

CONTEMPORARY ALGERIAN POETRY IN ACADEMIC STUDIES: INSIGHTS FROM MOHAMED AROUS'S THESIS

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Abstract: This research paper examines the current state of contemporary Algerian academic critical studies. It explores contemporary Algerian poetry through modern critical mechanisms and approaches to uncover its aesthetic values. The selected study for analysis concentrates on semantic density and suggestive capacity arising from the overlap of various literary genres, the use of symbols, intertextuality, myth, and other experimental mechanisms employed by contemporary poets, who are noted for challenging the conventions of direct declarative poetry. The paper assesses whether these academic studies are analytical, semiotic, stylistic, or a combination of different critical approaches. It specifically monitors the reception of contemporary Algerian poetic discourse, with a particular focus on doctoral theses due to their scientific significance and their role as a pinnacle in the academic study process. Doctoral theses also represent a critical core in the field of academic criticism. The descriptive-analytical approach was utilized to analyze the academic study, applying mechanisms of criticism of criticism. This approach involves summarizing the content of the thesis, "The Overlap of Literary Genres in Contemporary Algerian Poetry: Its Artistic Aesthetics and Semantic Dimensions," by researcher Mohamed Arous, evaluating its scientific value, presenting the critical issues raised, outlining the study's methodology, and assessing its suitability for the selected poetic texts.

Keywords: Academic criticism; methodology; Algerian poetry; contemporary; inter-generation.

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1. Introduction

The rapid development of contemporary literary criticism, both in the West and among Arabs, has been a powerful incentive for academic researchers to pay attention to the problem of receiving literary texts, which is an important focus of contemporary academic critical studies. This research paper aims to study the thesis of the academic researcher Mohamed Arous to reveal the various critical issues raised by the researcher through his reception of contemporary poetic discourse, the most important of which is the presence of literary homogeneity in the selected Algerian poetic blogs, and the employment of different symbols, intertextuality, myth, and others. It also seeks to show the relationship of all these issues and experimental mechanisms to the contemporary life experienced by poets, whether it is related to national issues, Arab national issues, or humanity in general, on the premise that the writer is committed to the issues of his society and nation.

We also seek to highlight the role of academic criticism in reviving, analyzing, and interpreting the dynamics of poetic texts, allowing the reader to participate constructively in generating the semantics of the text and revealing the absent texts by adopting the mechanisms and methods relied upon by the academic researcher in penetrating contemporary poetic texts. This involves various symbolic energies, rich in multiple meanings, and semantics subject to different readings and interpretations, which requires efficiency in reading by an effective and distinguished reader with the ability to analyze and understand. Additionally, it is important to adjust and mention the mechanisms of the critical approaches adopted by the researcher, whether in the title of the thesis, in the introduction, or in the body of the study. Many Algerian critics and researchers, such as Abdelmalek Mortad, Youssef, and Ghliissi, have questioned the feasibility of Western approaches in addressing Algerian poetic texts. Through this topic, the following questions will be addressed: How did contemporary Algerian academic studies receive the texts of contemporary Algerian poetry? How close is the contemporary Algerian academic critic, specifically researcher Mohamed Arous in his thesis, to the poetic scene? What are the critical issues raised by the researcher? What approaches and mechanisms are adopted by the researcher in his academic studies to understand and analyze contemporary Algerian poetry? And to what extent can it be said that contemporary literary criticism has benefited from these academic studies?.

Hence, this research paper aims to address the question of receiving contemporary Algerian poetry in academic studies to show the extent to which the academic researcher is able to analyze poetry and manage curricula. It will highlight the great role of academic criticism in enriching the critical field and monitoring developments and transformations within the Algerian poetic movement during the contemporary period. Notably, this study builds on previous research on academic criticism of poetry, although these studies are few. These include a book, "Critical Discourse in University Theses, Curricula and University Procedures" by Dr. Mohamed Yahya Essam Wael, and an article by Rawya Yahyaoui entitled *The Reality of Academic Studies in the Department of Arabic Language and Literature at the University of Tizi Ouzou* (completed master's theses in poetry).

2. Literature Review

2.1 The Overlap of Literary Genres in Contemporary Poetry

The phenomenon of overlapping literary genres in contemporary Algerian poetry has garnered significant academic interest. This interest is largely due to the way contemporary poets blur the lines between traditional literary forms. According to Jashami (2017, p. 117), there has been a marked dissolution of boundaries between literary genres, allowing poetry to

intertwine with prose elements in various ways. This fusion has led to the emergence of poetic texts characterized by narrative techniques such as events, dialogue, and characters, as well as the use of space and time borrowed from other literary genres such as the short story, the novel, and theater. As a result, contemporary Algerian poetic discourse has acquired aesthetic, artistic, and semantic dimensions, inviting readers to explore these texts and uncover the deep meanings behind the blending of literary forms.

The overlap of literary genres profoundly reflects the cultural and social identity of Algerian poets. By integrating diverse literary elements, this phenomenon not only drives the development of new critical models and tools but also enriches the field of literary criticism. It broadens the methodological approaches used to analyze contemporary literature, allowing critics to explore texts from new perspectives. This blending of genres redefines the interaction between text and reader by providing multidimensional reading experiences that foster deeper engagement and a more nuanced understanding of the texts, making them more engaging and enriching for readers. Consequently, the phenomenon of genre overlap contributes significantly to the evolution of literary analysis and the appreciation of contemporary Algerian poetry.

Algerian poets enrich their poetry by exploring different literary genres and infusing it with new meanings that reflect their current and challenging reality. This multifaceted approach has drawn considerable attention from academic researchers who have meticulously examined Algerian poetic texts. These texts frequently incorporate symbolic historical legacies and mythological narratives. For instance, poets draw inspiration from classic tales such as *The Thousand and One Nights*, evoking an atmosphere reminiscent of Sinbad's adventures and other stories that portray human experiences.

