

Poetic Discourse and the Making of the Historical Event "Poet Mohammed Al-Ghamari as a Model"

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Abstract:

While prior scholarship often analyzes Islamic historical poetry or national revolutionary literature separately, a comprehensive understanding of how Mohammed Mustapha Al-Ghamari strategically unifies these narratives remains underdeveloped. This study provides a significant contribution to historical poetics by examining this synthesis to map the construction of political and religious memory. We analyze a specific corpus of his works on the Algerian Liberation Revolution and seminal Islamic events (e.g., the Battle of Badr). The methodology employs a triangulated qualitative approach: Structuralism maps macro-narratives; Stylistics identifies linguistic devices; and Semiotics interprets central historical signs. Findings reveal Al-Ghamari establishes a typological link, framing the Algerian struggle as a modern analogue to foundational Islamic triumphs. The research identifies three primary rhetorical strategies (anachronistic parallelism, prophetic intertextuality, and heroic-religious archetypes) used to infuse contemporary events with renewed religious and historical impulse. This work demonstrates Al-Ghamari's poetic discourse re-territorializes history, powerfully validating his contemporary political stance.

Keywords: Algerian Revolution; historical events; Islamic manifestations; Mohammed Mustapha Al-Ghamari; poetic discourse; the Battle of Badr.

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1. Introduction:

The issue of history is a fundamental issue in our Algerian and Arab existence, as we are still a historical nation and history is still in our thought and the nature of our outlook on life, but a source of creativity and civilisational activity in human life or its history. For the poet, history constitutes the raw material and the main source of his discourses because of the similar situations and events it contains. If we return to the ancient Arabic poetry, we notice that the poet reveres the historical event because of the history of the stages of his life, in which he records the glories of his tribe and boasts about it

The poet deals with the historical event in its multiple manifestations, as he deals with the lexicon of the language, trying to empty the event of its old connotations and fill them with contemporary connotations, thus preserving the historical truth, which has become a mere convention for the reader, "The main factor in the use of history as a symbol is the poet's ability to charge this symbol with what serves the current experience, which the poet wants to communicate to the recipient, so that history is not merely a mention of names and incidents only to remind of a past" (Ghanim, 2009,p.32).

Therefore, poetry is haunted by the historical event, as the poet cannot go far from its circumstances, because it contains bright points that changed reality in all its forms, and this is what made the poet select from historical incidents what he sees as indicative and only appropriate to the structure of his poem "The past is not the past, the past is a bright point in a vast dark field, and to relate as a creator to the past is to search in this bright point" (Adonis,1977, p. 313).

This research aims to read the historical event in the poetic discourse of Mustafa Mohammed Al-Ghammari, considering the historical event in modern Arabic poetry as a highly communicative and suggestive means in constructing poetic discourse. While existing scholarship covers aspects of Islamic and revolutionary poetry, it often separates these fields. Our study, conversely, focuses on how Al-Ghamari strategically unifies them. This leads to our central research question: What are the manifestations of the

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historical event and the resulting rhetorical strategies in the poetic discourse of Mustafa Mohammed Al-Ghamari?

2. Methodology and Framework

2.1. Research Objectives and Hypotheses

❖ Research objectives:

To systematically investigate the rhetorical strategies by which Mohammed Mustapha Al-Ghamari's poetic discourse synthesizes the narratives of Islamic historical events and the Algerian Liberation Revolution, and to determine how this synthesis establishes a typological link that validates his contemporary political vision.

❖ Hypotheses:

he poetic discourse of Mohammed Mustafa Al-Ghamari utilizes a systematic typological linkage of themes related to homeland, revolution, and Arab nationalism with foundational Islamic historical events to construct a unified narrative that validates his contemporary political stance.

2.2.Data Corpus and Research Approach:

This study employs a qualitative analytical approach to examine selected poetic texts by Mohammed Mustapha Al-Ghamari. We will draw on a triangulated methodology of structuralism, stylistics, and semiotics to achieve a multi-layered analysis. This approach allows us to move beyond a surface-level reading to provide a deeper understanding of how historical moments are actively encoded and re-envisioned within the poetic discourse.

