



Interactive Reading of Popular Poetry in El Oued

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Abstract:

The interactive reading of popular poetry in the Souf Valley with a comprehensive critical perspective remains an unexplored area. The previous perspectives on this subject have failed to generate sufficient debate to provoke questions about its literariness and the literary significance within the experience of popular poetry. The decline in awareness of this issue may be attributed to the limited output and the inability of popular creative expression to confront reality, as well as to societal changes and the pressing issues they bring. This has led us to investigate the levels of reception of popular poetry, which differ from those of traditional poetry. The reader forms a connective structure aimed at integrating the real with the possible and the symbolic with the everyday, rather than separating them.

Thus, the experience of reception aspires to understand the latent aspects of the levels of expression, their semantic and structural relationships in creating meaning on one hand, and the levels of reception that seek to unlock and activate these relationships on the other. This is achieved through interpretive strategies primarily based on exploring symbols and contemplating imagery. A historical perspective on the critique of popular poetry might reveal the delayed trajectory of this experience, which has struggled to deconstruct the symbolism of beauty, reducing it to a socio-historical dimension that conveys little beyond what reality already expresses.

Keywords: Interactive Reading; Popular Poetry; Souf Valley; Reception; Reader; Poetics; Aesthetics.

Received: Sept 03, 2024

Accepted: Nov 30, 2024

Published: Dec 15, 2024

1. Introduction:

Popular poetry in Oued Souf embraces all kinds of audiences and readers, especially the broader popular classes with their diverse groups and levels of understanding. This poetry is characterized by its simplicity and proximity to the everyday language of people. The themes it tackles differ from those in metrical poetry, as the poet often draws inspiration from the collective history of the environment in which they live. Soufian popular poetry is not a closed structure but an incomplete entity that the reader seeks to complete, remaining connected to the dynamics of creativity.

The significance of this perspective lies in exploring the features of interactive reading and reception, the distinctive levels of popular poetic texts in Oued Souf, and their unique forms. This exploration uses the Soufian society as a basis for various considerations, aiming to uncover the secrets of the possible realities of the Soufian individual by addressing their needs, habits, and the influences of struggle and revolution. These elements evoke the emotions of writers and poets, with patriotic and liberation-oriented popular poetry having a substantial presence.

In essence, Soufian popular poetry is a national heritage focused on national spirit, evolving into a unique aesthetic of resistance. It remains a vibrant and living heritage that genuinely reflects the dialectic of revolution and reality in Oued Souf. Beyond its resistance and liberation themes, this poetry perpetuates humanity's

existence and position, affirming the true meaning of everyday life and easing its challenges to ensure continuity and coexistence. This aspect has opened a window for artistic appreciation among audiences.

Soufian popular poetry contributes to developing interactive and receptive emotions in readers of all intellectual levels and personal interests. The creative activity often stirs the masses and raises awareness during specific historical phases in response to pivotal events that ignite the poet's imagination. These events either establish or dismantle a particular foundation within the framework of guidance and advice. This effort can be considered purely creative, as it achieves the possible formulation of expression, its dissemination, and recording.

So, is the level of interactive reading of Soufian poetry connected to its status as an open work or as a closed one? How does the reception space illuminate the reader's engagement with the interactive nature of popular poetry, reflecting an awakened objectivity of the community? Has the interactive literary reading of Soufian popular poetry surpassed traditional criticism? Finally, how has the Soufian reader and audience engaged with popular poetry, particularly considering its conventional nature and the multiple layers of meaning it implies?

2. Popular Poetry in Oued Souf:

Popular poetry in Oued Souf has not fully escaped the dominance of traditional styles, which were reinforced by the lack of cultural exchange and the limited openness to the world. These factors have contributed to its reliance on the poet's personal emotions and unique expressions. As Abdul Kareem Radi Jaafar notes, "It [popular poetry] has become a movement deriving its vitality from the poet and a hue that takes its shade from the poet, reflecting the transformations of things through the lens of emotion" (Jaafar, 1989, p. 245). This observation is situated within a critical reading of Soufian individual creative efforts during the colonial and post-independence periods.

It is natural that these periods, despite their variations, did not produce remarkable literary works, as they lacked the visionary atmosphere that enriches the poet's imagination and shapes their positions. Thus, popular poetry remains driven by motives and emotions shaped into fixed molds that constrain predictive and rebellious sensibilities, dominated instead by emotional feelings of disappointment and surrender. Advanced perspectives sometimes dismiss the themes of creative texts for their limited scope.

The reception of popular poetry has not deviated from this view. Perhaps, in the collective consciousness, there exists an idealized image of beauty that "lives outside reality; it is an eternal message revealing the details of life and reflecting its patterns, customs, and architectural styles. The poet interacts with this image, drawing from it as a rich source of poetic material" (Hassan Faleh Bakour, 2005, p. 107).