In contemporary Algerian poetry, the poetic text is a powerful tool for expressing human suffering and personal experience, as it requires the reader to engage deeply on an emotional level with the text. As Damri (2021) explains, "The contemporary poem carries human suffering and experience, and the reader, during the reading process, must engage emotionally with the poet because the poem is only an emotional charge that is not devoid of splendor" (p. 63). This ability to evoke emotions enhances the reading experience in contemporary Algerian poetry, where poetry overlaps with other literary genres, adding depth and complexity to the texts. Additionally, Damri points out that "poetry is, in itself, an internal human emotional activity that reaches the point of complexity; that is, it is a mysterious art" (2021, p. 68). This ambiguity and complexity reflect the nature of poetry as a field that fosters the overlap of literary genres and provides poetic texts with multiple dimensions, enhancing their impact and ability to express complex feelings and diverse human experiences.

As Jashami (2017, p. 117) notes, there has been a significant blurring of boundaries between literary genres, which allows poetry to blend with elements of prose in various ways. This fusion has led to poetic texts characterized by narrative techniques such as events, dialogue, and characters, and the use of space and time borrowed from other genres like the short story, the novel, and theater. Consequently, contemporary Algerian poetic discourse has acquired aesthetic, artistic, and semantic dimensions, captivating readers and inviting them to explore the depths of these texts. Through semantic, symbolic, and mythological richness, coupled with storytelling techniques, internal and external dialogues, polyphony, and various modernist elements, poets address societal corruption and raise diverse social, political, and cultural issues.

The manifestations of the overlap of literary genres appear in the poetic text, primarily in events, dialogue, place, time, narrator, and characters. This deepens the understanding of the integration of literary genres within the poetic text. Despite the presence of narrative elements, the poetic text retains its artistic beauty and profound semantic dimensions. These qualities arise from the intensification of poetic imagery, symbolic energy, and rhythm. The blending of literary genres in the poetic text transitions it from excessive lyricism to a more representative and epic form, shifting from subjectivity to a greater degree of objectivity. This shift is influenced by the poetic experience, endowing the text with a humanistic nature.

The convergence of literary genres in contemporary poetry represents a significant phenomenon that has breathed new life into the genre, capturing the interest of both readers and critics alike. This trend not only enriches the literary experience but also enhances poetic language and fosters cultural exchange between the past and present, as well as across diverse cultures. One influential scholar who provides valuable insight into this development is Tsvetan Todorov. Todorov argues that a compelling literary work has the unique ability to transcend traditional genre boundaries, creating something both novel and innovative. He asserts that such works demonstrate a transformative potential inherent in the blending of genres, which challenges conventional categorizations. According to Todorov, "a powerful literary work can move beyond the confines of established genres, producing new and inventive outcomes" (Al-Jashami, 2017, p. 113). This assertion underscores the impact that genre-blending can have on literary creation. The critical significance of this development is particularly evident in the postmodern era, where it extends beyond poetry into various forms of prose. This genre convergence serves as a mechanism for experimental innovation in literary texts, enabling them to achieve greater aesthetic and semantic depth. Scholars often interpret this blending of genres as a form of intertextuality, specifically qualitative intertextuality. This approach dissolves the rigid boundaries between genres, allowing texts to intertwine and enrich each other. As Ben Khoya notes, "the rigid distinctions between genres become fluid, allowing texts to intermingle and enhance each other's meanings" (2019, p. 154). This observation highlights how the phenomenon of overlapping literary genres intersects with other innovative mechanisms, such as intertextuality, symbolism, and mythology, contributing to a richer and more dynamic literary landscape.

Intertextuality plays a crucial role in the interaction of poetic texts, as poets incorporate prior poetic experiences into their own, enriching their work. As Tarafi (2021) explains, "Intertextuality in poetry is based on the results of the interaction between texts after evoking the poetic experiences of others and then integrating them into one's own rich personal experiences. Intertextuality involves the intersection and overlap of texts and the establishment of dialogue between them" (p. 239). This interaction allows poets to create a fruitful dialogue between diverse literary works and contributes to forming the text's cognitive identity through heritage, human history, and language layers. The process of intertextuality is seen as a revival of cultural heritage (Tarafi, 2021, p. 240). Intertextuality adds depth and variety to texts, promoting the use of symbols and myths as poets integrate historical and mythological symbols into their works, creating new dimensions of expression, renewing heritage, and reviving myths within contemporary texts. This approach offers a rich and complex reading experience that reflects diverse and profound human experiences.

Contemporary Algerian poets, like their Arab counterparts, have shown great interest in blending literary genres into poetry. This phenomenon incorporates narrative elements such as events, time, place, and characters, along with theatrical elements like dialogue, as well as symbols and myths. This innovative approach introduces new aspects of poetic language, enabling poets to address diverse social, political, and cultural issues. This not only enriches

Algerian literature but also blurs the boundaries between different literary forms, extending poetry to include prose genres such as the short story, novels, and theater. As a result, poetic language becomes profound and engaging, reflecting both the poet's personal experiences, dreams, and aspirations, as well as the collective concerns of their people. Through indirect and symbolic poetic expression, poets aim to transcend reality and often propose solutions. A notable aspect of this genre blending in Algerian poetry is the integration of narrative techniques drawn from religious sources like the Holy Quran and stories of prophets, as well as historical figures such as leaders and poets. National historical events and folklore, including legends, folk tales, and beliefs, further enrich the poetic landscape, allowing poets to articulate contemporary realities and the challenges they face.

In contemporary Algerian poetry, the symbol is a key tool for expressing attitudes and ideas in indirect ways. As Barakat (2020) explains, "contemporary poets used different patterns of symbol and employed them in their poems for various purposes, taking advantage of history and incorporating characters from it who served their ideas and goals in order to express their positions indirectly. The poet used these characters as masks to convey the positions he intended" (p. 28). This suggests that poets rely on historical figures as symbols, adding depth and mystery to their poetic texts. At the same time, the transformation of poetic language into a symbolic language, as Barakat (2020) notes, reflects "the transformation of the language of poetry into a symbolic language shrouded in mystery and silence" (p. 29). This shift enhances poets' ability to use symbolism to create multidimensional texts, combining direct expression with symbolic allusion, thus enriching the poetic experience and its impact.