2.3.Analytical Framework and Systematic Application

This study moves beyond a descriptive analysis by employing a systematic, multi-stage analytical framework grounded in the triangulated methodology (structuralism, stylistics, and semiotics). The analysis of Mohammed Al-Ghamari's poetic texts follows a consistent three-step process:

1. Historical Analysis and Contextual Interpretation: This initial step involves locating the specific historical events (Islamic and Algerian Revolution) invoked by Al-Ghamari. We establish the

intertextual references and cultural weight associated with these historical signs (e.g., Badr, Tariq ibn Ziyad). This contextual grounding ensures that interpretations are rooted in the specific political and spiritual environment the poet addresses.

2. Structural and Stylistic Encoding: Here, we apply Structuralism to delineate the macro-narrative frameworks and apply Stylistics to investigate how Al-Ghamari encodes historical meaning. This involves identifying recurrent linguistic devices such as anachronistic parallelism (juxtaposing past and present events), prophetic intertextuality (drawing on Qur'anic or prophetic language), and the use of rhetorical questions to mobilize the reader. This step confirms the poet's intentional creation of a "renewed historical impulse."

3. Comparative Semiotic Reading and Typological Linkage: The final step applies Semiotics to interpret how the distinct historical events function as unifying signs. By performing a comparative reading of the two main thematic fields, the study systematically identifies the typological link that Al-Ghamari establishes, framing the Algerian struggle as a modern analogue to foundational Islamic triumphs. This confirms that the interpretations of the poet's discourse and its relation to history are systematically grounded in the textual evidence.

This framework is consistently applied throughout Sections II.1 and II.2, ensuring that all conclusions drawn—particularly regarding the rhetorical strategies and the fusion of religious and national memory—are traceable back to the specific textual data and the function of the chosen analytical tools.

3. Contextual Background: Poetic Discourse and the Historical Event:

3.1. The concept of the historical event:

Scholars' opinions varied in defining history in general, but they agreed that it is "the notification of time" and can be defined as Ibn Khaldun stated in his introduction: "An account of the human meeting, which is the urbanisation of the world, and the conditions of that urbanisation, such as savagery and humanisation, races and all kinds of fluctuations of human beings against each other, and what arises from this of kingship, states and their ranks, and what human beings acquire by their labours and endeavours of earning

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and living, sciences and industries, and all other conditions that occur in that urbanisation" (Khalidun, 808-732 AH, p. 14).

The term "event" is defined in old dictionaries as "what happened, what is important, or the incident of an unusual nature." Thus, the event can be defined by three brief definitions as stated by historian Paul Ricoeur in his article "The Return of the Event." In the first meaning, we find reference to everything that happens: Both appearance and occurrence, i.e. every day something happens, and this meaning is related to the physical appearance of the event. (Al-Ashhab, 2022)

As for the second meaning of the event: It should be agreed upon as a sufficiently important fact and event by contemporaries. (Al-Ashhab, 2022)

Thus, it can be said that the term event is closely related to the concept of history, as history without the event enters the tunnel of the crisis of losing its identity. (Al-Ashhab, 2022)

3.2. The concept of poetic discourse:

The term discourse has spread widely in modern linguistic and linguistic studies in the twentieth century, and it seems useful to define its meaning, both in European languages and in Arabic. In Western culture, most of the common synonyms for this term are derived from the Latin root *discursus*, which in turn is derived from the verb *discurrere*, which means to go back and forth, a verb that includes the meaning of scrambling that is associated with spontaneous utterance and speech association, (Hegazy, 2005, p. 124) and this root came to carry the meaning of discourse Since the seventeenth century, it has referred to chance encounters, conversation, communication, and the formation of an oral or written form of an idea, and in this sense it is far from literary language unless it is restricted by a description that refers to it, and perhaps this restriction is what is implied in the phrase "an oral or written conceptual formula." (Hijazi, 2005, pg. (Sharshar, 2006, p.12)

In Arab culture, the term discourse has become more widely used as a result of Arab critics' contact with international critical currents and their desire to transcend traditional concepts and seek the horizons of scientific knowledge (Moulay, 2005, p. 252)

Perhaps what helps us to know the meaning of this term in the Arabic linguistic code is the Qur'anic text and the Arabic dictionaries, the Holy Qur'an as the book that embodies the actual performance of the Arabic language, and the dictionaries that help us return the word to its linguistic origin.