This connection with ideal values accompanied humanity's dreams in crafting its primal archetype, encouraging generosity, as Ali Enad states:

*"The day we heard the call of the news,
Mentioned in Algiers, yet from the valley arose,
O Oued Souf, your name is well-known,
Famed across the capitals, your name stands alone,
Among your people, men of might,
Honor and bravery, shining bright,
A land of domes, built with grace,
Fields and pastures, a fruitful embrace,
For those who toil, success they'll find,
Reaping profits, leaving none behind."*

****"The translation of the poem is approximate, as it is challenging to precisely convey certain nuanced local expressions"*

Because "the poet's tongue is like the land; flowers will not bloom unless it borrows rain" (Abu Mansur Abd al-Malik Ibn Muhammad Ibn Ismail al-Tha'alibi, 1956, p. 185), the poet's desire to endure has surpassed this notion, dedicating itself to a militant nature and raising critical issues about the relationship between the text, reality, and its subject matter. Often, this subject matter is taken as a ready-made resource, yet it represents a changing form within the heart of Oued Souf's society. "It is not necessary for the subjective to be a repetition of the objective; more often, the subjective has its own reality, and when the poet tries to transform the subjective into something real through a tangible image, this new reality often differs from the observed concrete reality" (Ezeddine Ismail, 1981, p. 58).

Ali Enad captures this duality in his poem about Oued Souf (Ali Enad, 2011, p. 103):

*"Those who visit it find comfort and ease,
Tourists come to us from far and wide.
A land of piety, knowledge, and honesty,
Elders in mosques guide the wandering soul.
A land of culture,
A land of generosity, magnanimity, and hospitality."*

****"The translation of the poem is approximate, as it is challenging to precisely convey certain nuanced local expressions"*

The poet reflects on the constructive interaction with the changes in time and space and the evolving ideas of individuals, as the same sentiment that produced the text inspires the critic. From this comprehensive vision, critics begin to classify works as good or bad, truthful or untruthful. One consequence of this approach has been the dominance of sensory elements as the sole reference for the poetic writing process, leading to a lack of transformative engagement with reality as raw material.

"A poem delivers a message that contains within it objectives that express the poet's emotions and spirit. These objectives could be personal, national, or reflective of their struggles, concerns, and aspirations for the future, implying that the poet is deeply engaged with their environment and social context, capturing vivid images of the scenes their imagination touches upon" (Hassan Faleh Bakour, 2005, p. 107). This idea, of transcending and encompassing reality, aligns with Aristotle's perspective on the poet's mission, which he argues is not to narrate events as they occurred but to present what could happen.

In this light, popular poetry narrates universal truths, often surpassing mere discontent with reality. However, feelings of alienation and boredom sometimes overwhelm these critiques, turning them into laments. This weakens the sense of agency in facing reality, reducing poetry to a faithful yet delicate depiction of the dire circumstances Algeria endured in the early 20th century.

3. The Reader and the Reception of Popular Poetry in Oued Souf:

The reader and audience of Soufian popular poetry derive their experience from the creative pleasure that dissolves their awareness of the poet as a mere echo of "ideas, psychological thoughts, and natural scenes—whether sensory or imaginative—based on partial harmony, integration in structure, consistency in form, unity in coherence, and suggestion in expression" (Abdel Qader Qatt, 1981, p. 435).

On a deeper level, popular poetry reveals the connection between the poet's inner world, personal experience, and the external world. This connection is often accompanied by a sorrowful and poignant tone that frequently overshadows the optimistic aspects of its verse. As the poet (Ali Enad, 2011, p. 103) expresses:

*"The suffering find solace here and heal,
There's medicine in this land that becomes the norm,
What defies physicians and fortune tellers alike*

*Exists in our soil, spread over its plains.
A land of golden sands,
Chaste and pure, unmarred and untouched."*

****"The translation of the poem is approximate, as it is challenging to precisely convey certain nuanced local expressions"*

The invocation of artistic imagery makes "sensory perceptions stronger than abstract ones, forming images in the recipient's mind that create a psychological impact through the appropriate alignment of sensory and mental impressions" (Abdelkader Fidoh, 1992, p. 320). This is evident in their poems, which are filled with a bitter sense of alienation and a suffocating feeling of disappointment—far removed from poetry as an art of imagining possibilities. Additionally, these works lack poetic structure and suggestive intensity, as expressed by Ali Enad in his poem *A Message to My Brother in the Revolution* (Ali Anad, 2011, p. 59):

*"O treacherous one, greedy and vile,
O tyrant colonizer, deceptive and hostile,
Your fate is like Pharaoh's in the drain,
Unable to rise like a diver without a chain."*

****"The translation of the poem is approximate, as it is challenging to precisely convey certain nuanced local expressions"*

Perhaps for this reason, it has failed to establish aesthetic laws that resonate with the art of popular poetry. Rather than interpreting the creative process's struggles, its lack of aesthetic appeal, or opening alternative horizons for reception, this poetry has been widely perceived as a depiction of reality, characterized by despair and the stifling absence of hope. Furthermore, critics have sought to perpetuate the belief in the heroic and militant nature of creativity, which "implies a deviation from ordinary language use; a poem is an extraordinary expression of an ordinary world" (Jean Cohen, 1986, p. 113).

