

The Dialectic of Rejection and Belonging in Contemporary Algerian Poetry: An Analytical Study of Selected Poetic Models

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Received:10./05/2025

Accepted: 28./12/2025

Published:26./01/2026

Abstract:

The article investigates the dialectical problem of rejection and belonging in contemporary Algerian poetry, one of the major features that characterize the Algerian poetic discourse within the contexts of the historical, social, and political transformations that Algeria has witnessed. This analysis is based on the study of selected poetic models that embody the values of rejection and belonging. Rejection has developed itself on many scopes: the rejection of the mentalities, social attitudes, political ideologies; the other value is the belonging to the homeland, identity, and values coming from the liberation revolution. The research concludes that it is the dialectical interaction between these two values, rejection and belonging, that endows Algerian poetry with its distinctive character, being the mirror of the relationships between the poet and the political, social, cultural, and identity-related realities. The method utilized in the study is a descriptive and analytical one that gives an insight into the phenomenon under study.

Keywords: Rejection, belonging, identity, contemporary Algerian poetry, inspiration from the revolution.

Introduction

Contemporary Algerian poetry is a semantic field governed by the two poles of dialectics, rejection and belonging. This dialectical counterpoint in general reflects the poets' response to the socio-political and cultural changes that Algeria has witnessed during different periods of its history. Poetry has been used as a medium for resistance since the colonial period, during which rejection was manifested clearly against the French occupation and has

endured to modernity among poets who use poetry as a means to articulate their diverse opinions. Yet, this rejection is not devoid of its counter dimension, which is belonging; in as much as these poets tend to criticize the existing conditions, Algerian poets still plunge into the cultural and national heritage and make use of historical symbols as well as popular and religious language styles as an allegiance to the identity, the land, and the nation.

The values of rejection and belonging are concepts taken from the revolutionary struggle for liberty, highly relevant in contemporary poetic texts. Rejection includes all these competing semantic fields: resistance, perseverance, rebellion, liberation, revolution, and defiance against the occupier. Belonging, on the other hand, has to do with the idea of loyalty to the homeland, which leads to feelings of love, faithfulness, commitment, identification, and unity with the land and its symbols, monuments, people, and flags. Therefore, this research attempted to tackle these two values in contemporary Algerian poetry from certain poetic models in the actual Algerian literary context.

The study aims to explain how this dialectic is expressed in contemporary Algerian poetry through analyzing the different poetic models that reflect the values of rejection on and belonging. It also tries to shed light on the way poets employ cultural resistance elements against political and social challenges, which renders poetry a critical and creative discourse contributing to a redefinition of the Algerian self within multiple contexts.

As for the methodology applied in the study, it tends to adopt a descriptive and analytical approach for the study of the phenomenon in question. The study thus approached the phenomenon from an interpretative aspect questioning, how do the values of rejection and belonging manifest themselves in contemporary Algerian poetry? And what are their semantic and aesthetic dimensions in contemporary poetic texts?

2. The Concept of Rejection and Belonging

2.1. The Concept of Rejection:

The term “rejection” in Arabic refers to abandonment and non-acceptance. The Contemporary Arabic Language Dictionary by Ahmed Mokhtar Omar defines rejection (*rafḍ*) as "a final, decisive refusal, one that allows no alternatives or return." It is the will's resistance to a particular impulse, or the suppression of an act about to occur, unless the will itself stands in its way” (Mokhtar, 2008, p. 916).

Rejection is the conscious renunciation or deliberate abandonment of something. As stated in *Lisan al-Arab*: “*rafḍ*” means leaving something

behind. One might say, “rafaḍani” “farafaḍtuhu”, “rafaḍtu ash-shay'a arfuḍuhu wa arfiḍuhu rarḍan wa rafaḍan”: “taraktuhu wa farraqtuhu”. He rejected me, so I rejected him,” or “I rejected the thing,” meaning: I abandoned and dispersed it. Al-Jawhari defines “rafḍ” as “ar-rarḍu at-tarku, wa qad rafaḍahu yarfuḍuhu wa yarfiḍuhu”.

The act of leaving; to say “He rejected it” implies forsaking or scattering it. Moreover, “rafḍ” can denote something fragmented, with the plural form “arfaḍ”. The verb “irfaḍḍa” is used to describe tears that stream, scatter, and flow continuously. “Irfiḍaḍ” refers to the splashing or trickling of tears, and anything scattered is termed “murfaḍḍ” (Ibn Manzur, 1994, p. 156). These linguistic connotations highlight the intentional nature of rejection, it is not arbitrary, but rather deliberate and purposeful.