The word Khattab appears three times in the Holy Quran, in the following places:

Almighty God said: "We strengthened his kingdom and gave him the word and the separation of speech" (Surah S, verse 19)

The Almighty said: "This is my brother who has ninety-nine sheep, and I have one sheep, so he bailed me out and strengthened me in speech" (Surah S, verse 23)

The Almighty said: "The Lord of the heavens and the earth and what is between them is the Rahman, from whom they have no speech." (Surat al-Naba, verse 37) (Surat al-Naba, verse 37)

The connotation of discourse in these places seems to be distributed over two semantic loops, namely the understood speech that implies the means of persuasion.

Linguistic dictionaries have mentioned what discourse is in the language, as it is stated in the Arabic tongue: "Discourse and discourse is the review of speech, and he addressed him with speech and discourse, and they are communicating" (Manzoor, 1992, article page (K.I.B.)).

According to the Language Measures: "Kha', Ba' and Ta' are two origins, one of which is speech between two people, it is said that he addressed him with a speech, and the speech is from that, and the speech is the speech with which he is addressed." (Ahmed, 2002)

Etymologically, the term discourse has expanded beyond its original connotation of speech or address, to enter a complex network of connotations, woven by modern literary criticism of various currents, as we will see.

(Zamakhshari, 1997, pp. 82-86-691). However, the term discourse in its linguistic sense refers to "all speech beyond a single sentence, whether written or spoken" (Zamakhshari, 1997, pp. 82-

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86-691). However, the idiomatic usage goes beyond this to another more specific meaning related to what the philosopher (H. Grice, 1975) noted that speech has unspoken connotations that the speaker and hearer realise without a declared or clear relationship, for example, when one person says to another: Don't you visit me? The hearer does not understand the sentence as a question even though that is its grammatical form, but understands it as an invitation to visit (Megan, 2002, p. 155).

The discourse in modern Arabic literature constitutes a departure from the familiar in its structural and semantic structure, because its literature lies not only in its style, but in its expressive and symbolic connotation, and the discourse is "the act of speaking, or its effectiveness says and formulates in a system what the speaker wants to say, it is a verbal mass that has the character of chaos, the heat of the soul and the desire to pronounce something that is not exactly the sentence, nor is it exactly the text, but is an act that wants to say. (Al-Qumati, 2020, p.145)

In general, the term discourse returns to the elements of language and speech, as language is a system of symbols used by the individual to express his purposes, and speech is a linguistic achievement by which the speaker is directed to another person called the addressee, hence the term discourse was born after a linguistic message broadcast by the speaker to the recipient, who receives it and decodes it, and calling it here by the word poetry refers to the literary genre "poetry" which is based on two basic pillars, namely: rhyme and rhythm, or anything that evokes an emotion or aesthetic sensation, whether it is poetry, prose, or painting. (Ghadab, 2014/2015, p.15)

3.3. The relationship between the poetic discourse and the historical event:

To talk here about the relationship between the poetic discourse and the historical event, we are talking about the relationship between poetry and history, as poetry is a memory, revelation, emotion, attitude, and embodiment. A special language. Poetry is a memory, revelation, emotion, attitude, embodiment, and a special language.

History is numbers and descriptions, transitions, numbers, speeches and speeches, as well as aspirations.

Both have their own tools and means, both seek to weave the event, but each in its own way.

