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The Symbolist Movement in Western and Arabic Literature: An Analytical and Critical Study

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Abstract:

This study aims to trace the early beginnings of the Symbolist movement in Western literature, and to elucidate its characteristics and mechanisms. It also seeks to demonstrate the influence of Western symbolism on Arabic literature through translation, journalism and scientific missions, noting that Arabic literature itself contains seeds of symbolism. The research relies on a descriptive methodology based on analytical and inductive mechanisms.

Keywords: Western literature, Arabic literature, symbolism, synesthesia, suggestion, rich imagery.

Introduction:

Great literary movements did not emerge out of isolation or emptiness, but were foundational texts that established and reinforced each other. It is not difficult to argue that literary movements, in their various forms and colours, were born out of the duality of imitation and opposition. To clarify, Symbolism emerged as a reaction to Romanticism, but it was also a broad source for it, as the two movements overlapped in many concepts and elements, allowing them to instigate a Copernican revolution.

In this context, Arabic poetry embraced the Symbolist movement and found its way within it through the convergence of the main artistic features that each promoted in the other. Both movements are steeped in ambiguity, rejecting boundaries and transcending the material world. Since Symbolism is “the most

important movement in lyric poetry”¹, it is intertwined with Arabic poetry, which is characterised by its lyrical nature. This cross-fertilisation and blending has made Arabic poetry a descendant of Symbolism.

Symbolism has accustomed literature to the idea of unlimited revolution, igniting the passion of poets eager for renewal and opposing artistic experience and ideological complacency². Like global poetry, Arabic poetry has eagerly embraced these ideas, adopting them as a fundamental law of creativity, a constantly moving orbit, and an open field that encourages contemporary poets to “rush towards the absolute”³. Given that “the symbolist revolution, as the last literary revolution to date, may be the last in essence because it introduced the chronic revolutionary impulse into the natural state of literature”⁴, its impact on Arabic poetry has been significant. The use of suggestion in Arabic poetry - whether through symbolism, mythology or poetic rhythm - has ceased to be a fleeting individual event and has become an artistic phenomenon that many poets consciously use, aware of its origins and its effects on poetic work, sometimes succeeding and sometimes failing in their goals⁵.

In light of these gestations, fluctuations, and the many shades of symbolism, symbolism in Arabic poetry has become a compelling visual spark that demands attention and investigation. Now that the Arabic symbolist current has crystallised and has become one of the projects of modernity, it is no longer enough to content ourselves with a simple observation of its various artistic levels, or to limit the study to one aspect over another.

This compels us to explore the main links and influences that have led contemporary Arabic literature to be enamoured of the Symbolist movement in an unprecedented way. The research therefore raises several questions, such as What are the artistic and thematic motivations behind the emergence of the Symbolist movement? Is Symbolism exclusive to Western literature? Can we say that Symbolism has found its place in Arabic literature, becoming part of its continuum? Should we interpret the growing interest and the legitimate ambition to establish an Arabic Symbolist school as a Western predilection favoured by critics and Arab poets?

1. Roots of the Symbolist Movement

The Symbolist movement emerged in a French European context during the second half of the 19th century, with the year 1886 marking a pivotal moment in its history. This year represents both the emergence and the culmination of this nebulous movement. In that year, twenty French writers published a manifesto in the newspaper “Le Figaro”, announcing the official birth of the Symbolist school. They stated that their goal was to present a type of literary experience that uses words to evoke emotional states, whether conscious or unconscious, regardless of the tangible realities that these words symbolize. The French poet Charles Baudelaire (1821–1867) wrote his famous poem “Correspondences,” which transformed objects and meanings into pure symbols, signaling a new artistic use of the symbol. He is considered a founding figure of the Symbolist movement because he was able to systematize it as a complete literary doctrine⁶.

In order to pinpoint the precise temporal context of the birth of the Symbolist movement - which constantly transcends temporal and spatial boundaries - we can say that the Symbolist school was born “on the day

that Moréas published, in the literary supplement of *Le Figaro*, on the eighteenth of September 1886, a letter proposing the term that precisely defines what is considered to be the first announcement of Symbolism”⁷.