From a terminological perspective, rejection is defined as “a state of non-acceptance of a given reality, whether political, social, intellectual, or related to a literary or stylistic mode, in which the individual feels unable to tolerate the continuation of that reality, prompting them to confront it, attempt to change it, or seek an alternative” (Hannachi, 1984, p. 49).

Rejection signifies an intellectual or emotional stance adopted by an individual or group in opposition to prevailing conditions or dominant ideologies, driven by a spirit of resistance or a desire for transformative change.

In the literary context, rejection is regarded as one of the central themes that define modern and contemporary literature, especially poetry, as it reflects the social, political, and cultural transformations the world has witnessed in recent times. In this regard, rejection can be understood as a tool or form of defiance and resistance through which literature and the poet confront cultural hegemony, societal policies, or dominant traditional values. It is expressed in several forms, such as opposition to political tyranny, protest against social injustice, or rebellion against conventional norms that restrict freedom of expression and creativity.

2.2. The Concept of Belonging

Linguistically, the term belonging refers to affiliation and connection to a specific entity, whether social, cultural, or national. The root of the Arabic word, n-m-y, conveys the idea of growth and development within a particular context. According to Mokhtar al-Sihah, the verb intamā is explained as follows: “N-m-y: ‘nama’, the growth of wealth or other things, occurs as ‘yanmi’ (with a kasrah), meaning to increase or flourish, and ‘namā’ (with a fatḥa and elongation). It may also appear in the form of ‘samā.’ In the Hadith: ‘Do not mutilate God’s growing creation (al-namiyya),’ referring to beings

that grow. ‘Nama al-ḥadith ila fulan’ means the report reached someone. ‘Nama al-rajul ila abihi’ means he traced his lineage to his father. Both forms relate to the verb ‘rama.’ ‘Intama’ means to affiliate with or claim relation to something” (al-Razi, 2005, p. 329).

Terminologically, belonging is described as a sense of organic and emotional attachment to a group or homeland, an attachment that promotes a sense of responsibility and active participation in fulfilling collective objectives. An individual who belongs to a particular society or nation embraces its values, defends its interests, and contributes to its advancement.

In the literary context, the concept of belonging is prominent in contemporary literary works, which often explore the inner conflict witnessed by individuals torn between preserving their original identity and traditional values on one hand, and adapting to modernity and its challenges on the other. Similarly, belonging becomes a form of commitment and integration, a deep connection between the writer or poet and their homeland, ideology, identity, or a cause with which they seek perfect unification and identification.

3. Rejection in Contemporary Algerian Poetry

Rejection is regarded as one of the fundamental themes that has occupied an important place in contemporary Algerian poetry. It reflects a poetic stance that challenges prevailing social and political conditions, expressing a sense of alienation and rebellion against systems that impose constraints on thought and action. Notably, the theme of rejection in Algerian poetry is not limited to resistance poetry during the colonial occupation, but extends to the present day. This is apparent in various contemporary poems that continue to express dissent toward conditions and behaviors sought at reproducing forms of internal colonization.

Rejection manifests in various forms, encompassing political opposition, social corruption, and protest against the injustices encountered by certain segments of society. Poetry thus remains a vehicle for protest and a continuous call for freedom. It can be said that rejection in contemporary Algerian poetry constitutes a basic value in shaping national consciousness and continues to be a powerful presence in poetic texts to this day.

This theme is conveyed through multiple literary forms and artistic devices, including symbolism, poetic imagery, and irony. Algerian poets have drawn inspiration from their cultural heritage and the history of popular resistance to construct a critical discourse centered on opposition to corrupt political systems, social discrimination, and the manipulation of cultural identity. The sense of estrangement and alienation also plays a crucial role, as numerous

poets find themselves in conflict with their political and social environments, expressing a profound need for change and liberation.

Among the most prominent contemporary poets who have embodied this current are Mustafa Al-Ghamari, Youcef Oughlissi, and Azzedine Mihoubi, along with others who have produced several works that articulate their rejection of social and cultural realities, as well as various manifestations of corruption.

3.1. Cultural and Ideological Rejection

Cultural rejection is an intellectual or creative stance through which individuals or groups express their refusal to accept the dominance of a particular culture or certain cultural components perceived as threats to their identity, values, or traditions. This rejection manifests in several forms, encompassing literature, art, philosophy, and social behavior.