Addressing the audience, the poet reflects this idea in his poem *The Heritage* (Ali Anad, 2011, p. 47):

My grandfather, your grandfather, my aunt, and my father,
Let me share with you some of their tales.
They all lived here in this cherished land,
Their stories passed down by the elders of the clan.

The Arabs roamed with their flocks far and wide,
Wherever you went, a village would greet your stride.
Blessings were many, and abundance from our Lord,
The rains poured down, covering lands in accord.

A cloud rose above Ghardaïa's crest,
Filling the wells, surpassing the rest.
The valleys sang behind with tales of loss,
And the camel journeyed eastward, breaking dawn's gloss.

****"The translation of the poem is approximate, as it is challenging to precisely convey certain nuanced local expressions"*

When these stories reached some, they perhaps awakened higher aspirations. These reflections call upon the popular poet to ensure the presence of the recipient, focusing on engaging them in both appreciation and understanding. This engagement highlights the emotional bond the poet creates with the audience, aligning with the creative aesthetic interaction that seeks to convey the pulse of life to others. It strikes a chord within their souls, resonating positively with similar echoes.

Ali Enad expresses this sentiment in his poem *End My Sorrow, O Eyes* (Ali Anad, 2011, p. 112):

*"There are those who listen
And find the rhymes whole, following me.
Especially when it feels like my spirit aches,
Poetry is a storehouse, and the mind its key.

May God protect him, grant him joy, and increase him,
Each year adding to his work with grace.
There are those who entered my heart
And left, gazing with unshaken intent."*

****"The translation of the poem is approximate, as it is challenging to precisely convey certain nuanced local expressions"*

The poet's ambition is for others to appreciate and interpret his work in this sense. No matter how methodologies attempt to delve into this freedom, their achievements remain theoretical, lacking the warmth of creativity born from the moment of inspiration. This continuity maintains "the past as a psychological memory through its function of linking experiential knowledge with the emotional states one undergoes in daily life via the memory of sensory imagery" (Jihad Saliba, 1974, p. 586).

Criticism of popular poetry has largely stayed aligned with its foundational elements and has not overlooked its essential themes and core characteristics, including concepts of patriotism, authenticity, and reform. These themes aim to preserve history from distortion and safeguard heritage from confiscation, turning art into a complement to life and an affirmation of existence for those who seek to encroach upon freedom. They desire to seize eternal moments born from the depths of the self and embodied in language, as expressed in the following lines (Ali Enad, 2011, p. 62):

*"I heard the call in my homeland,
The radio announcer called out:
Whoever feels the urge for struggle,
November, how it ignited its flame!

In our homeland, the cities and the countryside,
November shines like a lighthouse beacon,
Its light glorious and radiant,
From fifty-four to this very moment."*

****"The translation of the poem is approximate, as it is challenging to precisely convey certain nuanced local expressions"*

4. Interactive Poetic Reading of Popular Poetry in Oued Souf

The interactive poetic reading of popular poetry achieves a dominance so overwhelming that the popular poem often resembles a political statement or a rhetorical excerpt. Despite the comprehensive grasp and validation of popular poetry's themes, the accompanying critical movement has appeared cautious, resembling hesitant reverberations. It has not escaped "the advancement of color's shades and its unique realm without the need for direct descriptive statements, which enhances its poetic value" (Mohamed Saber Obeid, 2000, p. 190).

As the poet addresses the audience, he emphasizes this connection in his work (Ali Anad, 2011, p. 34):

*"He searched but found no place,
Returned ashamed, filled with anger.

He knocked and tried many doors,
But couldn't find what pleased him.

He loved the rhyme and the rhythm,
The meaning that aligns and fits.
Rhyme, meaning, and balance,
Are essential for those entering the field.

If one is missing, it becomes clear,
A piece of advice to guide the poet."*

****"The translation of the poem is approximate, as it is challenging to precisely convey certain nuanced local expressions"*

At the heart of the objective vision, with its repeated interrogation of a history overshadowing the nature of art, lies the transcendence of mere tangible and individual realities created by humans over time. This is a natural outcome of emotional interactions and the artist's contemplative insight into such patterns. According to some claims, this perspective has been considered an exploratory possibility grounded in reality.

