveys relating to freedom, muru’ah, justice, ihsān, dignity and tolerance. This representation reflects a clear ethical vision that is firmly grounded in the poet’s religious and cultural background.

1) Binary oppositions

The importance of binary oppositions in poetic discourse is self-evident, as they emerge from the confrontation of conflicting concepts, helping to reveal the poet’s ethical and human vision. This is evident in the couplet:

لا تَدمَمَنَّ بيوتنا خفتَ محلُّها وتمدحَنَّ بيتَ الطَّينِ والحجر⁹

Here, Emir Abdelkader highlights the contrast in values between what is typically viewed as weakness or backwardness — ‘houses with light loads’ — and what is viewed as strength or superiority — ‘houses of clay and stone’. This opposition reflects a balanced ethical outlook, emphasising that true value is not measured by outward appearance or size, but by essence and actions. Through this technique, the text conveys lofty ideals and reinforces human and ethical values for the reader by linking opposing concepts to clarify their ethical meaning.

Another example appears in the following couplet:

لو كنتَ تعلم ما في البدو تعذرني لكن جهلتَ وكم في الجهل من ضرر¹⁰

This couplet clearly contrasts the concepts of knowledge and ignorance, reflecting the poet’s stance and his intelligence in presenting the beauty of the Bedouin world and the kindness, generosity and courage of its people. The first hemistich highlights the importance of knowledge and understanding, enabling a person to recognise the abilities and merits of the Bedouin people. Here, the poet champions his environment, community and personal virtues, which have been shaped by the moral values instilled in

him¹¹. In contrast, the second hemistich highlights the negative impact of ignorance, clarifying the harm that results from a lack of understanding.

Through this contrast, the text juxtaposes positive and negative values to reveal its underlying ethical message. It emphasises respect for the Bedouin people and their values, as well as respect for others, treating them humanely and free from any form of contempt or transgression.

2) The sign in its axiological (value) dimension

Here, we use the term 'sign' to refer to any word or symbol in the poetic text that carries an axiological and ethical meaning, i.e. it refers to a specific principle or value, such as justice, *ihsān* (benevolence), courage, or respect for others. In this dimension, the sign links language to the poet's ethical, cultural and religious references, becoming a means of conveying a clear message to the reader.

This is evident in the following couplet:

وإن أساء علينا الجائر عشرته نبيئُ عنه بلا ضررٍ ولا ضرر¹²

In this couplet, the phrase 'we will show ourselves to him without harm and without causing harm' carries a clear axiological connotation. It refers to the principle of conducting ourselves ethically and respectfully towards others, even when they wrong us. It expresses respect for others, as well as self-control and moderation. Through this sign, the text reflects Emir Abdelkader's commitment to human values, presenting them as a behavioural and ethical model to influence the reader. It also emphasises that high values are not achieved only through words, but through deeds, real stances and daily practice in life.

3) Pragmatic (discourse) context

Pragmatic context is considered an essential tool in the semiotic and textual analysis of poetic texts because it focuses on the circumstances of the text's production and reception, as well as the social and cultural interaction surrounding the discourse¹³. It refers to the set of elements that make up the communicative situation (or speech situation), determining how signs and meanings are understood in context. This level helps us to understand how signs and significations convey human and ethical values, linking the text to the poet's social and cultural reality. Thus, poetry becomes a complete experience with clear ethical and human connotations.

This appears in the following poetic couplet:

نبيئتُ نازُ القرى تبدو لطارقنا فيها المداواةُ من جوعٍ ومن خصر¹⁴

In this couplet, the pragmatic context sheds light on the poet's real circumstances. He speaks of the journeys and dangers faced by Bedouin tribesmen and travellers, and of the help they provide to others in cases of hunger and deprivation. Here, the elements of the communicative situation become evident: the couplet is not merely a description of desert scenes at night where the light of 'the fire of the settlement' can be seen from afar. Rather, it conveys a specific human situation that highlights the value of *ihsan* and generosity among Arabs in particular.

Third: Self-representation and the construction of the poetic 'self'

Self-representations concern the way a poet presents their personal experience, along with their stances and beliefs, in a manner that contributes to the development of the poetic 'self' (the poetic persona). These representations reflect the poet's awareness of their identity, principles and lived experience, while clarifying their engagement with events and circumstances. Through these self-representations, readers can recognise the poet's personal dimension and how they express themselves while consciously and thoughtfully embodying their positions and ideas in the poetic text.

