

*The issue of contemporary poetic styles according to
"Salah Fadl"*

قضية الأساليب الشعرية المعاصرة عند "صلاح فضل"

Mebarek Bennour*

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Abstract:

In fact, in his research of the issue of contemporary poetic styles, "Salah Fadl" relies on two interrelated elements (Theory and Experimentation), as they represent a set of coherent reflections and theoretical patterns on the concepts of poetry, together with its essence and expressive techniques that lead to programming a suggestion that is parallel to textual studies at the macro-theoretical level in a hypothetical textual structure selectable through a set of experimental procedures.

How did "Salah Fadl" manage to identify a simplified "conceptual system" that is suitable for organizing the generative categories of various contemporary poetic styles?

Keywords: Conceptual system; Experimentation; Interpretation; Poetic styles.

ملخص:

يعتمد الناقد "صلاح فضل" في بحثه عن قضية الأساليب الشعرية المعاصرة على عنصرين متداخلين هما (النظرية والتجريب)، اللذان يمثلان مجموعة من التأملات والأنساق النظرية المتناسكة عن مفاهيم الشعر وجوهره وتقنياته التعبيرية التي تؤدي إلى برمجة طرح يكون موازي للدراسات النصية على المستوى النظري الكلي، في بنية نصية مفترضة قابلة للاختيار عبر مجموعة من الإجراءات التجريبية.

* University of Ibn Khaldoun- Tiaret. mebarek.bennour@univ-tiaret.dz

كيف تمكن الناقد: "صلاح فضل" من تحديد "جهازا مفاهيمي" مبسط يصلح
لتنظيم المقولات التوليدية للأساليب الشعرية المعاصرة المختلفة؟
كلمات مفتاحية: جهاز مفاهيمي؛ تحريب؛ تأويل؛ أساليب شعرية.

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Corresponding author: Mebarek Bennour, mebarek.bennour@univ-tiaret.dz

1. INTRODUCTION

As regards to the idea of the conceptual system, for instance, the critic says: it seems to me that there exists an urgent cognitive need to take another step corresponding to these textual studies, that organize their initial statements, and provide them with a complete theoretical framework based on a number of simple assumptions that can dialectically be selected and modified, in the light of applied practice. Besides, this framework – which we theoretically introduce in this introduction – stands for a flexible conceptual system, which distinguishes neutral linguistic elements from the technical expression mechanisms of poetic styles (Salah, 1995, p. 11).

Further, the theoretical section of this book is characterized by critical professionalism and depth of vision, whilst the applied section is characterized by the intelligence of the suggestion, the innovation of analysis, the ability to explore the potential of aesthetic phenomenon in the text presented for high-end analytical reading.

As a consequence, the “issues of critical experimentation” are within the overlap of a set of selectable hypotheses through

the urgent need to reach the process of interpretation and the multiplicity of compositional meaning on which contemporary Arab poetry depends.

2. The issue of contemporary poetic styles according to “salah fadl”

As a fact of matter, the issue of contemporary poetic styles depends on two interrelated elements (Theory and Experimentation), which represent “a set of coherent reflections and theoretical patterns on the concepts of poetry, together with its essence and expressive techniques” (Salah, 1995, p. 11).

That lead to programming a suggestion that is parallel to the textual studies at the macro-theoretical level, in a textual structure “presumably selectable through a set of experimental procedures. In other words, the concept of theory – or macro perception hereto – must get rid of the formal, anti-experimental character” (Salah, 1995, p. 13).

the fact of which results in producing concepts specific to experimentation, which is associated with observation and induction, as this makes a distinction between cognitive experiments formulated in a theoretical language.

In the light of which, the overall perception of poetic experimentation is made through the term (mechanism of the conceptual system): this system is characterized by flexibility that leads to the distinction of neutral linguistic elements from the mechanisms of technical expression of poetic styles, to various poetic experiments on a critical scale that can functionally be measured, which means that the theoretical recognition of the legitimacy and importance of the entire poetic

methods, will have the main goal to approach them in a regular reading that identifies the components and distinguishing features so as to measure their functional effectiveness in attaining their aesthetic achievement. Besides, this can be achieved through a number of properties, the most important of which are flexibility, assimilation, applicability, graduation (Salah, 1995, pp. 11,14,21).