Some contemporary poets have found themselves at odds with their opponents due to their rejection of ideologies they consider incorrect. Among them is the poet Mustafa Al-Ghamari, who waged an intense and fierce battle against his adversaries. His poetry is filled with tensions, especially revolution, conflict, and heated debates that arose between him and many poets of his generation (Boughrara, 2004, p. 264). He expressed this sentiment in one of his poems:

**Tomorrow, O Lost and Bewildered Ones,
My homelands will bloom with love.
Tomorrow, O Grave-diggers,
To bury my love and my dreams.
The flowers of my passion will intoxicate with God,
And my soul will be carried away in praises.
Your fables, O heedless ones,
Are now but fragile with their falsehood.
For if what was said were true,
There would be no world, nor rhyme in love.
No prayers would blossom in my blood,
Nor would my lyre ever have existed.**

(Al-Ghamari, 1982, p. 76)

Mustafa Al-Ghamari's poem expresses a sharp protest against a distorted political and social reality, through a poetic vision that can be portrayed as "existential political rejection." The poet opens his poem with an angry call directed at the "lost and bewildered" and the "grave-diggers," symbols of the authorities endeavouring to bury dreams and freedom. However, despite this

darkness, the poet clings to a poetic and visionary hope for a future in which the homeland will bloom again, not through power or force, but through love, poetry, and inner faith. The "flowers of passion" and the "praises of the soul" are not merely romantic images but existential tools for resisting nothingness and falsehood.

Conversely, the poet confronts what he describes as "myth" and "political falsity" with outright denial: if what is said were true, the universe would not exist, nor would there be rhyme, prayer, or a lyre. Thus, the power of the poem emerges as both a philosophical and poetic stance. For the poet, words are not merely an imitation of reality, but a rejection of it, a means of shaping an alternative world that is more truthful and authentic. Poetry, therefore, is not an indulgence or a mere act of description, but an act of creation and resistance, an expression of true existence in opposition to a false reality that deserves nothing but denial.

What makes this poem unique is the profound interplay between political rejection and existential expression. Collective pain is transformed into a deeply personal experience, and the public discourse is interwoven with the voice of the individual. Through this fusion, the poet reimagines homeland, love, and religion, not as hollow slogans, but as human pillars that resist falsification. Therefore, the poem becomes an aesthetic outcry, merging dream with defiance, revolution with purification, destruction with a steadfast belief in poetry as a form of salvation.

This sense of rejection, which characterizes the contemporary Algerian poetic experience and has been voiced by numerous poets, has given rise to a deep feeling of alienation, particularly in the wake of the violent transformations that have shaped Algeria's cultural landscape. Alienation is no longer merely a geographical separation from the homeland; it has evolved into an internal emotional state born from the fragmentation between the self and reality, between what ought to be and what is, between the poet and society, and at times, between the poet and himself. In this context, alienation converges with what is known in literary philosophy as existential rejection, wherein the poet articulates his rebellion against a world perceived as absurd, one that offers neither meaning nor refuge for the human being.

In many instances, the contemporary poet has become a marginalized, anxious, and disillusioned figure, disenchanted with the language of reality, and drawn toward a lost value or a fractured identity. Hence, poetry serves as a strenuous effort to transcend or alleviate this alienation. In this regard, existential poetry takes on an activist dimension. This is apparent in the work of poet Mustafa Mohammed Al-Ghamari, who adopts a stance of rejection

and rebellion, driven by a persistent sense of estrangement in a society that fails to provide the better reality he longs for, a longing rooted in his profound attachment to his values and identity. He articulates this psychological state in his poem "Jihad and Ghorba", where he writes:

I have become alienated... my youth in my wounds,

It sinks deep, and who will listen?!

I have become alienated, O my homeland, and love

Is like the sword of the Prophet—Jihad and alienation.

(Al-Ghamari, 1980, pp. 44–45)

These brief and profound verses express an existential and emotional experience of alienation and betrayal, employing the homeland as a space for confession and fragmentation. The poet begins by declaring his profound alienation: "I have become alienated." However, he is not referring solely to a sense of estrangement from place, but rather to a deeper alienation from time itself, self, and youth, where life turns into a deep wound that "sinks," without finding ears to listen or hearts to embrace. This silent alienation suggests a state of inner extinguishment and loss of meaning, as if the poet is screaming into an empty void that offers no replay.