The phenomenon of overlapping literary genres in poetry has captivated the interest of both critics and readers. Academic criticism has addressed this issue at various stages of university study. University professors and students have actively sought to analyze the language of contemporary poetry to uncover its defining characteristics and explore its artistic, aesthetic, and semantic dimensions. Academic criticism has devoted significant research to this phenomenon to reveal its diverse manifestations, investigate the reasons behind the use of various literary genres, and examine the influences of different cultures and historical contexts on the poet's expression of reality. This will be illustrated by analyzing an academic blog that has explored this phenomenon in depth.

2.2 Summarizing the Content of the Thesis

Researcher Mohamed Arous explored the theme of racial overlap in contemporary Algerian poetry and its influence on both form and content. Arous emphasized that this phenomenon is a defining characteristic of modern poetry and noted its neglected status in critical discourse. The study aimed to uncover aesthetic and semantic values by examining the intersection of diverse racial elements within Algerian poetic texts. The thesis is structured with an introduction, four chapters, a conclusion, and indexes. The first chapter, "From Pure Literary Genres to Overlapping Genres," traces the evolution of literary genres from ancient times to contemporary perspectives. It discusses how traditional boundaries between genres began to dissolve with movements such as Romanticism and Formalism, leading to a more pluralistic view of literary texts. Concepts such as intertextuality are highlighted as foundational to understanding racial overlap, with the assertion that "Intertextuality serves as the cognitive basis for identifying racial overlap" (Arous, 2015, p. 78). The chapter concludes by underscoring the need for sophisticated reading strategies to fully grasp the interplay between different literary genres.

The second chapter, titled “Manifestations of the Overlap of Literary Genres in Contemporary Algerian Poetry,” addresses the narrative structure in contemporary Algerian poetry, which is evident through the adoption of the narrative style. Several poetic passages are analyzed to reveal this narrative presence in contemporary Algerian poetry by examining the presentation of events, dialogue, characters, setting, and time. Additionally, the chapter explores the issue of dramatic construction in contemporary Algerian poetry, including the depiction of narrative scenes and biography. This is achieved through the analysis of poetic models from Algerian poets such as Ezzedine Mihoubi in *The Grapes of the Birth of Dawn* (Mihoubi, 2015), Abdelkrim Kathifa in *The Mirrors of the Shadow* (Kathifa, 2018), Abdelhalim Mkhalfa in *The Shahryar Awakening* (Mkhalfa, 2016), and Abdelrahman Bouzerba and Othman Loussif.

The third chapter, entitled "The Artistic Aesthetics of the Fusion of Literary Genres in Contemporary Algerian Poetry," explored the architectural aesthetics of the modern Algerian poem. He delved into the aesthetics of poetic language through dialogue, narration and displacement in poetic expression, the vitality of artistic images, the use of symbolism, and the researcher presented the rhythmic elements of poetry, including internal and external rhythms. The study highlighted the presence of rhythm in poetic narrative and dialogue, stressing that the main feature of the literary text lies in its aesthetic and artistic composition.

Contemporary Algerian Poetry, explores the architectural aesthetics of the modern Algerian poem. This chapter delves into the aesthetics of poetic language through various elements such as dialogue, narration, and displacement in poetic expression. It also examines the vitality of artistic images and the use of symbolism within the poetry. To illustrate these points, the chapter discusses rhythmic elements, including both internal and external rhythms. It highlights the presence of rhythm in poetic narrative and dialogue. The chapter emphasizes that the main feature of the literary text lies in its aesthetic and artistic composition.

The fourth chapter, titled *Semantic Dimensions of the Overlap of Literary Genres in Contemporary Algerian Poetry*, examines the intersections of literary genres in modern Algerian poetry. This exploration reveals how these intersections reflect the cultural, social, and political dimensions of contemporary Algerian poetry and the poet's perspectives on various issues. The study emphasizes the concept of intertextuality, highlighting its suggestive capabilities, as well as the use of symbols and myths as tools for expressing cultural and social realities. The researcher identifies the intertextual dimensions in Algerian poetry by exploring its connections to the Holy Qur'an, historical heritage, and mythology. The chapter concludes by summarizing key findings and insights, supported by a range of sources and references.

2.3 The Monetary Issue at Hand, and its Value

The researcher has analyzed contemporary Algerian poetic texts to reveal the intersection between poetry and various literary genres. This intersection is attributed to changes affecting contemporary poetry, as evidenced by the presence of dialogue, narration, characters, and dramatic space in the selected poems. However, certain manifestations of genre blending, such as epistolary art, were not explored. According to the researcher, this blending of literary genres in contemporary Algerian poetry reflects the poet's vision and its various dimensions—political, social, religious, and cultural. The poet employs techniques and mechanisms from other literary genres to express ideas and perspectives on their lived reality. This approach provides the foundation for analyzing genre blending in contemporary Algerian poetry, whether through intertextuality or other means

To understand the broader context of literary commitment in the modern era, it is crucial to consider how the concept evolved due to writers' engagement with contemporary issues and their awareness of their societal roles. Ezzedine (1996) elucidates this evolution: "The idea of commitment arose in the modern era as a result of the writer's friction with the problems of the life he lives, and his awareness of the seriousness of the role he plays in the modern era" (p. 274). This quote underscores the development of the concept of commitment and its impact on literary expression.

Poets employ various expressive techniques from genres such as the short story and theater to reflect their worldview and life perspectives. This method facilitates the critique of injustice, oppression, and enslavement while defending national and Arab causes. The use of symbols, myths, poetic imagery, intertextuality, and diverse narrative elements supports the poet's message, addresses societal issues, and fosters cultural dialogue. The role of poetry in revealing and addressing suffering is significant. Algerian poets have largely succeeded in reflecting the conditions of Algerian society, expressing this through a return to Arab and international heritage, symbolic representation, and narrative techniques. This has contributed to processes of change and reform, raised awareness about the importance of freedom and social justice, and advocated for human rights in the face of injustice, oppression, and tyranny.