In addition, this system distinguishes linguistic elements through the technique of poetic styles, or puts forwards a project to form a complete apprehension of the styles of contemporary Arabic poetry.

On the other hand, according to the thoughts adopted by Salah Fadl, Arabic poetics has taken on an increasing number of linguistic analyses of some creative models that are super realistic to the structural theory, the fact of which has made the authoritative Arab criticism, which in its entirety renounced the method of direct substantive and ideological approaches, thus trying in a serious manner to sightseeing new scientific horizons in the examination of poetic texts, together with their cognitive phenomena.

Above and beyond, the experimental knowledge stemming from poetic texts is related according to an entire perception of the styles of Contemporary Arab Poetry, as this has: the confirmation that (the science of literature) in its updated concept, as per simplified by its promoters, is not an analytical science in the style of research mathematics, and should not fall into this circle, since it represents a science that carries with the same a description of people, actions, things and their conditions,

within the scope of society, and depends on linguistic facts with both social and aesthetic characteristics (Salah, 1995, p. 12).

For that reason, the “issues of critical experimentation”: the issues of critical experimentation, which are represented in the intellectual issues and the establishment of creativity, namely (Al Hasmani, 2018, p. 9).

Fall within the overlap of a set of selectable hypotheses through the urgent need to access the process of interpretation and the multiplicity of compositional meaning on which contemporary Arab poetry depends.

More to the point, Salah Fadl talks about the scheduling of poetic styles, whereat he builds on the basis of which the scale of scheduling poetic styles represented in two stylistic groups: expressive styles and abstract styles. Likewise, he alike proposed, according to the theory, to expand the expressive methods in contemporary Arabic poetry, into stylistic distributions, namely:

- **Sensual style:** which he applied to the poetry of Nizar Kabbani; this style is difficult to achieve unless the critic is well acquitted with and aware of the secrets of the poet’s inner feeling.

- **Dynamic style:** it stand for the distance between the signifier and the signified, and similarly in the poetry of Badr Shakir Al Sayyab and Amal Dunqul.

- **The dramatic style:** which depends on the plurality of voices and linguistic levels, and is exemplified by the poetry of Salah Abdel Sabour.

- **The visionary style:** in which the symbols are extended and the external rhythm is separated, whilst the intensification and dispersion increase with the decrease of grammatical degree, represented by Al Bayati poetry.

Although: this scale leaves many Arab poets and Arabic poetry beyond the same, it succeeds in stereotyping, or formulates templates that can be relied on while analyzing, which is alike suitable for extracting discourse in modern Arabic poetry, together with providing interpretation and analysis thereto. Further, modern Arabic poetry is in dire need of a critical theory that reads the same in its entirety and comprehensively, without falling into the risk of fractionation and fragmentation” (Al Atoum, 2004, p. 141).

3. poetic experimentation and the mechanism of the conceptual system

Indeed, the concept of experimentation is one of the concepts that is directly related to careful observation and the issue of induction, “meaning that the theory should be present in observation, testing and enlightening the same, and the really worthy observations become those related to the theory in particular” (Al Hasmani, 2018, p. 13).

Nonetheless, the aspect of experimentation for theories that constitute our scientific knowledge are always fallible or incomplete.

The fact of which constitutes an obstacle or a problem facing experimental studies in contemporary Arabic poetry. In this respect, “such problem can be solved by improving and expanding the experimental theory, instead of accumulating a list of aimless observations” (Al Hasmani, 2018, p. 13)

In such a way that the main goal is to approach theoretical and experimental methods to read the aesthetics of Arabic poetry.

For "Salah Fadl", he believes that the starting post of studying poetic structures as a second language must be established from the perspective of expression, which is related to the idea of communication related to reading, which is simultaneous with natural language communication, as this calls for poetic connotation that is beyond the aesthetic communication of the aesthetic code that gives the innately acquired experience, in other words being amenable to the "graduation property" in giving poetic connotation according to the results provided by the overlapping linguistic meanings, across the levels of expressive structures.