In the second verse, the poet blends homeland, love, and religion in a poignant image that merges "love" with the "sword of the Prophet." This powerful metaphor embodies the paradox between emotion and conflict, between yearning and jihad, as if love for the homeland has become a spiritual and emotional battle no less painful than geographical alienation. This image emphasizes how belonging has turned into a burden, and the jihad for the homeland has transformed into an internal estrangement no less destructive than physical distance.

These verses represent an individual voice speaking on behalf of a collective burden in a troubled society, where the homeland is no longer a warm embrace but a landscape of wounds and emotional paradox. Through this poetic condensation, the poet reveals the tragedy of self-exiled within its own land, unable to find an echo for its bleeding, turning love for the homeland into a difficult test, intertwined with pain and alienation, just as jihad is associated with alienation from comfort and peace.

3.2. Rejection of Political Corruption:

The concept of "political rejection" is a fundamental one in political, social, and literary studies. Linguistically, it refers to a clear stance of refusing to accept or submit to an existing political or social situation. Terminologically, it is defined as "the rejection by an individual or group of political systems

or authoritarian practices perceived as violations of basic rights and freedoms, or as deviations from just ethical and political values."

In literature, political rejection appears in a more profound and concentrated form, with poetic verse serving as a symbolic means of expression capable of awakening public awareness and inspiring change. Through its symbolic linguistic power, poetry grants the poet a broad space to freely articulate their rejection of reality, whether through subtle symbols, poetic imagery, or direct and explicit poetic discourse.

In the same vein, Al-Ghamari, in the context of political rejection, does not hesitate to express his stance on everything he perceives as wrong and deceptive. He says, rebelling against corruption and injustice:

No to those who from red songs forged all promiscuity!

No to those who wandered wearily and never dreamed of victory!

No to those who fidgeted with lust echoing in every palace!

In every courtesan, the scent of lust wafts for the foreign king!

Is he blind to an orphan sinking in mud and poverty?

To a hungry person who, if he cries "O ruler!", is met with a rebuke?

So his wounded dignity becomes estrangement choking in his chest.

(Al-Ghamari, 1982, p. 172)

These verses introduce a bold and direct poetic form of political and social rejection, adopting an assertive tone that reveals profound internal frustration with a negligent ruling or elitist class that has forsaken the principles of struggle and dignity in favor of indulgence, corruption, and moral decay. The poem opens with the repetition of the word "No," a definitive act of refusal that becomes a linguistic weapon employed to face a reality tainted by betrayal and abandonment. The poet denounces those who "they forged from red songs all promiscuity", a symbolic reference to revolutionary or national slogans that have become a façade for an ethically degraded reality.

The poetic tension intensifies in the following verses, portraying a political or social elite that has traded struggle for indulgence and belonging for dissolution, "wandered wearily" and "fidgeted with lust." The scene contrasts the palaces of corruption with the homes of poverty, where the hungry are punished for speaking and orphans are humiliated simply for existing. The text reaches its moral and political climax here, as the dignity of the common man becomes alienated within his own homeland, rising in his chest like suffocation. The image culminates as wounded dignity transforms into a form of internal exile, evoking the concept of existential rejection. The poet moves beyond political condemnation to demonstrate a

deeper crisis: the condition of the oppressed human being who has lost his place in an upside-down world.

Overall, the poem carries a sharp tone of protest, yet it is infused with a deep moral and human perspective. It denounces falsehood and paradox, calling upon the reader's conscience to reflect on the contradictions between the margin and the center, the individual and the system, and the brokenness and alienation that lie in between. With a confrontational style and direct, piercing language, the poet transforms the poem into a cry of awareness and refusal, transcending mere criticism to declare a rupture with a reality that can no longer be silently endured.

Therefore, the concept of political rejection is not limited to negative criticism; it also encompasses a positive dimension, embodied in the call for change, reform, and the establishment of just political systems that fulfill the aspirations of the masses. From this perspective, poetry of rejection becomes a "living testimony" to its era and an effective tool in shaping collective consciousness and guiding history toward broader and more inclusive horizons.