After declaring the birth of the Symbolist school, Moréas compiled a nominal list of a group of poets and critics as pioneers of what was once called the Symbolist movement or school. He presented Baudelaire, Mallarmé and Verlaine as the masters of this movement. He introduced the first as the ‘true pioneer’, the second as one who gave poetry ‘meaning beyond description’, and the third as one who ‘shattered the harsh constraints of poetry’. He began by comparing the new poetry he envisioned with traditional poetic forms, portraying it as “the enemy of teaching, recitation, false sensibility, and objective description”⁸.

Moréas’s resonant tones found a wide audience among contemporary poets and critics. In a matter of weeks, a critical coalition was formed around the principles of Symbolism, which soon became more organised with the adoption of the newspaper **La Symboliste**, which published only four issues but contributed to the dissemination and assertion of the term “Symbolism”⁹.

The sudden cessation of “*La Symboliste*”, in one way or another, indicates the obstacles that tried to impede the course of Symbolism and block its paths, which is natural, given the doctrinal differences and conflicting visions. However, all these obstacles did not bear fruit; Symbolism continued to grow and make progressive progress, thanks to its dynamic and evocative energy, which language finds it difficult to express in its literal meanings¹⁰.

Moreover, the number of adherents to Symbolism began to grow, leading to several divergent approaches. We found that one group of Symbolists embraced Verlaine’s ideas, while another group rallied around Mallarmé’s visions. The poetry of Verlaine’s followers was characterised by a touch of sadness, simplicity and clarity in the use of symbols. In contrast, Mallarmé’s followers raised the banner of free verse, calling for the dismantling of all traditional forms and the reconstruction of poetry through the symbol as a formative value. This group denounced strict adherence as stagnant and creative expression as overly simplistic and banal¹¹.

Western symbolism is thus born out of a rejection of readiness and a rebellion against conventionality. It is as if it is astonished at or denies its own burden, as if a veil of mystery and mist permeates its essence and structure. It is therefore difficult to encapsulate the rich, nebulous symbolic realm, enriched with artistic features, which we summarise as follows:

A. Correspondence of the Senses:

This is the fundamental pillar of the Symbolist school, where the material aspect is elaborated and made transparent through its words, colours, essences and sounds. Baudelaire is considered a pioneer of this technique through his poem entitled “Correspondence”, where the sensed is heard, the heard is seen, and the external world is transformed into psychological concepts, stripped of some of its usual properties to become an idea or a feeling¹².

B. Evocative, luminous words:

The Symbolists made words the offspring of psychological states, expressing mixtures of conscious and unconscious feelings. This internal and external amalgamation manifests itself in vivid expressions such as “the weeping light” and “the bitter-tasting sun”, each expression radiating rich psychological implications¹³.

C. Abundant imagery:

Imagery remained a hidden secret among the Symbolists, and its characteristics were rarely revealed in their poetry. In this way, they embodied the threads of desire through the act of reading, allowing the recipient to ponder and imagine. The obscurity they injected into their poetic creations was essential to avoid the banality that would result from a singular, limited reading of their art.

D. The appeal to symbols:

The Symbolists anchored their ambitions and achievements in the technique of symbolism, which they saw as the resonance of sounds and the essence of words. It serves as “a powerful tool for accessing and bringing to light meanings, sensations and thoughts that direct, straightforward language cannot perceive and express. Since there are no specific characteristics of symbols, literature will not lose its expressive potential, since it is infinite”¹⁴.

2. The interest of Arabic literature in symbolism:

Napoleon Bonaparte’s campaign in Egypt in 1798 was powerful enough to disrupt political, social and cultural conditions. He brought with him printing resources and a group of thinkers who set up printing presses and libraries. This sparked a flourishing translation movement alongside scientific missions. In essence, Napoleon’s campaign ushered in a qualitative shift, clearly demonstrating an intellectual and cultural cross-fertilisation between Arabs and the West that bore early fruit.

What interests us here is how the ray of symbolism was transmitted to the Arab homeland and whether it was immediately heeded.

There is no doubt that translations and scientific missions played an important role in consolidating the links between cultures and mentalities of different backgrounds. Among the translations that have been the symbolic cradle in our Arab world are

“Ibrahim Nagy’s translation of Alfred de Musset’s poem “Le Souvenir” and Lamartine’s “The Lake”, while Ali Mahmoud Taha translated Baudelaire’s poem “The Care of the Moon” and Khalil Hindawi translated Valéry’s “The Lake Cemetery”¹⁵.