Poetry has reflected the reality of human events, with its intellectual contents, human feelings, and social natures, revealing how to deal between man, his environment and his society. Poetry has also reflected the results of these trends and their ideological, political, economic and social consequences. Thus, "poetry was not limited in its documentation of events to the political, but its living contents remained a picture of social, cultural and intellectual reality" (Al-Qaysi, 1980). Poetry often relies on history in interpreting, describing and influencing the historical event, and has had an impact in uncovering many details of historical events in line with the power of poetic intuition and the penetration of the poet's own vision, which reveals the relationship between poetry and history, as poetry has become a source of documenting, preserving and not forgetting historical events. Poetry represents history in order for it to retain its own identity and identity, and the Arabs took poetry as one of the sources of their history, as they did not know their genealogy, history, days and facts except from their poetry, as poetry was for them "the diwan of their work and the end of their judgement, to which they take and become." (Shaheen, (D.S.), p.190)

It has been said that poetry is the Diwan of the Arabs, because it is the documented record that preserved the literature, history and genealogy of the Arabs, and it is worth mentioning in this regard that the Arabs knew the historical story and transmitted it early, and their purpose in it is not far from the formation of historical material, as it refers to the historical novel more than literary, and we can call this oral history, whether it is pure poetry or prose interspersed with poetry, and poetry in both cases is what maintained the transmission of the event and its spread, as poetry was the tribal context for recording history, according to the Orientalist Margalio.

The relationship between poetry and the historical event continued during the Arab-Islamic historical codification, as they are twins in the structural structure of the historical news and its presentation, and some features of the historical sense appeared

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through the novels recorded in the Islamic era, which is why history is considered by some researchers to be organised under the shadow of literature, or part of it. This is evidenced by the words of Caliph Umar ibn al-Khattab: "Poetry was the knowledge of a people who did not have a more correct knowledge than it," and Ibn Abbas's saying: If you find it difficult to interpret a verse from the Book of Allah, seek it in poetry, for it is the Diwan of the Arabs, and in it, genealogies are preserved, exploits are known, language is learnt, and it is an authority on what is ambiguous from the strange of the Book of Allah and the strange of the hadith of the Messenger of Allah (S) and his companions, the followers.

This can be clearly seen in the abundance of issues related to life events addressed by poets in various traditional purposes such as description, praise, satire, lamentation, ghazal, khumriyat, enthusiasm and pride, but there are many events that were not recorded in a way that clears up the mystery surrounding them. In such cases, poetry became a historical document, as poetry recorded many events that helped to clarify many aspects of history.

4. Results and Discussion: The historical event in the poetic discourse of "Mohamed Mustafa Al-Ghamari"

(Mustafa Mohamed Al-Ghamari was born in 1948 in the town of Sour Al-Ghazlan, Bouira Governorate, Algeria, belongs to a conservative family, he started his primary education in one of his town's takaya, and then pursued his education until he obtained his master's and doctorate degrees in Arabic language and literature, he practices academic scientific research specialised in investigation, and has published: Umm al-Barahin commentary on the creed by Imam Abdullah al-Senussi, al-Jawahir al-Hassan book on the interpretation by Imam al-Tha'albi, al-Muqaddimat al-Qalam by Imam al-Senussi, and a book on criticism and investigation, in addition to academic works, his poetry works amounted to more than twenty dialogues, and his poetry blog has been subject to many scientific, literary and critical studies, but it is still open to multiple productive readings) (1990):

Through this title, we will try to reveal the locations of the historical event that swims in the space of the poetic discourse, which the poet uses to highlight his central idea through other ideas that crowd into his creative production where he draws them from the origins from which he draws and relies on them and employs them artistically because they intersect with his own ideas, creating a harmony that manifests its effect on the surface of the current poetic discourse, and this appears whenever the poet starts producing his discourses that are in line with the historical event.

4.1.The poetic discourse in the manufacture of the religious historical event:

Al-Ghamari's poetry is deeply rooted in religious historical events, drawing heavily from the Islamic past to shape his contemporary message. He frequently invokes figures and battles from the Prophet's life, such as the Battle of Badr, not as a simple historical lesson but as a call to action. His discourse creates an intimate link between the glorious past and the present, aiming to inspire hope, resilience, and a renewed sense of identity in the face of modern challenges. This selective use of historical reference serves to imbue his verse with authority and spiritual weight.