Among the poets who have expressed rejection, condemnation, and refusal to accept the status quo is Youssef Oueghlissi, who writes in one of his poems from the collection "Tigribat Jaafar al-Tayyar":

**I am 'Ghailan,' O 'son of Abdul Malik,'
I have come to muddy the color of the calamity...
I am the barber of all the kings of my country...
I will expose you in the sands...
I will plant your secrets in the dirt.
(Oueghlissi, 2003, p. 33)**

This poem represents a model of strong political rejection through rebellion against corruption, injustice, and tyranny, and it demonstrates the close relationship between the poet and the political reality of society. The poet employs a sharp critical position, exposing patterns of corruption and raising the banner of resistance through words. By utilizing the historical symbolism and the bold persona of "Ghailan," the poet highlights the power of language in resistance.

The poet's use of direct and straightforward language reflects his profound link to the issues of his country and people, reinforcing the idea that literature can be a powerful tool in resisting injustice. Through this poem, the poet indicates that resistance is not only through arms but also through words and literature that express the aspirations and hopes of the people.

4. Belonging in Contemporary Algerian Poetry

Belonging is a profound sense of attachment to the homeland, its land, culture, and history. In contemporary Algerian poetry, the theme of belonging has been a central concern for various poets. It goes beyond a mere geographical or cultural connection to the homeland; it is also an expression of national identity, which has experienced complex transformations, from the French colonial era to the post-revolutionary period and into the present day. Algerian poets have explored various forms of belonging: attachment to the land and homeland, allegiance to the revolution and pride in its legacy, and identification with the broader Arab and Islamic nation.

4.1 Belonging to the Homeland:

Belonging to the homeland represents one of the most profound human emotions, reflecting a deep connection to land, identity, history, and values. Throughout literature, this theme has played a central role, serving as a source of inspiration for poets and writers, particularly during times of hardship such as colonization, occupation, or major social changes. Belonging to the homeland in literature reflects feelings of love, pride, sacrifice, and commitment toward the homeland, whether in political or cultural contexts. The homeland occupies a pivotal place in contemporary Algerian poetry, where poets express their deep connection to the land, history, and cultural geography of Algeria. This belonging is reflected through references to places and national symbols such as the Aurès Mountains, the vast desert, and the Mediterranean Sea, which symbolize the Algerian identity deeply rooted in the hearts of the people. Poetic texts also frequently express love for the homeland, describing it as an entity that transcends geography to encompass history and collective consciousness. The poet Athmane Loucif says in this regard:

**Twilight... And for your eyes, the exile of the sea
The evening purple ignites,
The waves blaze between your hands,
As you bathe on the shores of the Mediterranean,
The sunset and its celebrations.**

(Loucif, Al-Lu'lu'ah, p. 30.)

This text clearly expresses the concept of belonging to the homeland, reflecting the strong presence of city symbolism in contemporary Algerian poetry. Through the space of the homeland, all emotions, feelings, memories, and events associated with it are manifested. This renders the poem filled with deep nostalgia and a strong attachment to the place, as clearly demonstrated in the poet's words: "In reality, we cannot separate the poet from his homeland, for everything related to the homeland is closely tied to

the poet's emotions. When feelings of belonging arise within him, the city or place in his poem becomes a warm oasis, and the memory of the homeland becomes part of his own memory."

This mutual reflection between the poet and his homeland grants the poem a unique aesthetic and emotional depth, making it an expressive space where components of belonging, memory, and identity intertwine in an inseparable way.

Belonging to identity is also manifested in rejecting all attempts to erase and estrange Algeria during and after colonialism. Therefore, the poems are loaded with affirmations of the Algerian self, drawing inspiration from historical figures, Islamic civilization, and the people's revolutionary experience. This reflects a clear cultural and political stance that fosters the belonging to national identity in the face of the challenges of globalization and cultural openness. Among the poets who celebrated Algeria is Allag Fateh, who says in his poem "Algeria in My Blood":

Despite the daggers in my mouth

Despite the pickaxes and hammers thrown upon my head

With patience, I draw your face in my eyes

In my smile

In every inch of the maps of my ribs

In my tears

(Allag, 2007, p.11)

The poet addresses his homeland, Algeria, in the feminine form, as if he is speaking a beloved woman who has captured his heart to the point where he sees her image in everything. "In this romantic sense, the poet has succeeded to transform the physical and intellectual dimension of the place into a living and spiritual space, where subjectivity and objectivity intersect, reflecting a rich vision and raising revealing questions capable of exploring the essence of existence and savoring its beauties." (Al-Damour, 2010, p. 08).