The successive historical events across eras bring about change, as "they aim to envision a shared structure for oral poetic texts. Thanks to this structure, which underpins the different types of texts regardless of their topics and content, we attempt to penetrate the social framework that produced them, exploring its social, anthropological, cultural, aesthetic, and pragmatic dimensions" (Ahmed Zghab, 2006/2007, p. 8). This becomes evident in their most intense and contentious moments, as the poet expresses in his poem *The Heritage* (Ali Enad, 2011, p. 33):

*"From my youth, I have been a poet, loving the art of rhyme,
Despite its challenges and hardships sublime.
Brother, I advise you—don't underestimate its weight,
Poetry is a difficult craft with a delicate scale.

I speak of traditions, of chairs and cabinets,
Sharing stories of heritage with those who listen well."*

****"The translation of the poem is approximate, as it is challenging to precisely convey certain nuanced local expressions"*

Reality is rich with varying stakes and conflicts, which creators work to transform into literary expressions. Under the pretense of societal commitment and an awareness of its members, creativity fades, and literature dissolves. This happens because "understanding any word completely, isolated from the other related words that define its meaning, is nearly impossible. From a semantic perspective, it is better to view the lexicon of a language as a complex web of interconnected meanings—a multidimensional spider's web where each thread represents one of these relations, and each lexical unit is distinct" (John Lyons, 1987, p. 83).

Connected to the collective aesthetic consciousness of the nation, the reception of popular poetry often remains limited to a moralistic appreciation despite attempts to break free from it. "It pleases the soul, moves the heart, and evokes astonishment with its unique imagination, its ability to convey thoughts and emotions, and its capacity to unite opposites" (Ibrahim bin Abdulrahman Al-Ghoneim, 1416 AH, p. 19). This led to a poetic shock for readers, disappointing the popular audience in attempts to convince them of the poetic value in occupying the space of struggle and symbolism to imbue it with a heroic character in Oued Souf.

In evaluating popular poetry's criteria as an entry point to interpretive visions for descriptive and experiential purposes, it has carried a new historical awareness. "Within human consciousness at a given time, space becomes dual: external, stripped of our sensory perception of it, and internal, imbued with qualities we

attribute or deny based on our poetic, psychological, social, and physiological states" (Adnan Mahmoud Obaidat, 2004, p. 173).

Levels of Reception of Popular Poetry in Oued Souf

Due to its human, global, and national uniqueness, we have chosen *The Revolution in Oued Souf* to explore the levels of reception of popular poetry. This poem offers broader interpretations, as some critics have begun examining the perception of peoples and societies as forming the core aspects of literature and art. Reality, in many cases, has surpassed the popular text in significance, serving as a primary reference for all discourses. This is evident in the poet's words (Ali Enad, 2011, p. 56):

*"Unyielding, not deception,
The French perished in its depths.
With strength, armies, and police,
It was filled with troops in El Oued and Zimla."*

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Criticism of popular poetry, in this context, highlighted a crisis in poetic creativity, attempting to address it by renewing the relationship between the creator and reality. This renewal sought to make the poet more sensitive to societal pain and more committed to its causes, attacking superficial styles and confronting literary stagnation. This stagnation stems from the popular poetry tradition, which not only produces such ideas but also immerses itself in depicting and conveying reality in abundance. Consequently, it distances itself from vibrant and dynamic artistic and literary creations, as "literature represents life, and life in its broadest sense is a tangible social reality" (René Wellek, 1987, p. 97).

It is natural for popular poetry, like other forms of art, to remain inseparable from life. However, this art should not merely serve as a recollection of historical events or a documentation of reality. The essence of poetry lies in its ability to imagine possibilities without being constrained or subjected to external obligations. If there must be a sense of commitment, critics would do well to focus their efforts on investigating the absence of literary meaning, as expressed by the poet (Ali Enad, 2011, p. 56):

*"They trampled it recklessly,
So much destruction beyond count,
So much devastation beyond measure,
Piles of corpses in the wild,
Feasts for wolves and beasts,
The dead overwhelming the tally."*

****"The translation of the poem is approximate, as it is challenging to precisely convey certain nuanced local expressions"*

This approach accompanied the experience of popular poetry, aiming to make "the poet's art an integral part of their life, no matter its scale—grand or modest, wealthy or impoverished, familiar or peculiar. The ultimate nature of this art is for the poet's life and art to become one indivisible entity, where the poet's life is the subject of their poetry, and their poetry is the subject of their life. Their collection of works becomes an inner autobiography of their soul" (Abbas Mahmoud Al-Aqqad, 1969, pp. 8–9).

The tendency to fall into excessive factuality may stem from the fact that the artist's creative activity is deeply rooted in their psychological, spiritual, and emotional dynamics. Without the nourishment of emotional connection with members of society, this creativity lacks the warmth necessary to impact the audience. This stance calls for social criticism to emphasize the authenticity of the poet's emotional connection with the

audience's sentiments, encouraging a unique vision that interrogates the poetic meaning without making its social motive the central essence of the creative process, as in the poet's words (Ali Enad, 2011, p. 56):

*"November of fifty-four and five,
In my country, the time of struggle.
Let me tell you a story,
Of an incident in the Souk El Oued."*

However, we find the same feature in the position of popular poetry, which assumes that the audience's reception of its militant mission aligns with the demands of poetry. "When a poet repeats something, they emphasize the importance of what is being repeated while considering what follows, renewing relationships, enriching meanings, and developing the poetic structure" (Midhat Al-Jabbar, 1984, p. 48). This reflects a persistent effort to reclaim freedom and dignity, insisting on aligning poetry with reality by prioritizing militant and historical discourse over aesthetic and artistic value.

