

Artistic Experimentation in Contemporary Algerian Poetry: The Diwan "The Bell for Heavens Beneath the Water" by Othman Lousif as a Model

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Abstract

Modernist experimentation is an artistic phenomenon in literary studies, depicting an ongoing movement that implies exploration within literary genres. The poetic movement stays up dynamic in literature and art, creating waves with each transformation across the twists and turns of time, despite its ongoing evolution. In light of this, we will enthuse over this phenomenon through the research titled "Artistic Experimentation in Contemporary Algerian Poetry" by analyzing the diwan The Bell for Heavens Beneath the Water. This probe aims to address a common topic in literary, artistic, philosophical, and other studies. To tackle this issue, we will define it through the following questions: What is the definition of experimentation, and what constitutes modernity? Is experimentation synonymous with modernity? Has the poet Othman Lousif succeeded in creating a modern text with unique characteristics? What are the features and manifestations of modernist experimentation in the poem The Bell for Heavens Beneath the Water at both formal and thematic levels? To address these questions, we will adopt a descriptive methodology, which is suitable for this study.

Keywords: artistic experimentation, modernity, contemporary Algerian poetry, whiteness.

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**Artistic Experimentation in Contemporary Algerian Poetry: The
Diwan "The Bell for Heavens Beneath the Water" by Othman
Lousif as a Model**

INTRODUCTION

The poetic movement has always wavered on itself, causing a jol in every transformation, through the turns and turns of history, and has remained faithful to some of the attributive ties that keep it intertwined to the past, even with slightest thread of rhythm, and the break has only taken place with culminating awareness with the movement of artistic experimentation, which was established on the philosophy of demolition and undermining, thereforepointing out its hostility to all traditions of heritage, its past and its delineations.

Modernity is an evident case in point thatlay the groundwork for this rupture, with its foundation of accountability for heritage and rebellion against its formal barriers, so that the second and strongest transit occurred after the shake of the free poetry movement, and the openness of the world and tie with modern theories that outstripped modernity itself to its aftermath. The third shaking rebelliontraced its paths through it to the Algerian poetic arena, the infection of diminishing and revolution against the dominating and familiar spectrum, majorly among young poets who cope with this probe I mean who adhere a new sensitivity.

Alongside with this stance, we inspire to approximate artistic experimentation in contemporary Algerian poetry, relied on the creative artistic production of the poet Othman Loussif, and our strive was to provide a concept of artistic experimentation because when we enthuse over experimentation, we confer overt poetic modernity.

Experimentation is a violated transgression of the ascendant sphere and rebellion at averse the rules of the ancient poem, endeavoring to invest in what literary creations produce, by



demolishing certainties and destroying the ancient grounds of poetic texts, which in turn are the earliest and their knowledge is deemed priority, because poetry is advocated what is merely beautiful.

1. Experimentation Overview:

1.1. Linguistically:

" The man tried experiment, tested and the experience of the sources of the group genius said: so far this day, we have tried all the experiments".(Ibn Manzur, p. 583.) In most Arabic dictionaries, if not all come to term on the concept that that the experience means test.

Scientifically speaking: "An organized test of phenomena or phenomena, intended to be observed accurately and systematically depicting a result or the realization of a particular presentation (Maj) and what is opted to meet in the deficiency of something and its terminology, entailing the experience of the play and the experience of printing (updated) (c) experiments." (Arabic Language Academy, 2005, p. 144.)

Hence, we sum up that experimentation in its core concept is the knowledge, skill or experience that a person draws from ancient blogs.

1.2. Terminologically:

Experimentation is a modernist critical concept agglutinated with literature and art, "and thus experimentation is an incorporated position of life and art. On top of that, it is driven from an urgent desiderium for renewal and a subjective desire to surpass and continue. Besides; it calls for intellectual maturity, clarity of view, evolution of procedural tools and variegation of artistic methods. It varies from person to person in its apprehensibility and how to implement it. It is delineated by "John Marth that modern experimentation- which made novelistic art a cause of

**Artistic Experimentation in Contemporary Algerian Poetry: The
Diwan "The Bell for Heavens Beneath the Water" by Othman
Lousif as a Model**

surprise and importance-, is working for no obvious reason without leaving any room of good signs" (Jesse Matz, trans, 2016, p. 283.)

Test is a modern critical term connected to literature and art. It is regarded as an entire attitude to life and art, as it is driven from an urgent need for renewal and a self-desire to overcome and continue. In addition to that, it requires intellectual maturity, clarity of vision and diversity in artistic styles. Besides; it varies in its understanding and application between people, as advocated by John Marth.