The overlap of literary genres in contemporary Algerian poetry has introduced new aesthetic, artistic, and semantic dimensions, capturing the interest of both readers and critics and facilitating deeper interpretation. This development has led to a shift in the critical approach to poetic texts, moving from a purely lyrical perspective to a more dramatic one. As a result, the boundaries between literary genres have become blurred, reflecting the evolving nature of Algerian society. To illustrate this shift, the researcher analyzed several contemporary Algerian poetic works, including *The Iliad of Algeria* by Moufdi Zakaria, *The Birth of Dawn* by Ezzedine Mihoubi, *Mirrors of Shadow* by Abdelkrim Qadifa, *Shahryar's Awakening* by Abdel Halim Khalfa, *The Book of Signs* by Othman Lossif, *Carving on the Waves* by Badis Sarar, and *Distances* by Noureddine Darwish, among others. Through this analysis, the researcher aimed to highlight various manifestations of genre blending, with a particular focus on narrative elements such as events, dialogue, setting, time, characters, and dramatic structure.

The researcher's findings suggest that the phenomenon of overlapping literary genres significantly contributes to what is often referred to as the "absent text" in contemporary poetry. This concept reflects the integration and interaction of diverse cultural and historical elements within poetry. To highlight the broader implications of this phenomenon, Ezzedine (1996) provides insight into the evolving nature of literary commitment. Ezzedine notes, "The idea of commitment arose in the modern era as a result of the writer's engagement with the problems of his time and his awareness of the seriousness of his role in the modern era" (p. 274). This perspective illustrates how the concept of commitment has evolved in response to contemporary issues and its impact on literary expression. Overall, the researcher's analysis suggests that the integration of various literary genres enriches contemporary Algerian poetry by broadening its scope and deepening its engagement with diverse cultural and historical contexts.

The integration of various literary genres into contemporary Algerian poetry has opened new aesthetic, artistic, and semantic dimensions, significantly enhancing engagement for both readers and critics. This evolution reflects a broader shift in the critical approach to poetry, transitioning from a traditional lyrical focus to a more dramatic lens. This transformation illustrates how the lines between literary genres are becoming increasingly

indistinct, mirroring the dynamic changes within Algerian society. As poets experiment with different forms, they not only enrich their own artistic expression but also challenge readers to engage with poetry on a deeper, more nuanced level. This blending of genres fosters a rich tapestry of meaning and emotion, allowing for multiple interpretations that resonate with the complexities of contemporary life in Algeria.

To further illustrate this shift, a range of contemporary Algerian poetic works was analyzed, including "The Iliad of Algeria" by Moufdi Zakaria and "The Birth of Dawn" by Ezzedine Mihoubi, among others. The examination of these texts revealed various manifestations of genre blending, particularly in narrative elements such as events, dialogue, setting, time, characters, and dramatic structure. This analysis demonstrates how poets are not only borrowing from different genres but are also innovatively reinterpreting these elements to craft their unique poetic voices. The blending of genres thus becomes a vehicle for exploring themes relevant to Algerian identity, history, and culture, reflecting the multifaceted experiences of its people.

The researcher's findings indicate that the phenomenon of overlapping literary genres significantly contributes to what is often referred to as the "absent text" in contemporary poetry. This concept reflects the integration and interaction of diverse cultural and historical elements within poetry. To underscore the broader implications of this phenomenon, Ezzedine (1996) provides valuable insight into the evolving nature of literary commitment. He explains, "The idea of commitment arose in the modern era as a result of the writer's engagement with the problems of his time and his awareness of the seriousness of his role in the modern era" (p. 274). This quote highlights how the concept of commitment has developed in response to contemporary issues and its impact on literary expression.

According to Majoul, "Literature is the best medium for human expression. Its tool is language, through which it creates alternative universes representing facts or fiction. This inanimate organism helps people understand the world" (Majoul, 2024, p. 159). This perspective underscores the power of literature, particularly poetry, in articulating social issues. In contemporary Algerian poetry, poets use their craft to express social and political commitments, creating literary worlds that mirror the challenges and aspirations of their society. This artistic endeavor reveals a critical engagement with reality, showcasing how literature serves as a reflective surface for societal concerns. The merging of literary genres—such as poetry with prose or essays—enhances their interpretative capacity, adding layers to the understanding of complex issues. This interaction suggests that contemporary Algerian poetry not only broadens social and political awareness but also solidifies its role as a vehicle for expression and change.

The integration of various literary genres further enriches contemporary Algerian poetry by expanding its scope and deepening its engagement with diverse cultural and historical contexts. The incorporation of narrative elements does not undermine the essence of poetry; instead, it introduces new aesthetic dimensions through techniques such as analogy and metaphor. Mohamed Arous (2015) emphasizes this transformation, noting, "I moved the poetic text from excessive lyricism to representative and epic poetry" (p. 74). Arous's exploration of this shift, particularly in the poem "About a Boy Demolished by the Last Shot" by Abdel Karim Qadifa from the collection "Mirrors of Shadow," illustrates how narrative features can be found within poetry. He observes that "the reader of this title finds the seeds of a story or tale" (Arous, 2015, p. 93). This observation prompts a critical analysis of how the interplay between narrative and poetic form can enhance reader engagement, suggesting that

poetry can operate as a storytelling medium rather than being confined to mere lyrical expression.

Arous's analysis reveals that the narrative presence in Qadifa's poem is significant, with features such as events and character conflicts enhancing the poetic structure. The central event revolves around "the poet's will to be as he wants to be" (Arous, 2015, p. 95), showcasing an internal struggle that resonates with broader existential themes. The poem employs dialogue to create a dynamic narrative structure, leading to a proliferation of voices, including the narrator and the boy's interactions with other characters. This multiplicity of perspectives enriches the text, illustrating the complexities of human emotion, such as the boy's confrontation with sadness (Arous, 2015, pp. 99-100). Such narrative complexity invites readers to reflect on the interplay between personal and collective experiences, highlighting how contemporary poetry can serve as a space for exploring deeper psychological and social issues.

The internal conflict depicted within the poem necessitates the presence of various characters, crucial for constructing its narrative framework (Arous, 2015, p. 105). Here, the boy is the central figure, yet both pivotal and non-pivotal characters contribute to the poem's richness. This multifaceted character interaction demonstrates the potential of narrative poetry to convey intricate relationships and themes. The artistic elements—events, dialogue, and character dynamics—reflect a deliberate overlap of genres, showcasing how contemporary Algerian poetry navigates the boundaries between forms to enhance its narrative capabilities. The focus on a single model for analysis emphasizes the importance of understanding these overlaps in crafting a comprehensive view of the genre's evolution.