What is most critical is the absence of an interpretive reading that could serve as a higher discourse for every creative experience that nurtures the characteristics of this reality. As a result, the reality itself remains unchanged. Perhaps the critical experience has failed to uncover the meaning and causes of this void. "Such disruption, however, has the potential to awaken the reader and provoke them, leading to an awareness of this stylistic phenomenon in a way that fosters a connection with the studied text" (Moussa Rabayaa, 2000, p. 48). This approach could enrich the reader's understanding of popular poetry or, conversely, obscure the true image that accompanies the disappointment of reception.

We find the same feature in the stance of popular poetry, which believes that the popular audience's response to its militant mission aligns with the demands of poetry. "When a poet repeats, they reflect the importance of what is being repeated while paying attention to what follows, so that relationships are renewed, meanings are enriched, and the poetic structure grows" (Midhat Al-Jabbar, 1984, p. 48). Popular poetry seeks to restore freedom and dignity, insisting on integrating poetry with reality by focusing on militant and historical discourse at the expense of aesthetic and artistic elements.

The most significant issue, however, is the absence of a potential reading that could serve as a higher discourse for every creative experience that nurtures the characteristics of this reality, leaving it unchanged. Perhaps the critical experience has failed to reveal the meaning and causes of this void. "However, such disruption has the potential to awaken and provoke the reader, leading to awareness in addressing such stylistic phenomena in a way that establishes a connection with the studied text" (Moussa Rabayaa, 2000, p. 48). This approach adds to the reader's knowledge of popular poetry, though it might obscure the true image associated with the disappointment in its reception.

The absence of separation between the symbolic and poetic elements and the realistic and everyday aspects of popular poetry "authentically represents the Arabic language in its roughness and aversion to luxury, its pride and ambition, its high aspirations, courage, boldness, and patience" (Abdelwahab Azzam, 1998, p. 245). This absence has drawn attention to its structure, emphasizing real causes, which critics attribute to a lack of awareness of the imbalance in references. They stress that society possesses a broader map, which has become a growing demand among the public due to its influence on them.

"One of the major objective challenges is that we are searching for manifestations of orality, most of which are auditory and kinetic, while dealing with texts bound by writing. Thus, all, or at least most, auditory and kinetic manifestations are absent. We find ourselves handling mute and silent texts without motion or sound, yet still searching for traces of that movement and noise within sentences and among the written letters" (Ahmed Zghab, 2006/2007, p. 7). This demand has gained greater importance by strengthening the poets' connection to their communities.

The aim is to steer these poets away from interpretive responses to symbols of reality and their push toward literal imitation, which lacks aesthetic sensibility. Nonetheless, the history of popular poetry criticism includes exceptions that addressed questions of art, creation, and the invention of "melancholic meanings, which improved its reception among people, as most cannot escape such conditions" (Mohamed Abdelrahman Shuaib, 1964, p. 126). This is reflected in calls to advance literature and create art.

In this perspective, literature is viewed as the only true measure of a nation's progress and the advancement of its people. However, many critics have struggled to analyze literature in light of the historical context of literary phenomena due to the divergence of literary works from purely realistic or literal characteristics. "It lacks the connective forces needed to view the universe holistically and comprehensively" (Anwar Abu Sweilem, 1987, p. 5). Scholars in this field have discovered the futility of this approach in addressing literary phenomena because of their complexity, blending imagination, symbolism, emotional intensity, and suggestiveness.

This contemplative endeavor, moving from explanation to interpretation, appears to draw attention to imagining the possible that has not been realized. It advocates for independence and exploration of the uniqueness of writing, as "the meanings of a genius poet are his creations, part of his flesh and blood. As for the imitative poet, his meanings are fostered; they are alien to him even if he claims them as his own" (Abdelkader Al-Qatt, 1981, p. 135).

The Soufian individual has been distanced from this independence, as their criticism is directed and approaches the text as a closed structure rather than an open system, limiting its reception of popular poetry. This confines its nature to social aspects and its poetic experience to a fixed level of reception.

We can say that the reception experience has undergone "a radical change in prevailing mindsets that assumed poetry to be untranslatable and viewed oral poetry as among the lowest forms of poetry" (Toshi bin Mansour Linda, 2006/2007, p. 12). Additionally, it transformed all creativity into mere reflections of people's pains and disappointments, despite early and positive efforts in popular poetry criticism and questioning the text as a record of aesthetic distinctions. "It stands before the critic, addressing him through the materials extracted from it after being revived, voiced, or animated" (Abdelkader Al-Rubai'i, 1999, p. 32).