For instance, the "rhythmic structure is considered as a poetic additional code that is not required by linguistic sound systems, which systems originate from the methods of poetic experience, whether: by presence or absence, so that it almost remained the focus of qualitative polarization of the poetry genre throughout the ages, which made it lose (flexibility of employment) and manifest its character as a free aesthetic code, hence its gradual absence came the clearest break in the poetry column, and turned as a result of which into an active semantic component in the modern poetry" (Salah, 1995, pp. 14,15).

Subsequent to which, the poetic modernity has gone, according to Salah Fadl, beyond the stage of focusing on rhythm to reach the innovation of means of linguistic expression, which goes in the abstract direction of experimental methods and the choice of symbolic alternatives that have the degree of

presenting a complex set of (markup functions) that have a special expressive energy: “as it stands for the major structure of the text, generated by the way of arranging its parts and the mobility of its syllabic system, thus making it a large function characterized by varying degrees of dispersion and coherence, all the way through the structures of equivalence, exchange and repetition” (Salah, 1995, p. 16).

Definitely, the connection between the two ideas of expression and communication generates the methodological tool that makes us consider (understanding poetic expressions) then the areas of objective classification of stylistic distributions, that represent the structural interconnection for formation purpose of the poetic connotation, as this stands for an opinion in favour of (Greimas), who believes that “in his semiological poetry, for instance, that the patterns of such classification is precisely the degree of attachment of expression to content, since the problematic of poetic action in its estimation is located within the typical discourse of poetic speech” (Salah, 1995, p. 17).

Which is based on a double level of discourses that express two interrelated levels, the expressive level and the content level at the same time, the fact of which produces two types of procedures:

The First of which is the one making it possible to disassemble discourse into units of various dimensions, including those pertaining to macro-poetic tools, until they attain microelements, in respect such as those features characteristic of both levels, namely semantic and phonetic units.

As for the **Second** of which, it makes it possible to distinguish between different linguistic levels in the analysis, in such a way that we can identify these two dimensions at each homogeneous linguistic level, and thus poetic semiology can evaluate a classification of possible relationships between the level of expression and content, based on the analysis of the level of linguistic discourses and manifestations of their interrelationship (Salah, 1995, p. 17).

this expressive interrelationship generates a special pattern focused on the generation of language in poetry.

4. the idea of aesthetic communication

The idea of aesthetic communication by Salah Fadl is one of the ideas that has a indistinguishable tendency, as he states on this idea that it is so central in the theory of poetic expression and had to wait a little, then a question arises in this tendency as to why waiting if the idea of aesthetic communication is clearly defined at the levels of communication and poetic expression?. Subsequent to which, Salah Fadl gave a justification for this problem that there is an important fact appertaining to the (relative nature) of communication, which stands that “the poetic effect does not exist if the recipient fails to accept the poetic content transmitted in the poetic message” (Salah, 1995, p. 18).

More to the point, the process of communication carried out by a reader, who is in a state – relative nature –, represents just a recipient, but the reader intervenes in another situation, which is the creation of the poem starting from the first conception thereof, thus exerting its effectiveness in an active way from within the poet’s own feelings, whereat he organizes

structures based on reading assignments, the fact of which produces aesthetic communication between the reader and the poet through the connotation that is inside the poetic text itself, and which alike makes the poet write inevitably in such a way to invite the reader to accept his creation, without this acceptance, there shall be no poetry.

Subsequent to which, communication is one of the pillars of poetic methods that are included in its role in expression and its relationship to the issue of understanding; therefore, when understanding poetry, there must be an interdependent and integrated relationship between communication and expression, the fact of which regulates the reader's understanding process to the maximum extent possible.

5. degrees of the conceptual system for the poetic styles' organization

The Aesthetic communication: "it is based on the assumption of readiness to abandon the old aesthetic norms, along with acting in accordance with the system of values and semantic criteria that are considered aesthetic in new communicative situations. As a result of such hypothesis, the risks of increasing distrust and surprise lies in the communicative system, as this leads to the expansion of the space of new norms" (Salah, 1995, pp. 18,19).

Consequently, Salah Fadl identifies: "a simplified conceptual device suitable for organizing generative statements of various poetic styles, which is alike characterized by a number of properties, the most important of which are flexibility, assimilation, applicability, gradation from part to whole, from surface to depth, ease of association with linguistic levels and

structural interference in the formation of a semantic network, being represented by five degrees: 1- the degree of rhythm; 2- the grammatical degree; 3- the degree of intensity; 4- the degree of dispersion, and 5- the degree of abstraction” (Salah, 1995, p. 21).