Journalism has also played a crucial role in transferring the seeds of symbolism to the Arab field, encouraging poets to write according to their visions and publishing their works. One notable publication is “Al-Muqtataf”, founded in Beirut in 1876 and later moved to Egypt in its ninth year, which was one of the first to embrace symbolic production. In 1928, it published a poem with symbolic overtones by Édouard Farès entitled “Autumn in Paris”, which, as far as we know, is one of the earliest poems of this school in Egypt, if not the very first¹⁶.

Al-Muqtaṭaf did not stop publishing and embracing symbolic works, with “symbolic translations of poems by Baudelaire, Verlaine, Valéry and others. Among the notable translators of this poetry were Ali Mahmoud Taha, Bashar Farès and Khalil Hindawi, who, in our opinion, made a greater effort than others to communicate this movement”¹⁷.

These pioneers contributed to the later establishment of the Arab Symbolist movement and took the lead in consolidating its essential characteristics, including “the organic unity of the artistic structure, the creation of symbols from reality, heritage and myths, the reliance on the reader’s intuition in the interpretation of poetic melody, depth, imagery, richness, and the musical expression of meanings and emotions, along with the authenticity of experience”¹⁸.

If the aforementioned efforts represented the initial spark of Arabic symbolism, we must also acknowledge subsequent efforts that played a significant role in establishing the stream of Arabic symbolism. In particular, Said Akl’s substantial contributions in the 1940s, in which he discussed the “subconscious” and the “stream of the unconscious” in the human psyche and emphasised the need to open this stream widely in poetic composition. During this period, the book “Symbolism and Modern Arabic Literature” was published in 1949, providing a historical overview of the movement and its figures in Europe. When Youssef Khal published the journal “Shi’r” in 1957, the current gained momentum, leading to a wave of critical works that explored the fragments of symbolism in both classical and contemporary Arabic literature¹⁹.

Is it not possible to attribute the Arab embrace of symbolism to the existence of deep-rooted symbolic seeds in our Arab heritage, suggesting that Western symbolism served as a catalyst for this dormant movement and nurtured its growth? Dr. Darwish Al-Jundi published “Symbolism in Arabic Literature” in 1958, analysing texts through the lens of European theory, and ultimately affirming this phenomenon in Arabic literature.

Given that taking risks is the most dangerous decision that can lead academic studies into deliberate fallacies or reduce their effectiveness, it is imperative to pause when examining the normative claims that assert the absence of Western symbolic traits in ancient Arabic literature, as argued by many scholars, including Abul Qasim Al-Shabi, who insisted with firm conviction that Arabic poetry is simple and lacks depth, claiming that it lacks imagination and conceptualisation²⁰.

In order to refute the claims of Al-Shabi and other flawed arguments, we found it necessary to highlight a number of richly symbolic images prevalent in ancient Arabic poetry. An examination of pre-Islamic poetry, for example, reveals a symbolic current overflowing with symbols. Pre-Islamic poetry often used stories rich in symbolic references, such as the story of “the bull, the only son of his mother (the virgin cow), who is conceived by the god Ptah (the creator and inspiration of artists) while thunder and lightning flash in the sky, followed by rain; the virgin birth of the sacred bull and his special qualities make him a unique sacred being. It is quite possible that Arab poets attributed this uniqueness to the wild bull they described in their verses”²¹.

We also come across the story of “a black calf with a white spot on its forehead and crescent-shaped spots on its sides and chest”, as well as the fanciful images of the camel of Basus and the horse of Dahis and Ghabra. Moreover, the artistic celebration that pre-Islamic poetry dedicated to “a number of idols”... In the north, Al-Lat (the counterpart of Venus²², the goddess of love and beauty in Roman mythology) was worshipped, along with Ruda, the morning star, still associated with emotion and sex, and Al-Uzza. The deity Chai Alkaum, the god of travellers, was also worshipped, along with the god’s three daughters: Al-Lat, Al-Uzza and Manat. The list of names is long, including Yaghuth (the god of rain and help) and Asaf and Nailah, symbols of sex and love, who were said to be a man and a woman turned into idols by God as a “lesson to mankind”²³.