The researcher further investigates how genre overlap influences poetic structure and narrative within contemporary Algerian poetry. By integrating narrative details into poetic discourse, this approach illustrates how tales can enrich poetry, offering deeper narrative layers. For instance, the poem "Scheherazade and the Second Night After the Thousand" by Abdel Halim exemplifies this richness. Arous (2015) notes that "Scheherazade reminds us of the story of the character of King Shahryar" (p. 142). This intertextuality exemplifies a sophisticated blend of genres, where the poetic text transcends traditional boundaries, allowing for a more complex and layered interpretation.

In examining the phenomenon of genre overlap in contemporary Algerian poetry, the researcher highlights the transformative potential of narrative elements within poetic texts. This incorporation not only deepens poetic expression but also positions poetry as a medium capable of intricate storytelling. The poem "Scheherazade and the Second Night After the Thousand" serves as a prime illustration of this blending of genres. As Arous (2015) suggests, the poem's evocation of King Shahryar's story enhances its narrative depth, using the familiar figure of Scheherazade to enrich the poetic context. This interplay of narratives not only deepens the reader's engagement but also invites a reexamination of how contemporary poetry can reflect and critique societal narratives.

By integrating narrative elements, poetry can convey more intricate meanings and explore themes in greater depth. This approach allows poets to draw on established stories and cultural references to enhance their work, creating a text that operates on multiple levels. The sophisticated blend of narrative and poetry not only reflects a deeper engagement with literary traditions but also demonstrates the potential for innovative literary expression.

The examination of dramatic construction in contemporary Algerian poetry highlights how integrating dramatic elements can significantly enhance poetic expression. By analyzing components such as events, dialogue, characters, and settings, the study demonstrates that poetry can effectively adopt dramatic techniques to convey deeper human experiences and societal issues.

In this context, it is appropriate to consider Ben Amor's point of view: "The poetic experience is the sum of the sensations, feelings, and ideas that accumulate in the soul of the artist, poet, or writer and are the result of his communication with his society" (Ben Amor, 2023, p. 151). This vision highlights how the integration of genres into Algerian poetry not only enriches the text but also deepens the connection between the artist's inner experience and the context of society.

Ezzedine Mihoubi's poem *Something from the Biography of the Naughty Child* provides a clear example of this approach. The poem addresses the tragic death of Mohamed Al-Durra, a Palestinian child whose death became a powerful symbol of the Palestinian struggle. Mihoubi employs dramatic techniques such as vivid dialogue and emotionally charged scenes to convey the impact of this tragedy. According to Arous (2015), the poem reflects "a human dimension, where the fate of the child whose death shook the world" (p. 144). This incorporation of dramatic elements not only enhances the narrative's emotional resonance but also positions the child's story as a potent commentary on broader socio-political issues.

Furthermore, the poem utilizes detailed settings and interactions among characters to deepen its emotional impact. Mihoubi's use of descriptive settings creates a dramatic backdrop that intensifies the portrayal of Mohamed Al-Durra's tragedy. By integrating these dramatic elements, the poem aligns with contemporary literary criticism's growing appreciation for hybrid literary forms. This approach reflects a broader trend in literature that values innovative methods of expression and provides a multi-layered exploration of complex social and political issues.

The research underscores that manifestations of genre overlap, such as narrative integration, dramatic construction, and biographical subjectivity, are deeply connected to the aesthetic and structural formation of contemporary Algerian poetry. These elements significantly enhance the poem's expressive capacity, reflecting the poet's vision through a range of literary techniques. For instance, the integration of dialogue and narration within poetic structures not only enriches the narrative but also deepens the reader's engagement. The use of stylistic shifts and artistic imagery—including vivid symbolism and imaginative spaces—adds layers of meaning and emotional depth. Additionally, the rhythmic quality of poetry, which can vary according to the text's internal structure or external form, is influenced by narrative techniques such as detailed descriptions, flashbacks, and pauses. These techniques collectively contribute to the poem's complexity and richness, demonstrating the poet's skillful interplay of personal and historical dimensions in their work.

The following table provides a summary of the aesthetic aspects discussed and the poetic models analyzed in the third chapter:

Table 1: Aesthetic Aspects and Poetic Models Analyzed

Aesthetic appearance	The model chosen by the researcher
The aesthetic of architectural formation	<ol style="list-style-type: none"> 1. From the poem "Madness" by Abdel Halim Mkhalfa. 2. From the poem "The Song of Love and Fire" by the poet Nouredine Darwish.
The aesthetics of poetic language	<ol style="list-style-type: none"> 1. From the poem "You Are Together or I Am Not a Prisoner" by the poet Mahmoud Darwish. 2. From the poem "She Will Not Die" by Nouredine Darwish. 3. From the poem "Death Adorns the Streets" by the poet Abdul-Jabbar Rabiei.
Aesthetics of artistic photography	<ol style="list-style-type: none"> 1. From the poem by Othman Loussif, "The Book of Signs, Poetry or As Poetry." 2. From the poem "Scheherazade and the Second Night After the Thousand" by Abdel Halim Makhalfa. 3. From a poem by Nouredine Darwish from the Diwan "Distances." 4. From the poem by Badis Sarar from the Diwan "Sculpture on the Waves." 5. From the poem "I Am Not Dead" by Nouredine Darwish. 6. From the poem "Sophie" by Othman Loussif. 7. From the poem "The Song of Love and Fire" by Nouredine Darwish.
The aesthetic of poetic rhythm	<ol style="list-style-type: none"> 1. From the poem "Scheherazade and the Second Night After the Thousand" by Abdel Halim. 2. Clips from Ashour Al-Fani's Diwan "Man of Dust."

The table provides a comprehensive overview of how different poetic models reflect the integration of narrative, dramatic, and biographical elements, showcasing the dynamic interplay between genres in contemporary Algerian poetry.

The researcher observed that Abdel Halim's poem "Junoon" uses narrative techniques to illuminate emotional and philosophical conflicts. It is enriched with symbolic images and allegorical expressions, which enhance its depth and appeal. The poem explores themes such as existential anxiety and identity, characterized by powerful imagery and aesthetics that connect individual experiences to broader human issues.