5.1 the degree of rhythm

According to Salah Fadl, the degree of rhythm includes: the external and internal sound level, and the presentation of sound units formed from balances and substitutions, consonances and dissonances and transformations, depending on the Quartagini’s concept of proportionality, in order to be acquainted with the issue of meanings and studying its parts associated with speech or poetic language that influence the souls, for: whoever wanted the quality of acting on meanings and good doctrines in attracting the same and the cleverness of composing one to another to know that poets have purposes, the first of which is the motivation for saying poetry; those are things that cause effects and emotions of souls” (Al Kartajny, 1986, p. 11).

which effects are caused by the poet in his skill to bring the meanings that fit the systems and the ability to form his language, being measured by his appropriate style.

Above and beyond, proportionality as a composite law that transfers the poetic text into hierarchically superimposed layers that at their highest levels will produce a well-formed and externally visible surface represented by weight, or rhythmic-framework structure. Further, if the (rhythm revolution) witnessed by contemporary Arabic poetry has moved the external sound appearance of poetry” (Al Kartajny, 1986, p. 22).

then this new poetry shall be linked to the rhythmic composition of the general meaning of the contemporary poem. Therefore, the idea of “proportionality is the main controller in the chapters of the poem, which form multiple texts that harmonize to compose a larger structure for a more comprehensive text according to the perspective of contemporary text theory” (Kalla, 2011, p. 233).

Indeed, the “rhythm, in its artistic concept, is a principle and a meaning, and it is emotional and related to the soul from which it originates” (Ben Manasra, 2016, p. 128), as this can be found in the types of poetry and those types are called by the contemporary critics as: internal rhythm, thus the “new poetic expression stands for an expression of the meanings of words and their sound or musical characteristics, whilst the new poetic form is the return of the Arabic word to its original fascination, rhythm, singing music and sound” (Adonis A. , 1979, p. 114).

The fact of which is determines the internal rhythm of tonal and bell waves in contemporary poetic texts.

On the other hand, the gradation in this new rhythm has freedom based on the mobility of words because: “poetry is music, which is not based on a clear limited idea, but is based on elements that are rhythmically interconnected in a kind of geometric interconnection, as the poem is the rhythm of words, whilst the original rhythm: repetition, which is a free rhythm that has no end, that is, it has no particular utilitarian purpose, and it is based on the mobility of words, the rhythm system is flexion, refraction and intersection, while another stands for symmetry, exchange or correspondence, and thus the world imprisons

matter, and frees as energy and significance” (Adonis A. , 1985, pp. 85,86).

However, this rhythm comes, in that case, from an internal motor harmony, and not from external formal parts, so the concept of internal rhythmic structure is comprehensive in revealing rhythmic levels that have a sound character, such as the rhythm of the letter, the word and the rhythm of the movements connected in the poem.

5.2 the degree of grammar

The grammatical degree is concerned with the organized way in which the quality of linguistic deviation is determined “through controlled formal statements, as (Chomsky) says that the proper descriptive grammar should operate all such differences on formal grounds” (Salah, 1995, p. 23).

As this exists in the characteristics of breaking down the principles associated with the levels of linguistic lexicon in order to determine the degrees of deviation by dividing the same into three main types:

- 1) “A deviation caused by a violation of a lexical statement;
- 2) Or caused by a tension in a feature that is associated with a specific subtext;
- 3) Or generated by a conflict with a feature connected to the axis of choice” (Salah, 1995, p. 23).

In fact, these divisions are the source of generative theory, which give a clear path on the basis of which is based the grammatical degree by which the efficiency of poetic texts is measured.

5.3 the degree of density

Unquestionably, this degree is characterized by a – distributive characteristic – that is this make it quantifiable and qualitative, in addition to monitoring the degree of multilingualism, as this has shown to be at the level of sound and image first, and then the correlation thereof with the proportion of metaphors and deletions in the poetic text secondly. As a result of which, Greimas clearly linked the degree of poetic density and the number of structural relationships in the text, as this stands for a clear evidence that symbolizes an internal link in the text lying in the interaction between the degree of poetic density and the number of structural linguistic relationships.

