



The Argumentative Structure In The Poetry Of Arab Nationalism

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Abstract:

The nationalist tendency necessitates the existence of persuasive positions from the speaker, through which they seek to highlight a spirit of solidarity with the country that culturally and civilizationally attracts them, where shared national and religious sentiments flow between the two parties.

Thus, the means of persuasion in dialogue can be divided into two methods:

- a. Convictions directed by the sender to the supportive recipient (solidarity argumentation)
- b. Convictions directed by the sender to the opposing recipient (dialectical argumentation).

This argumentative style represents a dual approach to persuasion, as it embodies a national solidarity spirit by presenting arguments and evidence that indicate an understanding and exploration of the depths of the Algerian revolution. It also reveals a confrontational spirit opposing the philosophy of the colonizer, clarifying the perspectives of global public opinion regarding the Algerian revolution.

Keywords: nationalism; revolution; reasoning; rhetoric; stylistics.

Introduction:

The speaker endeavors to convey their mental representations by highlighting their beliefs according to a discursive framework, articulating the psychological and social dimensions that permeate the nationalist sentiments of the two brotherly countries. The argumentative structure manifests in the mechanism employed by the speaker to transmit their beliefs and representations to the audience, through various linguistic mechanisms and forms (Plantin, 1990, p. 146).

How has the nationalist argumentative tendency manifested in the works of Suleiman Al-Issa regarding his positions on the Algerian revolution? We find that the argumentative approach in the national poetry of Suleiman Al-Issa exhibits a clear duality in persuasive philosophy, as he tends to present premises supported by appropriate conclusions, seeking to evoke the genuine revolutionary sentiment towards the Algerian revolution. If we were to remove some phrases indicative of the speaker (the poet), we might consider it a poem by one of the Algerian poets. In

this context, we see poet Suleiman Al-Issa speaking to us while imprisoned within walls (Al-Issa, n.d., p. 35):

If the thick walls could speak,
They would tell you the tale of a poet,
Lying on the gaze of the observer,
In the depths of a dream.
He is in Damascus at times,
In the two rivers and in Algeria.

Perhaps the Levantine sentiment has caused the poet to prioritize his homeland, Damascus. We can certainly consider this poem a voice of Algeria, even if the mention of “Algeria” comes later, constrained by the rhyme of the letter “ (ra). The verses appear to represent an argumentative proposition based on a clear sequence, mentioning this triad of Arab cities: Damascus, the two rivers, and Algeria. This confirms the strength of this fraternal bond, as the order and disorder dissolve within the creative movement ignited in the poet's heart, through the phonetic emphasis represented in the first-person pronoun (my lands), and the first-person prefix (I did not embrace it), and the third-person pronoun indicating Algeria. Thus, the present phonetic emphases indicative of emotions and the absent phonetic emphasis indicating Algeria converge, underscoring the spirit of unity between the two emphases. Even if the places are distant, the senses live the Algerian cause, as evident in his words:

O my cherished land, O arena of glory,
Which I have not embraced, O Algeria.

This indicates the success of the argumentative operation based on the confluence of the truth of the premises with the truth of the conclusions, which also ensures the success of the inferential vision within the argumentative process. This aligns with the philosophy of argumentation based on the exploration of formal logic; argumentative processes are deemed valid or invalid. For instance, valid argumentative processes yield truthful results based on truthful premises and sound inferential forms (Plantin, 1990, p. 149).

This establishes the inferential vision based on documented historical facts, representing a center of shared experiences, such as mentioning dates, names of events, names of Algerian revolutionaries, and names associated with the French colonial authorities, including, for example, Jamila Bouhired, Zigoud Youcef, Ahmed Zabana, and France (De Gaulle). We find Suleiman Al-Issa attempting to illuminate the rich historical truths of beloved Algeria as a sensitive hub in Islamic civilization, recalling the conquests by mentioning figures like Uqba ibn Nafi and Tariq ibn Ziyad, while also highlighting nationalist sentiments through the first-person pronoun. He states (Al-Issa, n.d., p. 41):

Our land is plundered, the thief drags the proud tails
Upon it, for it is his, O charter of history, remove it.
From the soil of “Al-Ghul,” it was formed, it is of foreign roots,
“Uqba” and “Ibn Ziyad” and the galloping horses.

Civilizations and the legacy of ages are erased by the slain.