After this modest presentation, we can agree with the view that Arabic symbolism “sprang from pre-Islamic literature and borrowed its colours from the nature of the authentic Arab mentality and the manifestations of pure pre-Islamic life”²⁴.

In order to avoid the pitfalls of chronological gaps²⁵, we should return to the layers of Arabic poetry in order to identify the sensitive strings that were instrumental in the emergence of the symbolic current. Our exploration of contemporary Arabic symbolism has led us to identify two fundamental points that can be considered products of the Arab-Western synthesis²⁶, significant for their role in activating the profound dimensions of symbolism:

1. Poetry serves as a transparent lens capable of penetrating and interacting with the inner world of visual phenomena. This reminds us of Mallarmé, who asserted that “the external world is only a veil that we must tear away in order to reach the pure meaning of things”²⁷.
2. The essence of poetry departs from photographic and mirrored representation; rather, it suggests the subjective reality of things, transferring their essence from the soul of the poet to that of the audience. This is in line with what the Symbolists believed: that things exist in our souls, making them and our souls one²⁸.

It is noteworthy that these two points formed an active orbit around which the Diwan School was founded, adopting different methods. The equation proposed by Al-Aqqad, according to which the visions of poetry go deeper than the perceptions of the senses, serves as a counterpart to the “theory of symbolic relations” presented by Baudelaire, who declared that nature is a temple with living columns through which man passes, navigating forests of symbols in which scents, colours and sounds resonate²⁹.

Abdel Rahman Chokri was not far from Al-Aqqad in his ideas and concepts. He advocated a symbolism deeply rooted in abstraction and consistently rejected the notion that anyone who embraces symbols is a symbolic poet. Symbolism is not a credential possessed by every poet who deals with symbols or establishes a kinship with them. Thus we find Chokri cultivating an intimate relationship with what Westerners call allegory or symbolic metaphor, which translates abstract ideas into a figurative language where the importance lies not in the form itself but in what it reveals about thoughts and opinions³⁰.

Chokri is credited with creating a symbolic conceptual network, being “the one who introduced the concepts of imagination and illusion into Arabic criticism and distinguished between them”³¹.

The discussion would be lengthy if we were to delve into the symbolic heights of figures such as Khalil Mataran, Adib Mazhar and Ali Mahmoud Taha, who sought to academically establish and remain faithful to the Arabic symbolic movement. Although these pioneering efforts are rich in symbolic expressions and nebulous concepts, they did not settle firmly within a symbolic framework in all its industrial connotations. Mohammed Fattouh Ahmed emphasises and consolidates this point by stating: “After this long journey into the heart of symbolic poetry, there is nothing to add except to confirm the reality that research has repeatedly highlighted: that symbolism in our contemporary poetry has not reached the doctrinal level of the original theory. This is a truth dictated by the nature of the times, since there is no longer any literary school that enjoys the consensus of most writers. Freedom of expression has replaced the constraints of school doctrines”³².

Fattouh Ahmed then goes on to diagnose the symptoms that have hampered what could be called the Arabic symbolic movement, identifying the following reasons:

1. The uniqueness of most Arab efforts to establish a theory of symbolism has resulted in a narrow and fragmented conceptual network. “The symbol implies suggestion in its broadest sense: in sound, structure, rhythm and poetic image. Many of our poets, however, have understood the symbol merely as a means of indirect expression, confining it to the realm of symbolic metaphor with limited connotations”³³.
2. The symbolic direction in contemporary Arabic poetry was not homogeneous in terms of concepts and sources of influence. This prevented “the formation of a coherent doctrine in Arabic symbolism, which is a logical consequence, since our poets did not possess a unique, original philosophy that could lead to the emergence of such a doctrine”³⁴.
3. The symbolic direction in contemporary Arabic poetry fell under the traditions of ancient Arabic rhetoric, such as partiality and typicality, among other legacies, which deprived it of “that holistic vision in which the barriers between perceptions collapse and in which the senses intermingle in a complex way - a phenomenon that has only been realised in some poetic images”³⁵. This was observed by Mohammed Fattouh Ahmed in an extensive study of Kahlil Gibran’s works, in which he noted that “Gibran’s symbolism is partial, focusing more on the relations of words than of images, and it generally relies less on the total abstraction of the tangible than on metaphor. Thus his main symbols, drawn from the natural world such as the forest, are symbols with clear and defined meanings, where the poet is more concerned with expressing his ideas than with evoking psychological responses. In this respect, Gibran’s symbol is nothing more than a means of demonstrating an idea, which distinguishes him from a poet like Corbin, who derives his symbols from nature but imbues them with his emotions, distancing them from rigid intellectual reportage”³⁶.