However, while enriched with themes, it nearly neglected aesthetic aspects, distinguishing itself through the horizon of reading, evolving methodologies, perspectives, and ideas. The impact of these changes is evident in the recipient, who has reached new analytical approaches with innovative tools and perspectives. These tools redistribute the linguistic system, taking into account the pleasure of the text and its productivity, allowing for the overlap of "a set of linguistic relationships created by the poet to express their personal emotion" within the space of a single text.

The Horizon of Poetic Reading:

Based on this perspective, critical studies have shifted from a singular focus on reception to the broader horizon of reading, challenging established normative beliefs and requiring the reader to possess reception competence. This competence combines the ability to appreciate with the intelligence to contemplate symbols and implications, no matter how simple the texts may appear. The depth of contemplation, as Hazm Al-Qartajanni describes, is "one of the most remarkable ways to double conformity, where the expression is presented with the finest arrangement and most creative composition" (Hazm Al-Qartajanni, 1966, p. 49).

Thus, literary works should be treated as forms of meaningful expression and appropriate communication. They should reflect the meanings they hold for readers, as individuals can identify the significant expressions they aim to interpret. "This involves an attempt to uncover their semantic richness through an analysis that seeks to determine the interactive relationship between the text and cultural contexts, and to interpret

semantic focal points by probing the dynamics of sending and receiving, and their role in shaping textual meanings enriched by context" (Abdullah Ibrahim, 2005, p. 51).

Interactive Aesthetic Reading of Popular Poetry in Oued Souf:

Interactive aesthetic reading in literature plays a significant role in embodying these effects by transitioning them from the realm of emotions to the space of meaningful expression. Popular poetry has sought to adopt the theory of reading, attempting to benefit from the system of language while retaining certain reference values tied to the societal, civilizational, and emotional context of the creative self. This approach "restores the aesthetic reception to its active role, granting the reader full value in the sequential activation of the meaning of works across history" (Hans Robert Jauss, 2016, p. 110). As the poet (Ali Enad, 2011, p. 56) states:

*"The revolution spread across the land,
And victory shone with its light.
Hamma Lakhdar emerged from Souf,
A mighty figure who knows no fear."*

Such expressions suggest something profound. Stylistic deviations reveal the richness of the experience and the creator's competence because "it does not concern permanence but is intrigued by change. Life is constantly renewed and does not stagnate, and the feeling of continuous change intensifies thoughts of death... creating a contradiction between the motives of life and those of art" (Mostafa Abdel Aziz Nassif, 1965, p. 143). For the reader, this fulfills or disrupts the space of reception through the system generating metaphors, symbols, allegories, and similes.

Despite significant advances in linguistic criticism, thanks to the triumph of linguistics, it remains perplexing. This has inspired popular poets to embrace various contemplative approaches to develop a means of measuring literary meaning. Many levels can represent poetic distinctiveness or a fundamental feature within a single literary text. This opens the door to specialized interpretations of text reception and analysis. In reality, the focus in reception often remains on the semantic perspective tied to reflections on poetic language.

This perspective highlights features of uniqueness, deviation, and the liberation of poetic signs from the binary of signifier/signified, focusing instead on how meaning emerges from the cohesion of its parts and levels. "This helps the poet shape and portray their stance. When a poet repeats, they reflect the importance of what is being repeated while paying attention to what follows, renewing relationships, enriching meanings, and growing the poetic structure" (Midhat Al-Jabbar, 1984, p. 48), surrounding the text from all its dimensions.

5. Interactive Reading and Poetic Interpretation:

Despite the intelligent attempts of some critics to apply poetic texts to extensive critical tools and terminology, which may not always be suitable for the text's scope, this does not detract from the depth of the practice or the efficiency of contemplation and analysis in developing inductive processes. These processes guide movement toward a subtle and sensitive dynamic that "could be disrupted by the slightest disturbance and provoked by the smallest matter" (Taha Hussein, 1974, p. 300).

This ambiguity and complexity highlight poetry's inherent nature as a symbolic activity, suggestive of meanings of love and beauty, thus enriching the interactive and aesthetic reading of popular poetry in Oued Souf.