This argumentative style represents a dual approach to persuasion; we sense a spirit of national solidarity through the presentation of arguments and evidence that indicate an understanding and exploration of the depths of the Algerian revolution on one hand, and on the other, a confrontational spirit opposing the colonizer's philosophy, clarifying the perspectives of global public opinion regarding the Algerian revolution. It highlights the position of the United Nations, which shifts the global perspective on the Algerian revolution from the French belief of banditry and rebellion to that of a national cause, through the emergence of the principle of nationalism that suggests the solidarity and strength of Arab peoples.

These data, which fall within the philosophy of the colonizer, necessitate two types of argumentation:

-Refutation: This is based on the principle of the absurdity of a certain thesis, as it contradicts reality and logic—contrasting the notion of banditry with the honor of the national cause.

-Counter-argument: This also operates on the existence of two opposing positions, each striving to refute the opponent's thesis by demonstrating its unsoundness.

In this case, the argumentative style also takes on a dual approach to persuasion, but the spirit of opposition is embedded within it, both towards the French authorities and global public opinion. Algeria was politically and economically targeted, representing a strategic passage for American wheat and a geographically significant site for French ambitions. The argumentation here serves to counter these deceptive and fraudulent views through revolutionary correction.

On this basis, "argumentation is a structure for critical dialogue or contentious dialogue, aimed at countering objections raised by one side of the dialogue against the opinion or claim of the other" (Taha, 2007, p. 67). The poet Al-Sadah Mufdi Zakariya states:

What makes the world tremble for Algeria,

While the universe sits around it and is established?

To what extent has the nationalist argumentative tendency contributed to the success of the Algerian revolution?

Answering this question leads us to connect argumentative logic with Austinian pragmatic thought, focusing on its influential power over the audience.

This aligns with what Aristotle calls "pathos," which he considered the core of rhetorical study in the theory of argumentative communication, as it forms the influential structure according to his perspective (Michael, 1997, p. 4).

"When God brought about the great Algerian revolution in 1954, the Algerians gained a position and status in the Arab world, and they mingled and intermingled with their fellows, feeling it was difficult to read about the nation without writing in return about the liberation revolution that the world was watching step by step" (Murtada, 1990, pp. 7-8).

This leads us to study the concept of the common ground in pragmatic thought, as pointed out by Clarke (Al-Bahi, 2004, p. 150). It consists of three components:

1. Belonging to the same group: This is manifested in the shared knowledge and beliefs that members of this group can refer to.

2. Shared physical presence: This ensures a set of common knowledge between the interlocutors.
3. Shared linguistic presence.

If we attempt to examine these three components, we find that they connect argumentative logic to psychological and social studies, similar to political studies, thereby endowing argumentative discourse with critical cognitive strength.

We observe the nationalist sentiment that highlights the interaction of the Syrian poet Suleiman Al-Issa with the Algerian cause, intensifying with the Algerian poet in prisons and mountains. His feelings resonate with sorrow alongside the Algerian poet in exile. He stands in a sensitive national brotherhood with his Algerian poet brother, Malek Haddad. In this context, Suleiman Al-Issa expresses his words infused with the spirit of exile, stating (Al-Issa, n.d., pp. 79-80):

Futile... the wall that separates you from your family.

Built by injustice, and it is your bitter exile.

The language of revolution has poured you a song in Arabic.

The language of revolution... fill the air with splendor's roar.

What is the relationship between nationalism and the concept of political propaganda?

The profound meanings of the theme of revolution are evident; according to the writer Makhoulf Amer, it did not appear as a decorative patch in literary texts nor as a bridge allowing the writer to gain literary legitimacy. Rather, the return to the image of war represents a critical legitimate center opposed to the historical legitimacy falsely represented by the official discourse. Here, the political, social, psychological, and historical dimensions intertwine.

National literature manifests in a style characterized by a dual image composed of two socially, psychologically, and politically opposing elements. This leads us to clarify the reversal of political perspectives, influencing public opinion both domestically and internationally. This also brings us to the relationship between nationalism and the concept of political propaganda in institutions. As noted by Dominach in his work "Political Propaganda," he considered propaganda as a parliamentary representation that aims to change the ideological context by reconstructing the argumentative theory (Aliwi, 2014, p. 34).