After briefly reviewing some of Fattouh Ahmed’s harsh criticisms of contemporary Arabic poetry, we feel it is necessary to offer a fair assessment that seeks objectivity and a scientific spirit in the discussion. This assessment asks whether our contemporary Arab poet is inherently opposed to the idea of doctrinisation and affiliation, which he considers a restriction on creativity and an obstacle to inspiration.

The contemporary Arab poet believes in constant revolution, always singing the praises of freedom. As Abu Al-Qasim Al-Shabi said: “The spirit of the poet is free; it is not content with chains. It is free as a bird in the sky, a wave in the sea, and a song soaring in the vastness of space. It is a free and boundless essence, not limited by any single inclination or confined to any narrow doctrine, although it does not exclude all such inclinations from the realms of the poet’s soul or confine itself to any image or ideal”³⁷. If the contemporary Arab poet had sought doctrination, he would have preserved the pillars of poetry and not rebelled against the traditional introduction! Therefore, it is no exaggeration to say that the contemporary Arab poet is a symbolist par excellence, drawing from symbolism expressions, ideas, concepts and various symbols, extending his reach into its realm, but refusing to confine himself to a single form.

2.1 Symbolism and Algerian literature:

What needs to be discussed here is that the relationship between Algerian poetry and symbolism is not new; Algerian poetry has known the imprints of symbolism since Hamoud Ramadan characterised poetry as “an electric current centred in the soul, a delicate imagination driven by the spirit”³⁸.

Hamoud Ramadan’s attempt could have approached the essence of symbolism had it not been for the disastrous circumstances affecting Algerian poetry at the time, which imposed a troubled reality that limited its experience and directed it towards alternatives to combat colonialism.

Nevertheless, Hamoud Ramadan’s valuable works were not devoid of symbolic expressions, as we can see from the title of his poem “Seeds of Life”. In fact, one could argue that Hamoud Ramadan, perhaps unintentionally, embraced a dynamic concept of symbolism when he said: “Poetry is what moves the stagnant and calms the moving”³⁹.

In the era of Ramadan Hamoud, a unique phenomenon in the history of Algerian poetry, the critic and poet Abdullah Hamadi presents symbolic concepts about the nature of poetry that could have provided a basis for symbolism if there had been a serious critical foundation. Abdullah Hamadi defines poetry as “an extraordinary expression of an ordinary world... It does not enter the fray; its function is neither to narrate, nor to describe, nor to teach, nor to contain fixed truths. It speaks with the voice of the state of the world, without mentioning its conditions... It is not its task to interpret the world and to explain it to you; rather, it is expected to articulate an experience of the world based on an intimate connection with its components, which precedes any idea about it; for its essential function is animation, not conformity... It enhances the expressiveness of things and seeks to create a deliberate process of confusion in the vocabulary of language when it ascribes qualities to unfamiliar things, breaking the links between subject and predicate. It also assigns to words roles that their meanings cannot fulfil, as the poet Al-Nafri alluded to in his famous saying: “When the idea expands, the expression contracts...”. In this way, the poetic word is simultaneously transformed into death and rebirth, into a continuous process of demolition and construction... The modern poetic atmosphere, in this context, is a threshold where beings unite, and in its grandeur the boundaries and distinctions between existences fade. This leads to the collapse of the traditional bastions of poetry, culture and politics; the original falls and the horizons of divergence widen. These acts of confrontation are only signs of an awakening and a particular style of restoring the humanity that has died in the striving man”⁴⁰.

As a result of this divergent approach, new and deeper concerns have arisen that require the poet, especially the creator in general, to enter into a dialogue between his historical dimensions: national and human. Returning to the beginnings of this dialogue, both the creator and the audience are surprised by the depth of the ruptures and the widening of the gaps. All this explains how the process of transformation of poetry has taken place today, appearing as a revolutionary phenomenon imbued with a different aesthetic sensibility, driven by a primal instinct of rejection and destruction of imitation, regardless of its capabilities⁴¹.