Said Yaqtin stipulates: "The experience is practiced through the interaction of the self (the writer) with the subject (the writing material) and void of this, we cannot impact the production process, which is considered a coming phase of the processed stage in which the interaction occurs" (Said Yaqtin, 1985, p. 15.)

2. Experimentation and modernity:

Preoccupation with Algerian poetry leads us to confer over the issue of poetic modernity majorly, because the concept of experimentation is synonymous with modernity. It is toughly managed to a depicted extent. From the latter, we identify the concept of experience and modernity within this context as featured by the study. (See: Adonis, 1984, p. 15.)

We can embark on from Adonis as the first theorist of poetic modernity. He tabulates it as: "a radical question that explores and dives into poetic language, leading to experimental horizons in the practice of writing and inventing new strategies of expression to get aligned with this alerted question. In this vein, it is required ubiquitously the stances of emergence and pertinent personal view of man and the universe" (Othman Lousif, 2008, pp. 11, 12, 13.)



On the other hand, Youssef Khal believes that the concept of modernity is only a departure from the ordinary sphere, heading to new thousands of infrequent realms. In addition to that, the Tunisian critic Tahar Hammami revolved around the affinity of experience with modernity and so did many others.

Experimentation at the form level:

In the current probe, experimentation at the form level is addressed as follows:

1.3 Visual rhythm instead of vocal rhythm:

The experimental tendency in contemporary Algerian poetry paved the way to penetrating and transcending bounds between literary genres and visual arts. Therefore, poets headed early to the tributaries of poetic experience provided by experimentation through highlighting intensively the significance across the visual space

The Algerian poetic experience in relation to visual art is corresponding and dialogical to visual arts. An evident case of our blog examples pertains for the poet Othman Loussif in which visual rhythm is depicted as an alternative to vocal rhythm. The poem's word stipulates the following:

From which throat did you emerge into existence?

Location of your erotic history

Oh heavenly pain and melted pity?

Were you in the womb of the permanent

Then when the earth longed for you after it fell

In the cycle of things I tore the veil

And your love is shed stars and doves

Flowing in the fog

O you divine wound that burned

And take the speech

You are the dew. You are the range

Artistic Experimentation in Contemporary Algerian Poetry: The
Diwan "The Bell for Heavens Beneath the Water" by Othman
Lousif as a Model

And you are the beginning and the innocence is you. You're
me.

And you are my poem that needs this abandoned isthmus

Pierce the mirage

And overflowing with the filling of our barren fields

Eid from Sahab

Bell.. It's the nebulous pulse from afar.

It is the cosmic air and it is the thousand miracles

Blooms in a book

O you who walk in his uncle Al-Duja

Follow the rhythm of this letter

And they won. Sahri Shehab for you

Lightning is the Sufi. And the prophetic language

A barrage clouds the door(Othman Lousif, 2008, pp. 8, 9,)?
The diffusion of printing, aligned with its modern
techniques and mechanisms. Besides, the fact that poetry
has transited from oral to writing, and made poetry open to
visual arts such as photography, formation and employment
of their tools through the spatial construction of language
about spaces and blank space-whiteness-, as well as
photography through language.

Therefore, the nature of the link between them has not been
shaped the form of mixing and identification until the
modern era.

In the poetry of the blog, it exists the visual space, the
eloquence of deletion, and the poetry of haiku. In addition to
that, it is found the blank space of language in the poetry of
Othman Loussif, especially through the blog that we carried
out above on.

It has a model of whiteness in the poetry of the blog.

Our poet Othman Loussif says at the beginning of his
collection:

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A bell I chase and the lightning snatches me  
One cloud is lowering and another is running away  
And I run in the steppes of life  
Looking for my wounds that have flowed  
Yesterday from me, were the prophets taking care of her?  
So I sprouted proudly  
And a melody flows from my mouth  
If lightning tickles the sick earth,  
wipe weeds and cilia  
And the trees that are seductive  
he sings  
And if nature is all a secret that reveals me  
And I see in her intimate mirrors  
A deaf child  
You give me water with tenderness that responds to its  
cancellation  
And get lost in its green eyes  
I wish childhood magic doesn't go away  
Oh on a bell that penetrated into the fog  
He only returns to the exhalations of a bleeding flute  
Its rains do not tire  
you pull  
My origin

All the elements are on standby.  
The longing of the laws tyrannized  
And there is a legend that has been touched by seduction  
Falcon leveled a silver icon  
And you and I melt in its history  
The what? And our souls united by it  
Do you see a poem?  
At the festival of its brightness bounces?  
Oh love, oh embers, the statement is prepared. Repeat what  
you write? (ibid, p 8)

# Artistic Experimentation in Contemporary Algerian Poetry: The Diwan "The Bell for Heavens Beneath the Water" by Othman Lousif as a Model

Through this free poem, the features of experimentation are utterly obvious and visible. Besides, through experimentation at the level of form, we notice salient lines and whiteness's features in the poet's text, such like stop signs such as a period, comma, semicolon, question mark, and many others.