5.4 the degree of dispersion

In this respect, Salah Fadl highlights the degree of dispersion or (the concept of cohesion) in the poetic text, as he says: while this concept has always been one of the most prominent problems of lyrical poetry, it stands for the most connected element with the overall aesthetic properties of the text, whilst its role is related to the surface and deep levels thereof, whereat the grammatical and semantic relations, together with the extent of their interconnection or disintegration, play an important role in producing the degree of dispersion; the fact of which represents the overall unity in the poem, which is symbolized in many forms, inclusive of oppositional duality.

Hence such cohesion is attained through the process of reading or harmonious units which form the pattern of holistic ideas that characterize the poem, which owns the level of sound and rhythmic units.

Besides, the degree of dispersion “is related, on the one hand, to the logical levels acting through the overall textual structure, as well as to the interspersed signals attracting the same to textual units” (Salah, 1995, p. 27).

Being consistent with the modernist text, which is characterized by the degree of coherence in the overall appearance of the poem.

5.5 the degree of abstraction

The degree of abstraction is considered a composite result of all the previous degrees because the short poetic system is related to the degree of abstraction and sensuality, the degree of which is alike related to “positively to the degrees of rhythm and grammar, as the more the rhythm is clear and the grammar is complete, the more sensuality is more prominent” (Salah, 1995, p. 28).

However, if the opposite happens, the degree of grammaticality weakens at the level of deviation and poetic discourse tends to decrease its sensory phenomena and approach abstraction, the phenomenon of which is called by Salah Fadl as the idea of (contemporary Arabic poetic map).

The contemporary Arabic poetic map: it represents one of the ideas whose comprehensive space is according to the graduated poetic scale, and is divided into two stylistic groups: the first of which is the term (expressive styles), whilst the second is the term (abstract styles), as it is noted that this division is very close to some theorists of modern Arabic poetry to distribute the same into two main circles, the first of which is

called (poetry of presence), whilst the second is called (poetry of absence)” (Salah, 1995, p. 30).

In its comprehensive space, according to the gradual poetic scale of writing new poetry, through which many attempts were made by great poets who succeeded in renewing the same through establishing a poetic movement no less important than the old poetry.

6. CONCLUSION

In conclusion, we can limit the most prominent research results as follows:

- The issue of contemporary poetic styles is characterized by two important elements in the understanding of poetry, namely: (theory and experimentation) to conclude that they stand for reflections and formats working through a critical theory that searches for the laws and concepts of new poetry along with its essence within the contemporary Arabic poetic texts.

- The overall perception of poetic experimentation depends on the mechanism of the conceptual system that ensures organization of linguistic elements that proceed according to a regular reading recognizing the components and aesthetic features through a number of properties, the most important of which are flexibility, assimilation, applicability and graduation.

- The linking between the two ideas of expression and communication produces a methodological tool that makes it possible to understand poetic expressions having a structural interconnection to form poetic connotation, which results across two interrelated levels, the expressive level and the communicative level. Moreover, this also results in the dismantling of discourse into units of various dimensions,

including those related to the overall poetic tools, until it reaches the minor elements, in respect such as the distinctive features of both levels, namely semantic and phonetic units.

- Aesthetic communication is considered one of the pillars of poetic styles, which in turn includes expression and its relationship with the issue of understanding poetry. Subsequently, an associative and integrated relationship was born between communication and expression, as this regulates the reader's understanding process to the maximum extent possible.

The conceptual system consists of several degrees for organizing generative methods and statements of different poetic styles, as it is characterized by gradation from the part to the whole, from the surface to the depth, ease of correlation with linguistic levels and structural interference in the formation of the semantic network, being represented by the degree of rhythm according to the external and internal sound level associated with the rhythmic composition of the general connotation of the contemporary poem. In addition, it is concerned with the grammatical degree by which the quality of linguistic deviation is determined, with the addition of the degree of dispersion that correlates and harmonizes with the modernist text, which is characterized by the degree of coherence in the overall appearance of poetic styles in the comprehensive space thereof for writing purpose of new poetry.

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