4.2. Belonging to the Revolution

Algerian poetry has been closely associated with the Algerian War of Independence (1954-1962), becoming a means of expressing national belonging and pride in the revolution against French colonialism. Through poetry, poets expressed the sacrifices of the Algerian people, the heroism of the martyrs, and the significance of national unity in fulfilling freedom.

Belonging to the liberation revolution became a central theme in contemporary Algerian poetry. Hence, contemporary poetry is rich in vocabulary drawn from the revolution, its heroism, and its sacrifices. Words like (martyrdom, fire, killing, blood, night, corpses, tragedy, fire,

imprisonment, the horizon, siege, heart, bullets, hanging, hurricane, darkness, embers) are frequently employed, with variations in frequency among poets. This is clearly evident in the works of poets like Azzeddine Mihoubi, Ahmed Hamdi, and Ahmed Chenna, as Azzeddine Mihoubi says in his collection "Fi al-badi kana Awras":

Awras, O Language of Time

And O Exploding Mouth

Awras, your love has awakened me,

And I didn't know that these ribs were destined to hold your inspiring essence.

Awras, why don't you speak of what your eyes have seen,

That the features are a treasure?

I no longer possess anything in life except visions,

Awras knows them, and my heart remains impoverished.

Awras, you cloak the martyr with your stones,

And the arrows fly from the martyr's hand.

Awras, with the pain, you pierce my ribs,

Breathing life from my soul, and the season emerges.

Then my soul scattered, and the world cheered,

And Awras breathed, and blood rose.

(Mihoubi, 1985, p. 18-21)

The poem represents a model of Algerian poetry that reflects a deep sense of belonging to the Algerian Revolution through the portrayal Aurès as a source of life and collective memory. The poet connects this place to the revolutionary history of the Algerian people, expressing the struggle for freedom and sacrifice. Through symbolism and metaphor, the poet expresses the pain of the Algerian people and their aspirations for the future, commemorates the memory of the martyrs and heroes who contributed to this liberation. The poem mirrors the revolutionary spirit that remains present in the collective consciousness of the Algerian people, making Aurès not just a historical place, but a living symbol of resistance and martyrdom.

The poet has employed a set of revolutionary and uprising terms against the occupier, perhaps the most notably word "Awras," referring to the famous Aurès Mountains, a key battleground with special significance in the revolutionary lexicon. It appears that the poet is enamored with Awras, and in this poetic sense, "he has managed to transform the place from its physical, mental dimension into a living, spiritual space where subjectivity intersects with objectivity, reflecting a rich vision that generates questions capable of

probing the essence of existence and savoring its aesthetics" (Al-Damour, 2010, p. 08).

Notably, the affiliation of contemporary Algerian poets with the liberation revolution is reflected not only through their references with its themes and revolutionary ideals in their poetry, but also in their strong and enduring commitment to the values it championed. For them, poetry was more than an art form; it was a means of documenting the revolution, inspiring hope in people's hearts, and affirming that resistance is not limited to armed struggle but also includes the power of words and literary expression as forms of resilience. Their belonging to the revolution stood as a constant expression of loyalty to national principles.

4.3. Belonging to Nature

The concept of "belonging to nature" in Algerian poetry refers to the intimate and emotional relationship between the poet and the components of nature, such as mountains, plains, deserts, and seas. This relationship is not confined to a mere aesthetic or superficial description; it transcends that to express a profound existential connection tied to a sense of identity, authenticity, and belonging. It is manifested through the use of nature's symbols to address human issues, concerns, struggles, and aspirations.

The sense of belonging and identification with nature can be illustrated through the one of the contemporary poet, Athmane Loucif, who consistently draws from nature in his vocabulary. A clear example is his poem entitled "Al-Barq," where the poet merges with the natural components to the point of identification, yearning to embrace the universe and seeking revelation and enlightenment. The poet says:

The lightning flashes, and mirrors fall

Between my eyes, delicate dewdrops

Oh, mist of the beautiful heavens

Oh, branches of lightning

Oh, spring of revelation

(Al-Rubai, 2009, p. 515)

The passage clearly reflects the poet's deep and profound connection with nature, to which he belongs both spiritually and emotionally. In the first verse, "The lightning flashes, and mirrors fall," the poet presents lightning as a guiding sign that illuminates his path, symbolizing the way nature inspires and directs him. Here, lightning is not merely a natural phenomenon but part of an intense spiritual experience, revealing the poet's strong bond with the natural world as a source of clarity and guidance.