The critical experience of Abdel-Malek Mertad rises to the heights of symbolism through the impact of its symbolic expressions in the dialogue between the text and the recipient. Mertad says: "The text is raw beauty, pure beauty, obscure beauty, and it is the artistic or analytical reading that reveals the hidden aspects of this beauty and shows us the captivating or significant artistic values within it... that make us care about it".

It seems that Abdel-Malek Mertad places the concept of the text as an objective and artistic alternative to the concept of the symbol, making his statement: "The symbol is raw beauty, pure beauty, obscure beauty, and the artistic or analytical reading reveals the hidden aspects of this beauty and shows us the captivating or significant artistic values within it... that make us care about it."

Do not the writings of Abdullah Hamadi and Mertad confront the teachings and principles of symbolism that we have been discussing? Is it not the case that the symbolic movement in Algerian poetry lacks only the crystallisation of principles, the gathering of fragments, and the creation of a forum to officially announce the creation of an Algerian symbolic school with all the implications of the industrial source formula?

According to Abdel-Hamid Heima, the symbolic movement in contemporary Algerian poetry has brought about "an artistic revolution no less significant than that of the Romantic movement". This is manifested in several ways, particularly in language and artistic imagery⁴².

Heima notes that the struggles of symbolism in contemporary Algerian poetry are reflected in symbolic images accompanied by the material side of language, which is transcended whenever the symbolic fragments enter the realm of abstraction. "This is something that the limited denotative comparative imagery cannot achieve. Thus, we find that symbolic poets often pursue strange images, images of the unconscious, where the tangible and the intangible unite"⁴³.

Contemporary Algerian poetry has also adopted the main techniques of the Western school of symbolism, including the correspondence of the senses. Algerian poets have sought to "represent the audible through the visible, and the visible through the smells, and so on... so that some features of the image appear while others remain obscure, suggesting different meanings"⁴⁴.

The research relied on statistical procedures to demonstrate the impact of symbolism in Algerian poetry, as the following table illustrates the symbolic richness observed on the basis of the titles of the collections preserved in the corpus of contemporary Algerian poetry.

Poets	Poetry Collections	1980
Issa Lahailah	The Letters Have Forgiven	1980
Mohamed Lakhdar	Tears Without Crying	1981
Mohamed Nasser	Songs of the Palm Trees	1982
Abdullah Hamadi	The Passion Has Factioned, O Leila	1982
Azraj Omar	The Shade Guards Me	1982
Ammar Boudehan	The Melody of Thirst	1982
Osman Louasif	Writing with Fire	1983
Abdullah Hamadi	Gypsy Poems	1983
Abdelali Razaki	Children of Port Said Emigrate to the First of May	1984
Azhar Ben Saleh Atiya	Journey to the Heart	1985
Izzeddine Mihoubi	In the beginning was the Aurès	1985
Issa Lahailah	A Tattoo on the Arm of Qureshi	1985
Mohamed Lakhdar Saïhi	Remnants and rags	1986
Ahmed Achouri	Lunga	1988
Izzeddine Mihoubi	The Sun and the Executioner - The Song of the Martyr Mohamed Larbi Ben Mehidi	1988
Osman Louasif	Weddings of Salt	1989
Ahmed Shenna	Lilies of the Siege	1990

Mohamed Zatili	Collapse of the Whale Kingdom	1990
Abdelkader Makaria	Ceramic Poems	1990
Lakhdar Flous	Fields of Violet	1991
Sharif Amer	The Intense Thirst	1992
Hussein Abrous	A Thousand Windows and a Wall	1992
Boubaker Qana	An Urgent Letter to Nizar Qabbani	1992
Aqab Belkhir	Travelling in words	1993
Ahlam Mosteghanemi	Lies of a Fish	1993
Mustafa Dhiya	The Terminology of Illusion	1994
Yassine Ben Obeid	The Virgin Glow	1994
Achour Fanni	Flower of the World	1995
Youssef Oghlissi	The Pains of the Willow in the Seasons of the Hurricane	1996
Ben Youssef Jadid	Zajal for Maryam	1996
Mohamed Jerboua	Ashes of Verses	1996
Mohamed Touami	Clouds to the Northern Sun	1996
Nourredine Laaraji	The Coming Time of Passion	1997
Saleh Souaid	Daf Daq Daf Daq	1997
Abdel Rahman Ghorouq	Horizons in the Time of Hypocrisy	1997
Izzeddine Mihoubi	The Palm Tree and the Oar	1998
Aqab Belkhir	Transformations	1998