1. Poetic Image

The poetic image is one of the fundamental pillars of poetic structure in Arabic literature. Relying on imagination, it connects latent meanings to sensory forms through figures of speech such as simile and

metaphor. An organised image best serves ideas: it enables the poet to arrange the elements of the text and convey their meanings clearly¹⁵. Contemporary critics view it as poetic condensation, enabling the poet to express their self-representations and construct the poetic 'self' in a fully integrated and profound way.

نلقى الخيام وقد صَفَّتْ بها فغدت مثل السماء زهت بالأنجم الزهر¹⁶

We find the tents arranged, growing like the sky, shining bright with blossoming stars.

In this couplet, the poet uses sensory and figurative language to describe the scene of the tents being arranged neatly, likening them to a sky adorned with radiant stars. This image serves more than just aesthetic description; it reflects the poet's personal experience of confronting reality and conveys their sense of order, beauty and organisation. This, in turn, helps to shape their poetic 'self' and reveals their perspective on their surroundings.

2. Semantic Deviance

Semantic deviance involves shifting words or symbols away from their traditional or expected meaning to create new significations, whether at the level of direct meaning or connotation. This deviation extends beyond the familiar realm of language, providing the creative mind with a broader scope to express emotions, feelings and attitudes. This approach enables the poet to expand the text's capacity for expression¹⁷, adding symbolic and intellectual depth. It enables readers to discover multiple layers of meaning, moving beyond superficial or literal interpretation.

In Emir Abd al-Kader's poetry, semantic deviance is evident in the use of words and phrases that transcend their apparent meaning. Here, symbols carry ethical, spiritual, national and human connotations. In this regard, we find the following couplet:

الحسنُ يظهر في بيتين رونقه بيتٌ من الشعر أو بيتٌ من الشعر¹⁸

Beauty appears in two lines – its radiance, a line of poetry or a line of hair.

The poet shifts words away from their conventional meanings to generate fresh connotations, drawing upon the semantic and symbolic significance inherent in language. This produces overlapping suggestions that enrich the meaning and give it a poetic tone¹⁹. For instance, the phrase 'beauty appears' is not confined to physical beauty, but extends to spiritual, ethical and human meanings. Similarly, the phrase 'two verses in their splendour' has a double meaning. Through this shift in meaning, the message evolves from a direct description to a layered implication with multiple levels²⁰. This is evident in the structure of the words, the syntax and the images — elements that reflect the poet's experience and personal vision. Along with this transformation comes a gradual change in the meaning of the words, shifting them from one stage to another and giving them new dimensions.

This semantic shift is evident in the following line from the long metre:

21 وأسيفنا قد جردت من جفونها وردت إليها بعد ورد قد روى

“And our swords have been bared of their eyelids, and returned to them after a rose that has watered.”

Here, the poet uses semantic shifts to move the words away from their traditional meanings, generating deeper symbolic implications. The phrase 'our swords bared of their eyelids' becomes a symbol of determination and defence, while 'returned to them after a rose that has watered' becomes a metaphor for victory and triumph, confirming both the national and spiritual dimensions. Thus, the text shifts from a superficial description to profound suggestions that reflect the poet's experience and values, adding semantic richness.

3. Repetition

Repetition involves the reuse of a word or phrase within a text. It is used to reinforce meaning because creators only repeat what captures their attention²². They only repeat what they want to convey to their

audience in order to strengthen the impact and highlight an idea or feeling in the recipient's mind. It also reflects the intensity of emotion or the focus on a particular connotation.

A close reading of the Diwan of the Emir reveals that the poet employs repetition at various levels, such as the repetition of words, structures, and images, thereby reflecting the depth of meaning. For him, repetition is a structural tool that helps to fix an idea. An example is the repetition of a single word in this couplet from al-tawil:

إلى أن بدت نيرانُ أعلامنا لها في ضوء نيران الكرام لها صوى²³

'Until the flames of our banners appeared to them, in the light of noblemen's flames, there are also dwellings for them.'

Verbal repetition is clearly evident in this couplet: the word 'flames' appears twice, creating a coherent rhythm and drawing the reader's attention to the core meaning of the image. Similarly, the repetition of 'for them/to them' ('لها') reinforces this rhythm and strengthens the couplet's overall meaning.

The poet's use of repetition to clarify meaning and fix ideas in the reader's mind is evident to the researcher, whether through repetition of words, sounds, or meanings. The following couplet serves as an example:

يا هل ترى مثنا فزتم أفوز؟ وهل تعلو سعودي على نحسي فتقلبه²⁴

'Oh, do you see—if you win, will I win too?' Does my Saudi rise higher than my lot, overturning it?'

This couplet shows clear repetition on more than one level. There is verbal repetition, since similar sounds recur in the words 'you have won' and 'I win'. This creates a musical rhythm, drawing the reader's attention to the poet's question.