In the following verses, the poet further strengthens this connection by portraying nature's components in a personal and vivid way. "Oh, mist of the beautiful heavens" and "Oh, branches of lightning" demonstrate that the poet views the sky and lightning as part of his spiritual being, as if these natural phenomena are not just external sights but embodiments of his inner emotions and feelings. Through this interaction, the poet reveals the human need to connect with the higher forces of nature, which bring him tranquility and inspiration.

In the last verse, "Oh, spring of revelation," the poet reveals that he perceives nature not merely as a physical space but as a spiritual source that offers clarity and enlightenment. Nature becomes a place of renewal and inspiration, guiding the poet in his pursuit for spiritual knowledge. This connection to nature positions the poet as a part of a living whole, where his personal experience merges with the natural environment, which he views as a source of peace and wisdom.

The poet continues his exploratory journey in this poem, where he has managed to gather an immense vocabulary from nature, particularly in the opening lines. There, the poet wishes for annihilation and death to enter the broader space of eternity. The poet writes:

**Oh lightning, take your time, the fuzz of light has clothed me
You have flooded me with the abundance of meanings
Oh messenger of thunder, tear open my high chest
Explode my ribs, the dawn of my heart
Perhaps I will find my space in my demise
Perhaps I will find my sparks.**

(Al-Rubai, 2009, p. 516)

The poet made nature a refuge to which he retreats at every moment. Therefore, many of his poems are imbued with nature, and it has become a living being with a complete life. (Al-Mahri, 2010, p. 297) Indeed, the poet identifies with the manifestations of nature and becomes one with them, an attribute of modernist poetry that surpasses romantic poetry in its engagement with nature. It moves beyond the mere use of nature's vocabulary to a deep immersion in and identification with the natural world.

Conclusion

The findings of the study provided evidence for deep-rooted rejection synonymous with rebellion, challenge, and revolution filled within the souls of contemporary Algerian poets, as a response to the deterioration of reality, rampancy of corruption, and ensuing negative phenomena in society. All

these meanings are present in the Algerian poets' works. In parallel, their verses soothe with values of belonging, love, and identification with the homeland and the symbols and landmarks of the Algerian revolution such as Aurès and others.

Belonging represents one of the basic values of contemporary Algerian poetry, wherein from the revolution against colonialism to the uprising in the post-independence phase. Algerian poetry has invariably mirrored an affective relationship between the poet and the land. Belonging, yet again, could be expounded upon not as a state of geographical connection, but rather as a cultural and affective stance toward the homeland and people. Through the poetic models introduced into this study, poets have successfully managed to reflect this particular sense of belonging. This makes poetry therefore an effective instrument in shaping awareness of the Algerian people.

Concerning rejection, it was primarily a conscious philosophical stance that emerged from a deep critical vision of the political and social reality. It aimed at creating a different reality assuring citizens dignity, justice, and fundamental freedoms. This rejection was not a total cutting-off from national identity; it drew much more from rooted consciousness of belonging and was clearly expressed through invoking the cultural and historical heritage, and utilizing religious and traditional symbols in order to reconstruct collective memory and reinforce Algerian identity.

The research has demonstrated that contemporary Algerian poetry is not merely an individual means of expression; it is also a critical discourse reflecting the dynamics of conflict between rebellion against reality and the adherence to identity. Thus, attributing it as a twofold rebellion aspect oscillating between revolution against prevailing norms and engagement with the national heritage. This being in the variety of linguistic strategies deployed, from the symbolic and mystical language to direct political language, thus revealing the variety of the Algerian poetic experience and its ability to accommodate social and political changes through a uniquely artistic and aesthetic vision.

This dialectic is not merely a conflicting duality, but rather a complementary relationship that contributes to the reformation of Algerian poetic discourse within multiple contexts. Rejection becomes a means of rediscovering belonging, while belonging serves as a motivating factor for questioning and challenging reality. Thus, contemporary Algerian poetry remains a renewed space for dialogue between the self and the other, between

the past and the present, and between revolution and stability, granting it its uniqueness and distinctiveness in the Arab literary scene.

In light of these findings, this study may serve as an entry point for further future research on the dialectic of rejection and belonging in subsequent poetic generations and how it is influenced by modern political and social contexts. This opens the door for new critical readings that examine the aesthetic and intellectual transformations of Algerian poetry in relation to contemporary cultural changes.

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