6. Semantic Interactive Reading of Popular Poetry in Oued Souf

It is likely that the semantic interactive reading of popular poetry, stemming from its detachment from the rhythm of nature and its connection to human activity and daily life, has turned it into a functional system aimed at imparting new meanings. "The means to achieve this lies in the poetry of poets, the literature of writers, and the choices of great men among thought leaders, and those endowed with insight and wisdom" (Abdu Abdel Aziz Qalqila, 1991, p. 116). Like other forms of art, popular poetry has been tied to myths and

metaphysics, eventually evolving into a semantic system where language became an essential material. This transformation has encouraged critics to explore its structure and produce readers on par with the creative process, as expressed by the poet (Ali Enad, 2011, p. 56):

*"We tread the path of the road,
People, soldiers, and leaders.
Each of them is a friend to us,
Offering support with wealth and arms."*

Criticism of popular poetry acknowledges, through applied practices, an advanced vision and awareness of the poet's sensitivity and their distinct approach to words, meanings, and symbols. We can observe real growth in this vision, which merges traditional values with modern innovations. "The possibilities of overlap between oral discourses increase, blending into one another and sometimes being reproduced in different forms, in light of the requirements of oral narration and the needs of reception" (Abdullah Ibrahim, 2005, p. 90).

Based on an aesthetic reading that facilitates a possible response to understanding meaning, it revives the absent imagination to stabilize significance and secure the intended meaning within popular language. This path to understanding relies on tracking the interaction and adjacency of words and the latent meanings they carry, which can be uncovered through mastery of the rules of poetic language. Such an approach reinforces the concept of reading as a gateway to entering the world of popular poetry, presenting it as a system capable of continuous construction and formation from the outset.

Moreover, reading popular poetry does not offer a ready-made description of the rational. Instead, it provides endless possibilities for interpreting the latent relationship between signifiers and signifieds and how they emerge with a unique level of specificity. This dynamic is evident in "the structure of the poem, where poetic qualities are manifested in the depiction of imagery and its formations" (Ali Mutaib & Tawfiq Jasim, 2009, p. 639). The cohesion of discourse levels stimulates the reader and enriches their reflections, using the text as a model. Reception culture has been tied to the pleasure of the text, as explored by Roland Barthes in his book *The Pleasure of the Text*.

This approach lends the creative work a new dimension, moving away from deviations whose nature and interpretation reading seeks to understand. One of the greatest outcomes of reading is that it provides multiple spaces for contemplating and unraveling the text. "This is a matter connected to the survival of humanity on one hand and its demise on the other" (Abdel Aziz Tashtush, 1983, p. 75). Thus, poetic imagery is not merely a simile intended to bring the event closer to the audience, as critics suggest. Instead, it transcends description to solidify the latent meaning.

Popular poetry has adopted a dramatic dimension and a realistic context that deeply affects the reader's emotions. Its poetic imagery is not simply comparative but serves as a semantic carrier of the absurd, reflecting an experience of rebirth. "The poet is aware of their emotions but unaware of their nature or essence; expressing them brings relief" (Ihsan Abbas, 1987, p. 33). The significance of these methods lies in their diversity, marking the beginning of a transformation in critical reading. This shift has resulted in varied concepts, perspectives, and interpretations, positioning literary works as incomplete systems of signs—open and subject to diverse interpretations without compromising their uniqueness.

When reflecting on these verses, we grasp their underlying meaning or the absent significance, represented by the symbolism of a homeland reborn through its people's sacrifices. This sustains the belief that the poet is "the ultimate savior who transitions from anxiety to reassurance, achieving perfect unity after resolving all conflicting states" (Abdel Rahman Badawi, 1962, p. 39). If the symbolism of myth lies in its structural and artistic purpose, it theoretically connects the content of expression to artistic construction. However, this separation dissolves in practical application, regardless of whether the poet succeeds in embodying this symbol aesthetically and semantically.

It takes on an idealized image, granting people their freedom and its restoration, "a unique approach he pursued, indulging in it with skill and mastery of words and meanings, elevating himself above the ranks of poets, and gradually aligning himself with kings" (Abu Mansur Abd al-Malik Ibn Muhammad Ibn Ismail al-Tha'alibi, 1956, p. 207). Popular poetry has drawn on modern poetics to delve into meanings and uncover symbols, seeking to find the essence of the message embedded in the poetic discourse. Undoubtedly, the structure of poetic discourse is rich, representing these relationships of deviation.

Some critics have focused on one aspect over another, believing it to be the most significant in illuminating the text and making it more comprehensible. For example, while some studies consider rhythm the key to entering the world of the text, others emphasize symbolism and poetic imagery. Meanwhile, most reflections aim to interpret the nature of their encoding. The purpose behind all this is likely to uncover the semantic depth of hidden meanings and their aesthetic components. Popular poetry has addressed this issue from the perspective of reading.

This approach relies on uncovering internal relationships, "where narratives emerge or are retold. In general, oral cultures did not provide the conditions necessary to preserve their literary texts. In reality, they cannot, as those texts are subject to oral transmission, which faces numerous constraints, deviations, and exclusions" (Abdullah Ibrahim, 2005, p. 110). The reading of poetic signifiers in these verses depends on evoking the absent mental imagery by examining the relationships between presence and absence.