There is also meaning or idea repetition in the comparison between the two parties (the Saudi and my condition), which highlights the conflict and rivalry between them. Therefore, the repetition in this couplet can be classified as verbal and phonetic, as it relies on repeating words and sounds. It also carries a semantic dimension, as it repeats the idea of superiority and victory. This repetition clarifies the meaning for the reader and helps to anchor it. Moreover, it intensifies the sense of rivalry between the two parties, strengthening its effect on the listener/recipient.

Fourthly, symbolic representations and mechanisms of imagination are examined: Symbolic representation involves the use of a word or event that has an apparent and an inward (hidden) meaning. In its simplest sense²⁵, it points to what lies beyond the apparent meaning, opening up new interpretations of the text. This usage can be clearly observed in the Emir's poetry: he employs natural symbols to express inner feelings. An example is the following couplet:

وفي القلب نيرانٌ تأجج حرُّها سرت في عظامي ثم صارت إلى جلدي²⁶

In the heart, there are fires kindling their heat;

They travelled in my bones, then became my skin.

Here, fire symbolises psychological pain and internal conflict. The poet describes the progression of this pain from the heart to the bones and then to the skin. This makes the image more vivid and evocative. Through this style, the poet turns emotions into almost tangible images capable of affecting the recipient's inner self.

Conclusion

This study has shown that the poetic representations in the Dīwān of Emir 'Abd al-Qādir convey both individual and collective experiences. They bring together spiritual, national and human dimensions. The Emir used symbols and poetic imagery to embody the values of Sufism, patriotism and humanism, reflecting a profound awareness of the self, history and society. Semiotic analysis also shows that these

representations carry multiple meanings, encompassing aesthetic and intellectual aspects, thereby enabling an accurate interpretation of the text as a whole.

Furthermore, the analysis of images and symbols highlights the unique nature of the Emir's poetry. It is characterised by a fusion of beauty and meaning, and an individual self within a collective context. This distinguishes the Diwan as an exceptional intellectual and poetic document in the history of Algerian and Arabic literature. Consequently, studying poetic embodiment/representation (i.e. poetic 'depictions') sheds new light on the relationship between poetry, ideas, and human values. It also offers a model for analysing multidimensional texts, providing a more profound and comprehensive reading experience. This study may also pave the way for further critical research in this field.

List of Sources and References:

- 01- Prince Abdelkader, His Poetry Collection, compiled, edited, and annotated by Al-Arabi Dahou, Thala Publications, 3rd ed., Algiers.
- 02- Ihsan Abbas, The Art of Poetry, Dar al-Thaqafa, Beirut, 6th ed., 1979.
- 03- Badia al-Hassani al-djazairi, Emir abdelkader Facts and Documents Between Truth and Distortion, Dar al-Ma'rifa, n.p., n.d., Algeria.
- 04- Mohammed Khattabi, Text Linguistics: An Introduction to Discourse Coherence, Arab Cultural Center, 1st ed., Beirut, 1991
- 05- Noam Chomsky, Mind and Language, trans. Bidaa Ali al-Alkawi, General Cultural Affairs House, Iraq, 1991.
- 06- Nasif Mustafa, The Theory of Meaning in Arabic Criticism, Dar al-Andalus for Printing and Publishing, 2nd ed., 1981.
- 07- Cecil de Lewis, The Poetic Image, trans. Ahmad Nasif al-Janabi et al., Gulf Foundation for Printing and Publishing, Iraq, 1982.
- 08- Abdul Razzak ben Saba, Emir abdelkader and His Literature, Al-Babtain Foundation for Creativity
- 06- Nasif Mustafa, The Theory of Meaning in Arabic Criticism, Dar al-Andalus for Printing and Publishing, 2nd ed., 1981.
- 07- Cecil de Lewis, The Poetic Image, trans. Ahmad Nasif al-Janabi et al., Al-Khaleej Foundation for Printing and Publishing, Iraq, 1982.
- 08- Abdul Razzak ben Saba, Emir abdelkader and His Literature, Al-Babtain Foundation for Creativity, Kuwait, 2000.
- 09- Fawzi Issa, Theoretical and Applied Semiotics, Dar al-Ma'rifah al-Jami'iyah, 1st ed., Egypt, 2008.
- 10- Fouad Saleh, Emir Abd elkader al-Jaza'iri: Sufi and Poet, National Book Foundation, Algeria, 1985.
- 11- Guadda aguag On Arabic Semiotics: A Reading of the Heritage, Al-Rashad Library for Printing and Publishing, Algeria, 2004.
- 12- Rabah Bouhouch, The Linguistic Structure of Al-Basiri's Burda, Diwan University Publications, Algeria, 1993.
- 13- Tamer Saloum, The Theory of Language and Beauty in Arabic Criticism, Dar al-Hewar for Publishing and Distribution, Syria, 1983.
- 14- Abdelkrim Mohammed Hassan Jabal, On Semiotics: An Applied Study of al-Anbari's Explanation of al-Mufaddaliyat, Dar al-Ma'rifah al-Jami'iyah, Egypt, 1997., 1st ed., Egypt 2008