Nouredine Darwish's poem "A Song of Love and Fire" deeply explores themes of love, passion and conflict through intense emotional expression and rich poetic quality. The poem uses vivid language, images and metaphors to associate love with fire, while enhancing its music through rhyme and rhythm. It addresses the themes of emotional turmoil and the

intertwining of love and conflict, expressing the dual nature of passion as a creative and destructive force.

According to researcher Muhammad Arous, the aesthetics of poetic language in the poems "You Are Together or Not a Prisoner" by Mahmoud Darwish, "You Will Not Die" by Nordeen Darwish, and "Death Adorns the Streets" by Abdul-Jabbar Rabiei exhibit distinctive uses. Mahmoud Darwish uses symbolism to explore internal and external conflicts, while Nouredine Darwish expresses resilience and life through direct language. Abdul-Jabbar Rabiei, on the other hand, reflects the reality of violence and loss with stark images and intense language. The three poetic styles—poetic, direct, and stark—reflect the poets' individual perspectives and social and political contexts, addressing themes of identity, resistance, and loss.

The aesthetics of artistic imagery in poems are highlighted through the use of vivid images and visual language to enrich mental experiences, according to the researcher. In "The Sword," symbolism creates a complex visual narrative. "Shahryar and the Second Night after the Thousand" evokes the atmosphere of the Thousand and One Nights with detailed descriptions. Nordeen Darwish's "Distances" contrasts proximity and distance, while "Badis Sarar" combines visual and sculptural images. "I'm Not Dead" emphasizes life and resilience through visual symbols, and "Sophie" explores personal themes through intimate images. "A Song of Love and Fire" reflects passion and strength. In all these poems, imagery enhances the depth of the subject and emotional impact.

The aesthetics of poetic rhythm are highlighted in Abdel Halim's poem "Shahryar and the Second Night after the Thousand" and Ashour's diwan "The Man of Dust," and the impact of rhythm on emotional and objective depth. In Abdel Halim's poem, rhythm enhances narrative and myth with vicissitudes that personify immortality and imagination, while in "The Man of Dust," the intermittent and irregular rhythm reflects themes of transience and meditation with a touch of fragility. Rhythm plays an essential role in shaping emotional and objective influence, according to the researcher, as each poet supports his narrative and thematic elements in a variety of ways.

The study of contemporary Algerian poetry reveals the significant role of dialogue in the characters' discourse. This feature is prevalent throughout poetic works, whether they are composed of single lines or extended formats like the Diwan (a collection of poems). Through these works, poets express their visions and emotional experiences while uncovering "multiple positions, conflicting interactions between the subject and the surrounding perceptions, and dark corners that the poet strives to explore and elucidate" (Arous, 2015, p. 185). In the fourth chapter, the researcher analyzes the poem "Madness" to explore the semantic dimensions of literary genre overlap in contemporary Algerian poetry, focusing on its connection with creative and visionary aspects and intertextuality.

The researcher asserts that there is a significant relationship between the phenomenon of genre overlap and intertextuality. The study highlights the Algerian poet Yassine bin Obaid's experience, noting that "This experience, which uses genre overlap as a textual space, seeks a place in the sun without poetic tools" (Arous, 2015, p. 288). The phenomenon of genre overlap in poetic writing is considered an unavoidable fate through which poets articulate their attitudes and emotions.

The phenomenon of overlapping literary genres is clearly evident in contemporary Algerian poetry, enabling poets to navigate new and unfamiliar worlds through diverse forms of artistic expression. This blending is not merely a stylistic choice; it fundamentally transforms the poetic experience by incorporating narrative elements such as event narration and dialogue, which distinguish these works from traditional lyrical poetry. By shifting focus

to a more human-centric perspective, poets can explore personal and societal themes in a way that resonates deeply with readers. This genre integration appears in various forms, such as narrative structure and dramatic construction, enhancing the richness of the text. The inclusion of autobiography further illustrates how contemporary poetry engages both auditory and visual senses, effectively merging personal experiences with universal themes. By drawing from other literary forms—like storytelling, novels, and theater—poets can manipulate line lengths and rhythms to reflect the emotional weight of their narratives. This not only diversifies the rhythmic quality of their poetry but also allows for a more profound exploration of imagery and emotion.

The researcher emphasizes the significance of genre overlap in contemporary Algerian poetry as a vital aspect of literary innovation. This phenomenon reflects the poet's capacity to encapsulate both personal experiences and broader societal conditions without succumbing to censorship or external pressures. Literary overlap emerges from the innate human nature of literature, influenced by both internal creativity and external cultural contexts. Each poetic text evolves into a story intertwined with historical and cultural references, allowing poets to address national concerns and collective suffering. By employing symbols and myths—such as the legends of Sisyphus, Sinbad, the phoenix, and Scheherazade, along with narratives from the Quran—poets enrich their work with deep semantic layers that address themes of suffering, deprivation, and injustice. This integration not only aligns with contemporary critical perspectives that value the innovative blending of genres, but also fosters a deeper understanding of complex human experiences. In this way, contemporary Algerian poetry serves as both an artistic expression and a vehicle for social commentary, highlighting the interplay between individual and collective narratives in a post-colonial context.

2.3 Study Methodology

The choice of methodologies in literary studies is influenced by the specific literary or cultural content being analyzed. As Hegazy (2007, p. 28) notes, "There is no methodology that serves as a universal mold for evaluating all literary themes or cultural phenomena." This suggests that methodologies cannot be applied uniformly across different texts but must be tailored to the unique features of each literary work. Therefore, the selection of a methodological approach largely depends on the literary issues and poetic models chosen by researchers.

Selecting a single methodology for studying contemporary poetry, especially with regard to the phenomenon of literary homogeneity, is challenging. Yahyaoui (2007, p. 427) argues that "each approach remains incomplete when confronted with an innovative text," indicating that the analysis of poetic language, with its evolving characteristics, should not be restricted to a single methodology. For instance, contemporary poetry often includes innovative forms and styles that defy traditional analytical methods, requiring a more flexible approach to fully capture their essence. Despite extensive research efforts, uncovering embedded meanings in poetic discourse remains complex due to the diversity of interpretations and semantic layers present in poetry. This complexity is echoed in the work of other scholars, such as Smith (2010), who highlights the necessity of adopting multiple methodologies to grasp the full scope of contemporary literary expressions.