This is attributed to the exceptional ability of the poet Ali Anad to connect meanings and generate new ones, crafting imagery that is far from conventional. He discovers similarities between intricate elements that can only be unearthed by a poet willing to delve into the collective unconscious. He strives to either draw strength from his reality or confront the inner conflicts that repeatedly surface, awakening deep-seated pains and reopening wounds that have long resisted healing.

7. Interactive Reading of Symbolism in Popular Poetry of Oued Souf

The interactive reading of symbolism in popular poetry transforms the reader and critic's passive reception into an active engagement by the author, leading to new creations. In other words, it becomes a process in which subsequent works resolve the literary and formal challenges left unresolved by previous works while posing new challenges of their own (Hans Robert Jauss, 2016, p. 72). This approach stems from textual differences and interpretations, aspiring to establish a general theory of poetic discourse effectiveness. It does not focus on the origins of creative activity but seeks to dismantle its structures, as expressed by the poet (Ali Anad, 2011, p. 56):

A weak army unfit for anything,

The revolution ignited in the palm groves.

A grove surrounded, a center of blood,

Seventeen against ten, without triggers.

Inspired by critical methods derived from the formation of literary discourse, its social and aesthetic functions, and its relations to other levels and patterns of reception, this reading encapsulates various critical concepts and approaches. Among these is the process of symbol deconstruction, which, despite requiring advanced taste and deep contemplation, has enabled contemporary poets to craft reflective visions shared between the creator of the discourse and its audience. As Ali Anad (2011, p. 56) describes:

"We recall an incident in Rabah,

Clashes and a relentless battlefield.

Battles fought with knives and arms,

Harvesting the enemy's ranks.

*God is great for the struggle,
And salutes to the resistance."*

Such concepts emphasize the poet or interpreter's efforts to unlock the text's secrets and its various dimensions, both apparent and hidden. Even without explicit declaration, the process of interpreting a text based on its inherent values and meanings reflects ideals and virtues, primarily embodied in freedom. The surface subject appears to be freedom, which the poet replaces with universal symbols. These symbols, through poetic deviation, become an authentic equivalent for action, highlighting how symbolism cannot always be definitively pinpointed. This is evident in Ali Enad's popular poetry (2011, p. 56):

Incidents in "Shoushat Al-Atroos,"

The leader accompanied by his men.

Hold tight and slaughter with the knife,

A group of victims taken by the hunter.

Something confirmed upon investigation,

An incident clear through scrutiny.

The interpretive reading approach used to dismantle the function of symbolism emphasizes the realistic and mythical dimensions in constructing the semantic structure of poetic discourse. This approach integrates social and political realities while maintaining a mythic density in its symbolic and suggestive forms. This perspective underlines the dynamic growth of symbolism, rooted in mythology's employment or contradiction, elevating it to its highest and most aesthetic form.

Here, the role of the reader becomes crucial, particularly in filling gaps, addressing omissions, and deconstructing linguistic signals or semiotic markers. These interpretations evolve with changing historical circumstances and external contexts through critical and perceptive reading. Such interaction between the text's structure and its audience offers every reader, with each reading of a literary work, an opportunity to uncover symbols in a profound and dynamic manner.

8. Conclusion

Interactive reading of popular poetry in Oued Souf has become a cornerstone of textual analysis. The reader is considered the second creator of the text, as they add new dimensions to it. This has equipped the reader with aesthetic standards that qualify them to actively engage in the literary journey. Consequently, the writer also becomes more cautious in their writings, considering the levels of the reader during the construction of their work. The writer attempts to anticipate the reader's expectations, and thanks to the authority of the reader, they transition from being a mere consumer to becoming an interactive partner.

The essence of reading any literary work lies in the interaction between the text's structure and its audience, namely the reader. The text itself offers only glimpses through which the aesthetic subject of the text can be produced. However, the actual creation occurs through the reader's engagement. The aesthetics of interaction only emerge when the reader navigates the different perspectives presented by the text, connecting various viewpoints and models. This dynamic engagement by the reader brings the literary work to life.

The true essence of a literary work resides between the text and the reader. Achieving interaction within a text depends on the ability to grasp its specific intent. This dynamic connection between the text and the reader continually evokes shifting perspectives in the reader, based on their interpretation of the text's intentions and aesthetic depths. The writer cleverly transforms intertextual contexts into narrative discourses that define a shared event with active forces, embodying roles within a framework of conflict. These roles carry dramatic, emotional, psychological, social, and historical dimensions.

The aesthetic reception of popular poetry, paired with the artistic wonder experienced by its reader, allows them to connect with reality while engaging with it. This occurs outside the cognitive process, granting the reader a sense of wonder through their pursuit of understanding and interpretation. It reveals the latent actions within the poetic text during its reception period, relying on the interpretation of the text, comparison of its presentation, sections, and temporal organization.

Note: This article was originally written in Arabic and includes verses of poetry in the local dialect. Due to the complexity of accurately translating certain expressions, the English version provides an approximate interpretation.

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