For example, when Al-Ghamari writes, "A Thousand Badr boasts a million dowries, where are Ziadhim and Hisham?" he is not merely recalling a battle. He is using Badr as a powerful symbol of victory against overwhelming odds, a metaphor he can apply to modern-day struggles. The rhetorical question about Ziadhim and Hisham then serves as a critical lament, suggesting that while the glorious past is a source of pride, the present falls short of that legacy.

The poet Mustafa Muhammad al-Ghamari relied on the religious historical event in depicting his poetic experience, in an attempt to explain what eludes the reader, and with reference to the poetic corpus of Mustafa al-Ghamari, we find that it abounds with the names of many flags belonging to multiple eras, and each of these names has a semantic load rich in meaning, as scholars and critics were interested in this name, as it no longer constitutes for them a mere linguistic sign indicating a person, but they focused on its function in the poetic discourse, because it "carries complex implications that link it to historical stories ... (Meftah, 2005, p. 65), we look at these names and find that they carry a concentrated

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heritage load that brings the reader's memory back to a past historical event and recalls an event that immortalises the exploits of past people and nations. Perhaps Al-Ghamari's discourse was more attached to the historical event due to his intellectual and reformist nature at the present time, as he takes history as a shelter when the crisis intensifies in order to repel the attacks of his opponents who are hostile to his orientation, so he is keen to link to the past and return to the origin and convince the reader of this in order to prove himself. In order to convince the reader of this, he enriches his text with religious events and their various positive and negative characters, trying to re-read the impact and employ it in a selective and purposeful manner with the intention of embodying certain situations that had the effect of establishing a clear approach to the balance of values in people's lives. Therefore, the poet's invocation of the event in his speech is an attempt to reconcile a previous context and vision with two subsequent ones, related to his personal experience and his contemporary reality, thus helping his poetic text to reach its goal. On this basis, the appearance of the religious historical event in the space of Al-Ghamari's text has an active role in shaping its artistic and aesthetic dimensions and achieving its creative pleasure, when the discourse absorbs the event and introduces it into its new functional relationship, as the examiner of the religious events evoked in Al-Ghamari's poetry will find that he did not retain the content of the event as contained in its sources, such as the Qur'an and biography books, but acted with a great deal of freedom by formulating it in a new formulation based on adaptation and focus appropriate to the poetic structure, whether in terms of words or meaning, so that the reader must be familiar with the essence of the historical event, its context, and how it is integrated into the poem. The historical event, its context, and how it is integrated into the space of the current poetic discourse, because the employment is done according to the emotional state and the poetic precision that requires the poet to stop at the paragraph of the event appropriate to the discourse, and does not recall the moment of the event in its exact meaning, but rather adds new elements to the original historical material that he

absorbs from the living reality in order to formulate it This is clearly evident in his poem "The Two Migrations", where the poet elaborates on the events of the Prophet Muhammad's migration to Abyssinia without paying close attention to the structural features of the historical event, as follows:

The Prophet authorised his companions to emigrate to Allah, forcing idol worshippers to flee.

A migration to God is the holiest journey and is made all the more glorious by the radiance of faith.

They did not run to win a bet... They did not run to win a bet

They abandoned the tyrannies that got drunk with idolatry and knelt on their tails.

They fled to a country that was too proud to recognise human injustice (Al Ghamari, 1994, p.16)

It is noticeable that Al-Ghamari relies on a purely Islamic reference, as most of his poems are dominated by a religious tone, so that they are hardly devoid of a religious historical event inspired by Islamic history and the Prophet's biography in particular. We cannot fail to notice the prominent presence of the Qur'anic text in his poetic discourse, explicitly or implicitly by invoking religious historical events, as he finds in the Battle of Badr the Great a way to sow hope, mobilise spirits, and fill the soul with historical glories and make history through his discourse as he says about this:

All mirrors travel with me and shake the needles of fancy in prisons (Al-Ghamari, 1983, p. 17)

The poet also says:

"A Thousand Badr boasts a million dowries, where are Ziadhim and Hisham?" (Al-Ghamari, 1983, p. 12)

4.2. Poetic discourse in the creation of the historical event "The Glorious Revolution of Liberation":

It is noteworthy that he paid great attention to the historical events of the Algerian Revolution, highlighting the national and national values, and the associated concepts such as love of the homeland, singing and defending it, adhering to the Arabic language, calling for the struggle, perpetuating the revolution, glorifying the martyrs and recalling the heroism of our mujahideen, and his great enthusiasm for the subject in which the combination of poetry and revolutionary history seems intimate and tangible harmony.