This is evident in the denunciation of the French colonizer's methods towards the Algerian revolution, both domestically and internationally. The colonizer was astonished by the courage of the Algerians as they faced various forms of torture in prisons and coexisted with beasts in the mountains. These are truths recorded by poets, causing the world to resonate with this gallantry, dignity, and unyielding faith. The noble poet Saleh Kharfi proudly celebrates his presence in the mountains, living in harmony with the wild beasts to strike against the colonial monstrosities, making the prison and the mountain bastions that disregarded French decisions.

It settled in the minds of their vicious generals that submission and surrender were impossible; even if they persisted in their tyranny, the oppressed demonstrated that patience is short-lived. The endurance of the oppressed triumphed over the greed of oppression. In this context, the poet states (Kharfi, 1982, p. 7):

We climbed the mountains; do you see us

Leaving them and accepting to live in humiliation?

We live with dignity there, and we do not
Live in disgrace among the inhabitants of heaven.
Our souls find comfort with the wild there,
And we do not accept the wildness of familiarity.

What stands out here is the national sincerity and Arab zeal embedded in the heart of this honest poet. How could it not be so, when his creativity flourished, and the space of Arabism expanded in his imagination despite the narrowness and enormity of the place? Here, spirits and ideas converge, and the voices of religion and Arabism rise in the horizon. Even if the place is confined, see how our poet Mufdi Zakariya (Mufdi, 1983, pp. 20-21) crafted his verses, speaking with courage, pride, and confidence in God:

It is the same to me whether open or closed,
O prison, is your door held tight?
Or the whip by which the executioner lashes me,
Or the guardian of the house who torments me, so I stumble.
O prison, what are you? I do not fear you; you know me.
He who stares at the sea does not drown in it.
I have tested you in hardship and in ease,
And I have tasted your cup without hatred or resentment

With the context of embedded meaning in pragmatic discourse, political propaganda becomes multifaceted as it fuses with the reflections of nationalism, expressing solidarity on one hand and denunciation on the other. This falls within contemporary research on argumentative communication as categorized in the work of Frans V. Eemeren and Rob Grootendorst, "The New Dialectic" (1996):

1. Argumentative Discourse Program: This relies on the function of persuasion by exploiting cultural knowledge references.
2. Dialectical Argumentative Program: This relies on rational critical philosophy by utilizing dialectical pragmatics, reconstructing a solution to differences while maintaining a function of appropriateness based on the concept of critical thinking.

These reflections may signify solidarity, focusing on the exploitation of the cultural knowledge references of both countries. Solidarity is characterized by a sacred social distance, and both solidarity and strength are among the most influential factors in direct social communication between individuals. They also express the individual's need to define their vision of the nature of these relationships (Hudson, 1990, p. 160).

However, the concept of solidarity linked to nationalism extends beyond individual relationships and shared interests within a single country to a broader solidarity strategy between two Arab countries, united by common denominators that embody the components of a single nation. Here, the national poet, as the sender of the discourse, strives to achieve "the utmost immediate benefit

for himself and his audience... hoping that he will be as eager to communicate and reach mutual benefit" (Taha, "The Tongue and the Balance or Mental Multiplicity," 1998, p. 223).

The poet Abdul Jawad Al-Badri has gifted Arabism, challenge, and dignity with a vibrant tape pulsating with life in the sky of martyrs through poems that represent intense images of Arab nationalism, echoing the cries and sincere breaths of that Algerian fighter, Jamila Bouhired, in her piece titled "I Am an Idea." She states:

Kill me,
I am an idea
In bright minds,
In good souls,
In the tears of the laborers,
In the hearts of the good,
Across thousands of years,
I am settled,
I am an idea

The relationship between propaganda methods and the reflections of nationalism in denunciation revolves around the exploitation of dialectical pragmatics to resolve existing differences in diplomatic fields, both domestically and internationally, regarding the Algerian cause.

Thus, we arrive at clear inferential pathways by linking propaganda methods to Arab nationalist positions on the Algerian revolution, which compelled the French authorities to yield to this force and cause. The key to independence stands as a testament to the success of the Algerian cause. This led the world to denounce the inhuman atrocities of the colonizer, creating a propaganda style that exploded concepts of justice and freedom, understood universally through the languages of prisons and mountains as a sacred treasure to be taken, not given.