In academic research, the choice of methodology is crucial, particularly since many critical approaches stem from Western traditions with specific frameworks. This raises concerns about the applicability of these methodologies to Arabic poetic texts. Western literary theories often overlook cultural and linguistic nuances in Arabic poetry, prompting scholars to prefer integrative or descriptive-analytical methods. Johnson (2015) supports this idea, arguing that a flexible, integrative approach is more suitable for capturing the distinctive

features of Arabic poetry. Critics typically explain their methodological choices in the study's title, introduction, or main body. Many studies suggest that the descriptive-analytical method is frequently used because it allows for deeper interpretation of intricate literary texts. Furthermore, employing methodologies that resonate with local cultural contexts can enhance the relevance and accuracy of literary analysis.

The researcher acknowledges the use of both the descriptive and semiotic approaches, along with other methods suited to the nature of the study. The introduction specifies that "the approach used in the research is primarily the descriptive approach, supplemented by both the historical and comparative methods where applicable, and procedural mechanisms of semiotics as tools for analysis and interpretation" (Arous, 2015, p. xx). This multifaceted approach enables a comprehensive analysis of literary texts, where the descriptive approach provides a detailed overview, and the historical method tracks the evolution of literary genres. However, it is the semiotic approach that particularly stands out in addressing the phenomenon of genre blending. This approach is crucial for decoding the interactions among symbols and signs within a text, illustrating how different genre elements—such as narrative techniques, poetic imagery, and dramatic structures—blend and influence each other. For example, Algerian poetry often combines poetic and narrative elements, creating complex symbolic meanings that the semiotic approach helps to unravel, thereby enriching the understanding of the text's overall meaning and aesthetic experience (Arous, 2015).

Moreover, the semiotic approach allows for the exploration of intertextuality, examining how references and connections between different genres contribute to genre blending. Texts frequently incorporate elements from various genres, resulting in a rich network of references and meanings. By applying a semiotic lens, researchers can analyze how these intertextual elements interact and enhance the text's significance. Additionally, semiotics excels in analyzing genre hybridization, where elements from multiple genres are integrated, helping to identify and interpret the symbolic and thematic contributions of each genre within the hybrid text. This is particularly evident in Algerian poetry, where traditional and modernist influences may blend to create new meanings and artistic effects. Furthermore, the semiotic approach provides insights into how genre blending affects reader reception and interpretation, revealing how blended genres influence the reader's engagement and emotional responses. Ultimately, by uncovering the underlying structures and semiotic codes governing genre interactions, this approach enhances the understanding of how genre blending contributes to the richness and complexity of literary texts (Arous, 2015).

The researcher investigated the overlap of literary genres in the analyzed poems by examining elements such as dialogue, polyphony, and intertextuality. These features have intrigued both readers and critics, revealing the complexity and richness of texts that go beyond traditional genre classifications. The researcher also utilized reading theory mechanisms, recognizing that poems with overlapping genres create new horizons for interpretation. This approach aligns with Hans Robert Jauss's shift from a writer/text duality to a text/reader duality, connecting literary genres to the horizon of expectation and thereby broadening the reading experience (Arous, 2015, p. 57). As a result, the blending of genres in contemporary Algerian poetry enhances engagement with the text and strengthens the connection between the reader and the work.

In this context, Turki (2017, p. 23) points out that textual overlap can be analyzed through various critical perspectives, including Julia Kristeva's semiotic approach, Gérard Genette's poetics, and other frameworks such as structural linguistics, psychoanalysis, deconstruction, and semiotics. Mohamed Arous appears to favor critics who argue that poetry featuring genre overlap is particularly suited for semiotic analysis. However, Arous did not specify these mechanisms within a dedicated critical framework focusing on rhythmic,

structural, and morphological aspects. Instead, he employed contextual approaches that reflect on the poet's life and its psychological and social effects on the language of contemporary Algerian poetry.

In the introduction, the researcher discussed using both the descriptive approach and other methods to avoid a dilemma regarding the application of the semiotic method and its mechanisms in text analysis. The primary question is whether the researcher adhered strictly to the semiotic method or deviated from it. Although the researcher acknowledged using semiotic mechanisms alongside other methods, the analysis focused on examining the surface structure to uncover the deep structure, a practice central to semiotic analysis. For instance, the researcher explored recurring motifs and patterns within the text, aligning with the semiotic theory's emphasis on understanding sign systems and their functions in various contexts (Alaq, 2008). Alaq (2008) notes that “the original field of semiotics involves the transition of signs from one level of discourse to another, that is, evolving from a compound signification” (p. 96), highlighting the semiotic process of interpreting signs and their evolution from basic symbols to complex meanings. This approach, however, did not distinctly separate analytical elements as often practiced in academic studies, presenting both strengths and limitations in blending methods.

In addition to semiotic analysis, the researcher emphasized the descriptive approach, which became prominent in the twentieth century with Saussure. The descriptive approach is effective for studying language by focusing on systematic description rather than interpretation (Sipoker & Najhi, 2019). It aims to provide a precise depiction of linguistic phenomena, in contrast to interpretive methods that often involve subjective readings. As Saussure's structuralism analyzes language structures without inferring beyond what is immediately observable, the descriptive approach offers a systematic method for examining language. Hijazi (2007) asserts that “the critic's role is to interpret linguistic and artistic impacts, with literary criticism examining these effects as a field of research, as these effects are intricately linked to language” (p. 109). This perspective supports using descriptive and interpretative strategies to reveal thematic concerns and stylistic shifts in poetic texts. For example, analyzing Algerian poetic texts can demonstrate how historical references are used to comment on contemporary issues, reflecting both the poet's personal style and broader social contexts.