Izzeddine Mihoubi	Setifis	1999
Aqab Belkhir	Entering the Kingdom of Letters	2000
Abdel Hak Mwaki	Basements of the Sou	2000
Abdullah Hamadi	Globalization of Love... Globalization of Fire	2000
Rabah Hamdi	The Barzakh and the Knife	2001
Jamal Remili	Odes of Sinbad	2001
Hussein Zidan	A Shot in the Face of the Nebula	2002
Abdelhamid Shakil	Witness of the Last Third	2002
Hassan Douas	Transformations of the Water Tragedy	2002
Izzeddine Mihoubi	Waves and Shards	2002
Yassine Ben Obeid	Caligula Paints the President's Guernica	2003
Kamal Ajali	Hanging on the Phantoms of the Soul	2003
Izzeddine Mihoubi	Intuition and Premonition	2003
Mounira Saada Khalkhal	Offerings for the Birth of Dawn	2004
Tarek Thabet	The Borrowed Names of Love	2007
Ahmed Shenna	Illuminations in the Ear of the Lady of the Title	2007
Slim Sayfi	From the Poem to the Gun	2007
Jamal Remili	Stations from the Shore of Words .	2010

	For My Flower, Its Second Life	
Hanin Omar	The Door of Paradise: Your Face I Spotted from the Window of Hell	2010

The main reason that has prevented the establishment of a symbolist school in Arabic literature is, in fact, the same challenge that exists in Algerian literature. Despite the pioneering nature of the Algerian poetic experience in the field of symbolism, its multiple levels, and the abundance of symbolic inspirations that have made the Algerian poetic treasures centres of symbolism - achieving an exalted status akin to a black stone that every poet longs to kiss in order to enrich his experience and strengthen his discourse - there remains an exception that highlights the crisis. Algerian symbolic poetic experiences have not been subjected to rigorous critical evaluation, nor have there been any meetings aimed at establishing and theorising a specific Algerian symbolic school. Many of our critics even consider the announcement of an Arabic Symbolist school as a critical embarrassment.

This situation has caused the Symbolist current in Algerian poetry to oscillate between coldness and warmth, resulting in discordant and scattered symbolic attempts that go against the grain of deconstruction.

3. Conclusion

Ultimately, this research aims to trace the symbolic connections between Algerian poetry and Arabic and global poetry in general. However, there is a fear of falling into the pitfalls of contentiousness and tribal bias, especially in the absence of critical texts that identify the points of influence and impact of our contemporary poetry on other literatures in the field. This is the main reason that led us to rely on the opinion of the Arab critic Daho as a viable solution to a problem that would not be resolved if the door to discussion were opened. Daho says: "Arabic literature in most of its epochs is an integrated whole. Just as the Moroccan follows in the footsteps of the Mashriqi, so the Mashriqi benefits from the Moroccan. The basic reference for both is the same; it is the circumstances that prepare the factors for this context more than for the other. However, the specificity remains present in all cases, at least in the theme, or in the discourse, or in anything else that is reflected in the text"⁴⁵.

4. Footnotes:

¹- Mohamed Fattouh Ahmed: Symbol and Symbolism in Contemporary Poetry, Dar Al-Ma'arif, Egypt, 1977, p. 5.