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Ghamari's poetic discourse creates the historical event, while singing about this glorious revolution, living history in a new way, with a strong sense of heritage and leadership, revealing the intentions of the tyrannical French coloniser, tracking and exposing its claims and the falsity of its slogans, as well as the falsification of religious history that prevailed in this historical period of the Algerian people's struggle, and exposing those "It is natural that Ghamari's poetry was linked to the idea of reform in this difficult circumstance, and here the thought tended to focus on the idea of revival, and the view in it was Salafi, turning to the past, which represents the exemplary history" (Allah, 1981, p. 561). This is evident in Ghamari's poetic examples in which he expresses the historical event "The Great Algerian Liberation Revolution", which shows us that when talking about the revolution, a religious and political perception emerges in his poetry, the ongoing war between Algeria and France is a war of faith above all, as Ghamari said about it:

- The return of your mate, O Algeria, and the love of the people
- The daughter of the caravan of glad tidings and the path is revolutionary and rebellious
- She received from Islam her red bloodlines from the unpleasant chivalry
- Daughter of Uqba in the battlefield and daughter of Tariq in the camps (Diwan of "Pain and Revolution", 1985, pp. 39-40)

Al-Ghamari often invokes historical figures with a special revolutionary symbol, such as Tariq ibn Ziyad, Aqaba ibn Nafi, and others to whom he often attributed his Algeria, emphasising that its contemporary feats are the work of its great historical events, the daughter of the great Islam.

The poet sang of the Auras in an epic tone that suggests the strength of the nation's history and present by saying:

The features of the dawn, O Auras, I know it with a dewy face, how the laurel sang to it

Farouk sang in the history of our season Badr and branched out with the Quran Bashar (Al-Ghamari, 1983, p.12)

The Auras is sacred to the Algerian people because it was the starting point of the Algerian Revolution and a symbol of the purity of the revolutionaries:

- Our Auras with the wounds are erupting
- Our longings in the labour of the sands erupt
- To be born in the time of class restitution, the spaces of Badr
- In the time of the Arab and the dispossessed
- Orchards of Tahr (Ghamari, 1986, p. 09)

There are many other historical events that Al-Ghamari evoked in his poetry, but we will suffice with the above, as he embodied the intimate embrace between the nationalist nationalist movement and the Islamic religious movement.

5. Conclusion:

We should note that the best representation of the historical event embodied by Al-Ghamari through his personal speeches is the one that created a kind of identification between his present text and his past text, as Al-Ghamari is a sensitive historian, who knows how to read history consciously and excels in choosing his historical events in line with reality and what he wants to communicate to the reader. Al-Ghamari was a poetic visionary with a special missionary stance.

Al-Ghamari was able to imbue his poetic experience with the spirit of the times after he gave it a renewed historical impulse consistent with his positions. The poet stood in unity with the historical events invoked in his poetry after he found in each of their features an embodiment of the historical event, such as his embodiment of the Battle of Badr in the biography of the Prophet, the Algerian Liberation Revolution and other historical events.

The poet was able to choose from among the historical events that correspond to the nature of the ideas, issues and concerns that he wants to convey to the recipient in creating a historical event that reflects the nature of the historical and civilizational stage that the nation is living in today with all its events and frustrations.

5.1.Contribution and New Insights

Crucially, these findings directly address the research gap identified in the introduction: we have systematically demonstrated the mechanics of unifying two previously distinct historical narratives. The new insight contributed by this work is the identification of the typological linkage as the central poetic device

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Al-Ghamari uses to validate contemporary political action with sacred history. By detailing the specific rhetorical strategies, this research provides a new analytical model for understanding how poets fuse religious and national memory in post-colonial Arabic discourse, offering a significant contribution to the field of historical poetics.

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