Contemporary critics, especially in academic circles, face the challenge of selecting appropriate curricula for studying literary phenomena. This involves applying Western curricula, which are based on philosophical frameworks distinct from our own cultural context, to Arabic poetry in a way that is accurate and effective. Mohamed Arrouss (2022) has emphasized the risks of adopting Western curricula uncritically, as this approach might undermine the cultural and historical values of Arabic poetry. Arrouss argues for the necessity of critically assessing and adapting Western critical approaches to fit the specificities of Arabic literature, highlighting the importance of integrating mechanisms that respect the cultural, religious, and historical contexts of Arabic poetry. Thus, it is crucial for Algerian academic studies to consider Arrouss's insights and select appropriate mechanisms for interpreting the poetic phenomenon to preserve the integrity and depth of Arabic literary heritage while engaging with international critical frameworks.

3. Discussion

The research investigates critical issues related to the overlap of literary genres in contemporary Algerian poetry, focusing on mechanisms such as symbolism, myth, and intertextuality. It posits that Algerian poets use these elements to reflect their socio-cultural contexts. The analysis encompasses a diverse range of poetic texts, including works by both prominent and lesser-known poets, providing a thorough examination.

Fadl (1995) asserts that poetry captures human experiences through various artistic forms, serving to express feelings, attitudes, and ideological perspectives. Thus, selecting an appropriate analytical approach is crucial for understanding the symbolic language of poetry and uncovering hidden meanings associated with genre overlap.

The methodology introduces readers to a broad spectrum of poets, demonstrating how integrating past and present enhances the aesthetic value of contemporary poetry. Symbolic language facilitates interpretation and supports diverse readings. Rigorous academic criticism enriches literary creativity, enhances understanding of poetic texts, and conveys the poet's intended message. The study aims to explore aesthetic features and objective texts, revealing how Algerian poetry interacts with experimental mechanisms such as genre overlap, symbolism, intertextuality, and myth.

The thesis shows that the overlap of literary genres is a well-established creative style that enriches poetic texts both aesthetically and semantically. This overlap reflects the cultural, social, and political changes in Algerian society and is evident in the interaction of poetry with other literary arts, such as the novel and theater.

The researcher employed a comprehensive methodology, including narrative, aesthetic, and semantic analysis of contemporary Algerian poetic texts. The results indicate that genre overlap contributes to the formation of poetic texts with a dramatic narrative nature, enhances the aesthetics of language and rhythm, and provides readers with multidimensional experiences.

The research reveals that genre overlap adds aesthetic dimensions to poetic texts, enhancing rhythm, imagery, and language. It reflects an evolution in how poetry is received and evaluated, shifting from traditional lyrical appreciation to a more representative and epic understanding. This shift broadens the interpretation and value of poetic works.

The researcher emphasizes the importance of interaction between poetry and other genres in developing poetic texts and motivating readers to explore deeper meanings. This interaction enriches both content and form, enhancing readers' engagement by providing a nuanced understanding of the text. By integrating various literary forms, poetry becomes a dynamic art, encouraging readers to delve into complex layers of meaning.

Comparing these findings with other studies shows that different methodologies converge on similar insights regarding overlapping literary genres in contemporary poetry. Algerian poets, grounded in their national context, explore themes of love, tolerance, and safety while opposing injustice. This aligns with broader trends in contemporary poetry, where experimental techniques address universal themes.

The use of a second language by Algerian poets to convey messages through genre overlap highlights the role of artistic mechanisms like narration and dialogue in guiding readers through complex texts. The study emphasizes reading efficiency and cultural references in understanding these phenomena. It shows that contemporary poets effectively integrate personal dimensions into their work, employing genre overlap and symbolism to articulate their realities and visions.

The thesis provides critical value by demonstrating how the interweaving of genres adds aesthetic and artistic dimensions to contemporary Algerian poetry. This overlap creates artistic beauty and imparts semantic depth to poetic texts, opening new avenues for interpretation and critique. It emphasizes how poets employ narrative and dialogue techniques to convey their experiences in more complex ways.

In summary, Mohamed Arous' thesis contributes significantly to the understanding of contemporary Algerian poetry by exploring the intersection of literary genres, opening new horizons in literary criticism, and enriching our comprehension of Algerian literature amid contemporary transformations.

4. Conclusion

In conclusion, academic criticism has significantly enhanced the scientific and cognitive balance within Algerian universities. It effectively moves criticism away from impressionism by employing precise language and analytical mechanisms, addressing the isolation and ambiguity of contemporary poetic texts through new experimental methods. The research integrates theoretical and applied aspects, with a strong focus on practical application.

Mohamed Arous' thesis examined the overlap of literary genres in contemporary Algerian poetry, analyzing its effects on both form and content. It traced the evolution of literary genres from classical to postmodern times, exploring how this overlap introduces new aesthetic and semantic dimensions. The study focused on genre overlap in narrative and dramatic structures, as well as artistic elements like rhythm and rhetorical methods, reflecting cultural, social, and political perspectives.

The researcher addressed critical issues such as the use of symbolism, intertextuality, and myth as manifestations of genre overlap in selected poetic models. This overlap adds significant energy to contemporary texts through various narrative techniques. While some manifestations were emphasized over others, the selected elements were thoroughly analyzed, aligning with findings from other studies due to the nature of the literary phenomenon and Western curricula.

The results reflect a shared perspective among contemporary Algerian poets, who connect deeply with their nation. They use genre overlap and mechanisms like intertextuality and symbolism to convey their messages and feelings. Arous effectively analyzed the connotations of genre overlap and its role in expressing reality. Despite similarities with other research, the study offered valuable insights by examining specific aspects and mechanisms.

The presentation of the intersection of literary genres provides useful insights but requires a deeper analysis of how this intersection reshapes poetic and rhetorical spaces. While the thesis discusses concepts like genre overlap and intertextuality, studying their evolution over time and their connection to broader cultural changes would enhance the analysis. Including a wider range of poets from different generations would provide a more comprehensive view of genre overlap.

Despite the valuable contributions of contemporary academic studies on poetry, many remain confined to university libraries. It is essential for Algerian universities to publish these studies in book form to broaden access and promote a shift in literature and criticism. Raising awareness of the importance of academic criticism is crucial. Researchers should clarify their analytical mechanisms, ensuring critiques are based on rigorous principles to highlight the aesthetics and values of contemporary Algerian poetry in relation to modern life. This approach will enhance the impact of academic research and provide valuable insights into the field.

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