This context also highlights the stance of Ahmed Zabana at the guillotine in Barbarousse prison, a moment immortalized by Mufdi Zakariya in his masterpiece "The Ascending Sacrifice." He depicts the scene vividly, as if it were alive before us, stating:

He stood, strutting like Christ softly,
Swaying, intoxicated, reciting the hymn.
With a face like the angels, or like a child,
Welcoming the new dawn.
Proud, his nose raised in grandeur and arrogance,
Lifting his head, addressing eternity

The sanctity of the Algerian cause radiates when heroism merges with this altar. The towering poet Mufdi Zakariya captures the moment as if it were alive, saying:

He mounted the altar of heroism as a stairway,

Reaching the heavens, hoping for more

He goes on to declare

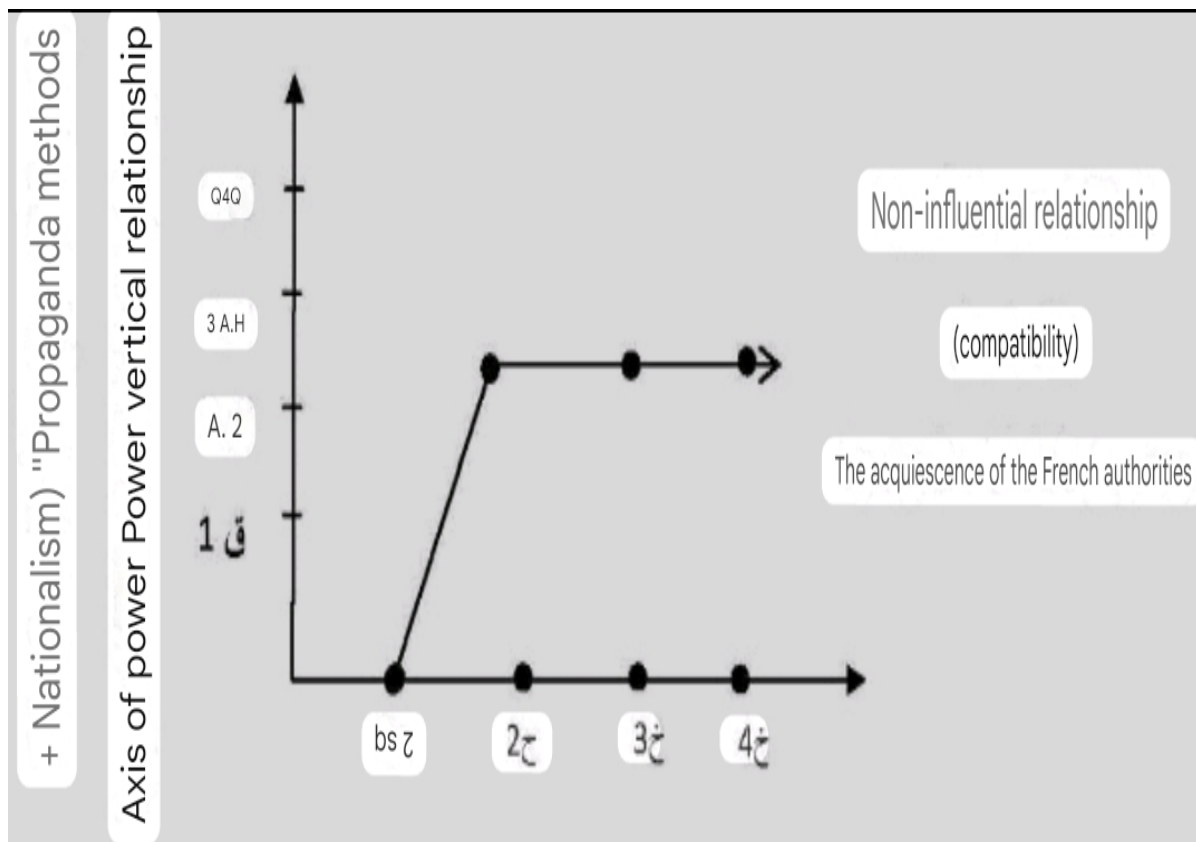
Hang me; I fear not the ropes,

Crucify me; I fear not the iron

This aligns with what Kerbrat referred to through interactive analysis, where she connected different political thinking to conciliatory proposals, establishing relational ties manifested in three types of relationships among dialogue participants (Kerbrat, 1992, p. 35):

1. Horizontal Relationship: Pertaining to the distance between parties.
2. Vertical Relationship: Concerned with power and authority, or what is called the hierarchy of places.
3. Non-influential Relationship: Establishing a conflictual structure that is amenable to agreement.