Footnotes:

-
- 1- Noam Chomsky, *Mind and Language*, trans. Bidaa Ali al-Alkawi, General Cultural Affairs Press, Iraq, 1991, p. 122.
 - 2- Guedda aguag, *In Arabic Semiotics: A Reading of the Heritage*, Al-Rashad Library for Printing and Publishing, Algeria, 2004, p. 78.
 - 3- *The Poetry Collection of Prince Abdelkadir*, compiled, edited, and annotated by al-Arabi Dahou, Thala Publications, 3rd ed., Algeria 2027, p. 46.
 - 4- *Ibid.*, p. 53.
 - 5- Fouad Saleh, *Emir Abdelkader el-djazairi: Sufi and Poet*, National Book Foundation, Algiers, 1985, p. 116.
 - 6- Badia al-Hassani el-djazairi, *Emir Abdelkader: Facts and Documents Between Truth and Distortion*, Dar al-Ma'rifa, n.d., n.p., Algiers, p. 149.
 - 7- *The Poetry Collection of Prince Abd al-Qadir*, compiled, edited, and annotated by al-Arabi Dahou, M.S., p. 50.
 - 8- Mohammad Khattabi, *Text Linguistics: An Introduction to Discourse Coherence*, Arab Cultural Center, 1st ed., Beirut, 1991, p. 17.
 - 9- *The Poems of Prince Abd al-Qadir*, compiled, edited, and annotated by al-Arabi Dahou, M.S., p. 50.
 - 10- *Ibid.*, same page.
 - 11- Abd al-Razzak ben Sabaa, *Prince Abdelkadir and His Literature*, Al-Babtain Foundation for Creativity, Kuwait, 2000, p. 11.
 - 12- *The Poetic Collection of Prince Abd al-Adr*, compiled, edited, and annotated by al-Arabi Dahou, n.d., p. 51.
 - 13- Fawzi Issa, *Theoretical and Applied Semiotics*, Dar al-Ma'rifah al-Jami'iyah, 1st ed., Egypt, 2008, p. 59.
 - 14- *The Poems of Prince abdelkader*, compiled, edited, and annotated by Al-Arabi Dahou, M.S., p. 51.
 - 15- Cecil de Lewis, *The Poetic Image*, trans. Ahmad Nasif Al-Janabi et al., Al-Khaleej Foundation for Printing and Publishing, Iraq 1982, n.d., p. 93.
 - 16- *The Poems of Prince abdelkader*, compiled, edited, and annotated by al-Arabi Dahou, n.d., p. 51.
 - 17- Nasif Mustafa, *The Theory of Meaning in Arabic Criticism*, Dar al-Andalus for Printing and Publishing, 2nd ed., 1981, p. 58.
 - 18- *The Poetry Collection of Prince Abd al-Qadir*, compiled, edited, and annotated by al-Arabi Dahou, M.S., p. 51.
 - 19- Tamer Saloum, *The Theory of Language and Beauty in Arabic Criticism*, Dar al-Hewar for Publishing and Distribution, Syria 1983, p. 126.
 - 20- Abdulkarim Muhammad Hassan Jabal, *On Semantics: An Applied Study of Al-Anbari's Explanation of Al-Mufaddaliyat*, Dar Al-Ma'rifah Al-Jami'iyah, 1997, Egypt, p. 33.
 - 21- *The Poems of Prince Abdelkader*, M.S., p. 54.
 - 22- Rabah Bouhouch, *The Linguistic Structure of Al-Basiri's Burda, Diwan al-Muttaba'at al-Jami'iyya*, Algeria 1993, p. 98.
 - 23- *The Poems of Prince Abdelkader*, compiled, edited, and annotated by Al-Arabi Dahou, n.d., p. 52.
 - 24- *Ibid.*, p. 69.
 - 25- Ihsan Abbas, *The Art of Poetry*, Dar al-Thaqafa, Beirut, 6th ed., 1979, p. 238.
 - 26- *The Poems of Prince abdelkader*, compiled, edited, and annotated by al-Arabi Dahou, n.d., p. 100.