## 4. Experimentation at the technical and thematic level:

### 1.4 Symbolic manifestation of the title:

The title is the first visual confrontation between the recipient and the text. It is regarded as the threshold for the creative text. It ensures a plethora of functions, foremost of which is transit and submission. It is, however, an adventurous crossing and ambiguous presentation in which the poet has transited from the standard language, to turn in turn into a problematic question that confuses the recipient and pushes him to chase the uncontrolled meaning. In this line, we can dive deep into the poem to show that

| Words  | Its lexical semantics                                                                                                  |
|--------|------------------------------------------------------------------------------------------------------------------------|
| Bell   | And the bell: the one with which it is beaten, and bell hidden sound                                                   |
| Heaven | Heaven in the language is said to all that has risen and exalted has a name that transcends, and every roof is heaven. |
| under  | One of the six sides... And under contrast above and minimized I am greeted.                                           |



|       |                                                                                                         |
|-------|---------------------------------------------------------------------------------------------------------|
|       |                                                                                                         |
| Water | The water that is drunk and the hamza in Arabic is substitutable of h and it is replaced by distraction |

With regard to the blog, it is full of symbol and legend resulting inversely from the mystical experience of the poet. In this arena, the poet's poetry mirrors that the poet chases his bell, i.e., the hidden voice in the first stage, and the reader chases the meaning of this bell in the second stage. Our poet Othman Loussif says:

A bell I chase and the lightning snatches me  
 One cloud is approaching and another is running away  
 And I run in the steppes of life  
 Looking for my wounds that have flowed  
 Yesterday from me did the prophets take care of it  
 So I sprouted proudly  
 Or did it fly to its horizons inflamed?

Conclusion:

The Algerian poetic movement, in its transformations and ongoing experience, has become tied and aligned with universal developments. While the early stages of this transformation witnessed contemporary Algerian poetry impacted by Western movements through Eastern intermediaries, the new sensibility has had direct link with what is occurring on the global scene, leading to a surpassing of modernism.

The prose poem, with its refined rhythm, has monitored the affinity between classical poetics and the renewal movement, creating a conscious break through experimentation based on a philosophy of deconstruction

**Artistic Experimentation in Contemporary Algerian Poetry: The  
Diwan "The Bell for Heavens Beneath the Water" by Othman  
Lousif as a Model**

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and destruction, depicting its opposition to all past traditions and delineations.

Contemporary Algerian poetry, like other poetic creations, always drives from proliferous and different backgrounds. Experimentation here means shaping language in a particular way, which has made the poet's vision distinctive. By utilizing innovative symbols, the poet has managed to draw the reader into a sphere of notions where standard language struggles to soar, as mirrored and tabulated in the following global example: "He is drenched in madness."

Our poet's approach to experimentation has not been bounded to superficial employment and recurrence but has dived deeply into symbolism, implementing it as a method and principle. His poetry is featured by focus and uniqueness in structure and rhyme, as exemplified by his use of the "bell" symbol, which he successfully made the target point of the poem through fluctuating linguistic formations.

Othman Lousif used the symbol of the "people" as an objective correlative and glued it to different issues and themes with the symbol of blood. Othman Lousif's poetry has succeeded in maintaining artistic experimentation by shaping language in a distinct way, providing his Sandpoint with a unique quality. Through his innovative symbols, he has managed to ingrain the reader in worlds where conventional language cannot reach, as seen in the example: "He is drenched in madness." The poet's ingrain with experimentation has not stopped at superficial employment, but has instead fostered embracing depth, mystery, and exploration through symbolism. His poetry is immersed by an emphasis on distinction and individuality in structure and vision, as is the case with the "bell" symbol, which the poet



skillfully maintained the focal point of the poem through fluctuating linguistic forms. Lousif also employed the erm 'which' linking its with various tenors, regarding I as an objective selectivity to stand for the symbol of blood to provide deeper insightful meaning to be communicated

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