What stands out in this relational connection is the third relationship that establishes a conflictual structure capable of reconciliation. Since the conflict is based on this distance between the parties, we find the power axis represented in the authority of political propaganda in promoting the Algerian cause globally. This confronts the unjust French laws that restrict press freedom, making nationalist political propaganda the language of alternatives that bridged distances by linking the horizontal axis to the vertical axis, leading to reconciliation after disputes in perspectives.



The horizontal relationship involves the differences among parties both domestically and internationally, where the symbol (H D) denotes internal party differences, (K) denotes external

party differences, and (Q) denotes the strength of nationalism. Thus, the Algerian cause has burdened public opinion both at home and abroad, with independence becoming an unavoidable solution. The strength manifested in the intertwined liberation revolution positioned it as the center of authority and power in this political bipolarity that turned to bullets and blood, leading to a forced consensus imposed by the sacred Algerian blood.

How can we highlight the manifestations of creative movement in light of this implicit stylistic plurality, given that the decisive power lay in the hands of the Algerian revolution? The poet Suleiman Al-Issa states:

In your hands is destiny, so uproot
The night and shape it into a dazzling light.

This decisive power is evident in the encoding of the term “destiny,” with a semantic coherence that can be studied through the juxtaposition of words belonging to the same semantic field in his phrase “In your hands,” which represents a metonymy. It has a partial relationship as it mentions the part “in your hands” while meaning the whole, referring to Algeria both in heart and essence.

The meanings of power and authority in the liberation revolution continue deeply rooted in the poet’s words “uproot the night,” where “uprooting” is a profound image charged with emotional intensity. This is complemented by the explicit metaphorical style in the poetry itself—“the night” as opposed to “the light.” The implied comparison (the colonizer) is omitted, while the metaphor (the night) is explicitly stated, characterized by its deep blackness and darkness.

In contrast, the opposing term “light” substitutes the implied comparison (independence) with its dawn, freedom, and tranquility, while the metaphor is explicitly stated as “light,” embodying all the connotations of goodness associated with the dawn of independence.

Here, we sense a blend of artistic creative movement intertwined with the nationalist sentiment that emerges from the poet’s fiery breaths, nearly exploding from his resonant words. This stylistic proposal, mixed with a critical approach, reflects what the writer Abdul Salam Al-Masdi pointed out: stylistics concerns the artistic aspect of the linguistic phenomenon, investigating the emotional intensity with which the speaker charges their discourse (Al-Masdi, 1985, p. 35).

If the process of reporting, according to Al-Masdi, aims to excite, stylistics in this context focuses on the linguistic characteristics that transform discourse from its informative context to its influential function simultaneously.

The uprising constituted a revolutionary turning point that reflected the spatial influential function, where the tone of resilience and challenge also emerged in the essence of flowing thought within Arab poetry, represented by figures such as Samih Al-Qasim, Mahmoud Darwish, Fadwa Tuqan, and Nazek Al-Malika. Nationalism became intertwined with the spirit of the uprising.

Nizar Qabbani states:

O students of Gaza, do not heed
Our broadcasts, nor listen to us.
Strike... strike with all your might,
And make your decision without asking us.

We are the ones accountable for the reckoning,
So wage your wars and leave us be.

We are those who have fled military service,
So bring forth your ropes and hang us

These stylistic paradoxes—*make your decision... do not ask us*; *wage your wars... leave us be*—intervene in the rhetorical awareness of a duality where thought and art flourish together. The argumentative structure forms through the intersection of the strategic influence in discourse and the artistic awareness that represents the essence of conjecture, deconstruction, formation, and construction.

Taha Hussein, in his book “Dispute and Critique,” pointed out the relationship between literature and revolution, noting that there is literature that precedes the revolution and paves the way for it, and another that follows it and is one of its fruits, thus appearing longer and slower.

It is essential to mention here that the study of argumentation dates back to the Greek period but was associated with proof, which represented the ideal model for reasoning as it was widespread in the Middle Ages. However, the study necessitated not separating what is rhetorical from what is argumentative, focusing on studies in rhetorical and stylistic aspects in researching methods.

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