- ²- The same reference, the same page.
- ³- The same reference, the same page.
- ⁴- The same reference, p. 6.
- ⁵- The same reference, the same page.
- ⁶- Nasib Nashawi: An Introduction to the Study of Literary Schools in Contemporary Arab Poetry – Imitation, Romanticism, Realism, Symbolism, University Publications, Algeria, 1984, p. 466.
- ⁷- Philippe Van Thighem: Major Literary Movements in France, Translated by Farid Antonius, Oueidat Publications, Beirut-Paris, p. 281.
- ⁸- The same reference, the same page.
- ⁹- The same reference, pp. 282/283.
- ¹⁰- Nasib Nashawi: An Introduction to the Study of Literary Schools in Contemporary Arab Poetry p. 461.
- ¹¹- The same reference, p. 467.
- ¹²- The same reference, p. 462.
- ¹³- The same reference, p. 462.
- ¹⁴- The same reference, p. 464.
- ¹⁵- Mohamed Fattouh Ahmed: Symbol and Symbolism in Contemporary Poetry, p. 173.
- ¹⁶- The same reference, p. 174.
- ¹⁷- The same reference, p. 175.
- ¹⁸- Nasib Nashawi: An Introduction to the Study of Literary Schools in Contemporary Arab Poetry, p. 457.
- ¹⁹- The same reference, p. 458.
- ²⁰- The same reference, the same page.
- ²¹- Faiz Ali: Symbolism and Romanticism in Arab Poetry, p. 94.
- ²²- The same reference, p. 105.
- ²³- The same reference, the same page
- ²⁴- The same reference, p. 101.
- ²⁵- The same reference, p. 103.
- ²⁶- Al-Jundi Darwish: Symbolism in Arab Literature, Nahdet Misr for Printing, Publishing and Distribution, Cairo, Egypt, p. 162.
- ²⁷- Mohamed Fattouh Ahmed: Symbol and Symbolism in Contemporary Poetry, p. 157.
- ²⁸- The same reference, the same page.
- ²⁹- The same reference, the same page.
- ³⁰- The same reference, p. 160.
- ³¹- The same reference, p. 159.

Notes:

- Critics consider him the first herald of symbolism in contemporary Arab poetry and attribute to him the credit for establishing Arab Romanticism and Symbolism.
- A Lebanese poet inspired by French Symbolist poetry from Albert Samain and Mallarmé, he echoed their work, which is notably evident in his poem "The Hymn of Silence." Through this poem, he invigorated the poets of his era, pushing them toward the Symbolist trend due to his reliance on the technique of synesthesia. The title of his aforementioned poem reflects a contradictory duality (Hymn ≠ Silence), with both terms stemming from the same sense—hearing—where the poet reconciled them, turning silence into a form of music that highlighted the melodies of the hymn.
- He had the opportunity to absorb from the sources of great poets of the Abbasid era, such as Abu Al-Ala Al-Ma'arri and Al-Buhturi, in addition to drawing from the pioneering symbolic works of Baudelaire and Lamartine during his travels across several European countries. The tendency of these poets to draw on dazzling symbolic visions in their poetic texts is evident. His influence from symbolism is clear in his collection Souls and Ghosts. whose title overflows with deep-seated symbolism, making it a wellspring of mythical symbols, such as Sappho, the goddess of lyric poetry, and Hermes, the Greek god of wisdom, as well as Orpheus and Eurydice. This collection also showcases his skill in symbolic metaphorical expression.

Mohamed Fattouh Ahmed: Symbol and Symbolism in Contemporary Poetry

- ³²- Mohamed Fattouh Ahmed: Symbol and Symbolism in Contemporary Poetry
- ³³- The same reference, p. 426.
- ³⁴- The same reference, p. 427.
- ³⁵- The same reference, p. 428.

- ³⁶- The same reference, p. 190.
- ³⁷- Mohamed Nasser: Modern Algerian Poetry, Vol. 2, Special Edition, World of Knowledge for Publishing and Distribution, Algeria, 2013, p. 82.
- ³⁸- The same reference, p. 69.
- ³⁹- Saleh Khirfi: Hammoud Ramadan, National Book Institution, Algeria, 1985, p. 45.
- ⁴⁰- Abdullah Hamadi: Arabic Poetics Between Imitation and Innovation, Mentouri University Publications, Constantine, Algeria, 2001, pp. 184/185/186/187.
- ⁴¹- A Group of Algerian Writers: Questions and Stakes of Contemporary Algerian Literature, Dar Al-Adib for Publishing and Distribution, Algeria, p. 133.
- ⁴²- Abdul Hamid Haima: The Artistic Image in Contemporary Algerian Poetic Discourse (A Critical Study), Houma Publishing and Distribution, Algeria, 2005, p. 77.
- ⁴³- The same reference, p. 80.
- ⁴⁴- The same reference, p. 79.
- ⁴⁵- Abdul Hamid Haima: Stylistic Structures in Contemporary Algerian Poetry, 1st Edition, Houma Press, Algeria, 1998, p. 08.

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