



Manifestations of Experimentation in Contemporary Algerian Haiku

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Abstract

This research paper investigates the openness of contemporary Algerian poetry to experimentation, a development that has fostered both diversity and innovation in poetic expression. This openness is particularly evident in the emergence of new poetic forms such as free verse and prose poetry, ultimately culminating in the incorporation of haiku poetry. The study seeks to explore the nature of this experimentation by offering an in-depth analysis of the haiku form within the context of contemporary Algerian poetry. It begins by defining the concept of haiku, tracing its historical roots, and then examines the key manifestations of experimentation in the works of Algerian poets who have engaged with this modern poetic form.

Keywords: Experimentation, Algerian poetry, Haiku poetry, Manifestations of experimentation.

Résumé

Cet article de recherche examine l'ouverture de la poésie algérienne contemporaine à l'expérimentation, une évolution qui a favorisé à la fois la diversité et l'innovation dans l'expression poétique. Cette ouverture est particulièrement évidente dans l'émergence de nouvelles formes poétiques telles que le vers libre et la poésie en prose, qui ont finalement abouti à l'intégration de la poésie haiku. L'étude cherche à explorer la nature de cette expérimentation en proposant une analyse approfondie de la forme haïku dans le contexte de la poésie algérienne contemporaine. Elle commence par définir le concept de haïku, en retracant ses racines historiques, puis examine les principales manifestations de l'expérimentation dans les œuvres des poètes algériens qui se sont engagés dans cette forme poétique moderne.

Mots-clés : *Expérimentation, poésie algérienne, poésie haiku, manifestations de l'expérimentation.*

Introduction

Experimentation is viewed as a progressive mechanism for transcending traditional and fixed structures, as well as established patterns. It represents an endeavour to explore poetry from novel perspectives, thus entering a unique creative space. A close examination of Algerian poetry reveals notable transformations and an ongoing evolution in its structural, artistic, and rhythmic dimensions. These shifts are integral to the development of modern poetic expression within the country.

Experimentation, in this context, complements the broader phenomenon of creativity, with its distinctive attributes and boundless transformations. This dynamic aspect of poetry has captured the attention of critics and scholars alike, prompting an array of inquiries and discussions. Arabic poetry, and more specifically Algerian poetry, has undergone significant changes in form, creativity, thematic diversity, and artistic sensibilities. These shifts necessitate that the poet remain responsive and engaged, producing innovative poetic texts that disrupt established norms and challenge conventional expectations.

This process arises from the poet's interaction with the ongoing developments of the contemporary era and the evolving demands of modernity. In response to these challenges, poets are driven to craft works that resonate with the spirit of their time and reflect the broader advances of civilization. Experimentation, therefore, becomes the artistic journey that enables poets to move beyond existing forms of expression, unsettling traditional structures to generate fresh

and groundbreaking texts that align with the demands of modern society.

Such texts are often rooted in the intellectual and cultural contexts that inform the poet's worldview. It is from these sources that the poet derives their vision and conceptualizations, aiming to renew their approach to creativity, humanity, and life itself. Experimental poetry, thus, is imbued with linguistic deviation, both verbal and non-verbal signs, and inventive artistic imagery. Through this process, the poet ventures into the uncharted realms of experimentation, creating texts that are open to multiple interpretations, readings, and critical analyses.

Prior to delving further into this study, it is crucial to clarify several key concepts that form the terminological foundation of the analysis.

1. Experimentation: Nature and Foundation

The term "experiment" finds its origins in various linguistic traditions, where it generally refers to the act of testing or trying something repeatedly to gain knowledge. In its contemporary usage, the word retains this core meaning, often signifying an approach or process aimed at acquiring insight through systematic testing (Ibn Mandur 45). In its specialized context, the term "experiment" reflects a comprehensive stance towards life and the arts, emerging from a profound need for renewal and an urgent desire for transcendence and continuity (Adonis 88). This necessity is driven by the maturation of intellectual creativity, manifesting in the development of tools and techniques designed to challenge and surpass established norms (Bellali 72).

Experimentation, in its broadest sense, is a multifaceted concept. Some interpret it as a means of fostering creativity, others see it as a form of innovation, while still others view it as a tool for overcoming limitations. Despite the challenges in defining the term, due to its diverse interpretations and its deep association with the experimental sciences, certain key aspects of experimentation, particularly in the context of the arts, remain clear.

Critics such as Salah Fadl argue that experimentation involves the creation of new methods and techniques across various forms of artistic expression. Innovation, in this regard, is regarded as the driving force behind all artistic and creative endeavours (Barka 23). This process is considered a form of aesthetic adventure, one that embodies disruption and transformation. It is through such acts of disruption that experimentation finds its place in the artistic landscape, as it often involves breaking established artistic, cultural, or social structures, pushing the boundaries of what is conventionally accepted.

Other critics contend that experimentation is characterized by an ongoing process of testing and refining writing, alongside a continual search for renewed forms of creativity. This process extends beyond merely testing ideas; it encompasses diverse modes of expression, cognitive processes, and the evolving relationship between the creator and the audience. In this view, it is the responsibility of the creator to develop innovative tools for artistic expression, while the audience is tasked with enhancing their interpretive capabilities (Brunel 12). This fosters a dynamic and dialogic relationship between creator and reader, positioning the reader as an active participant in the creation of the text,

contributing meaningfully to its evolving structure within the experimental framework (Al-Salhabi 35)

From this perspective, the forms of poetic texts have diversified in accordance with various poetic experiences, each seeking to liberate itself from conventional modes of expression or established, fixed patterns. The aim is to forge new pathways of expression, endowing reality with an innovative, dynamic character. The drive to innovate seeks to create fresh methodologies, break away from the trite, and distance the work from overused phrases or clichés. The ultimate goal is to produce a poetic text that embodies novel qualities, distinct from those previously encountered.

Critics maintain that experimentation serves as a wellspring for creativity, fuelling the development of new methods and techniques across various artistic domains. It is considered the essence of creative endeavour, particularly when it transcends the ordinary and seeks to redefine artistic boundaries (Al-Khal 49).

Experimentation, then, is not merely about exploring new forms but also about pursuing a renewed vision that moves beyond conventional limits, shaping something fundamentally new and often superior to prior iterations. This process entails breaking through established norms, both in form and content, in pursuit of novel and distinctive artistic structures. In essence, experimentation is an active process that engages with the elements of language and form, producing creative structures that challenge or even oppose existing ones (Arabic Language Academy 105).

In the context of contemporary Algerian poetry, experimentation is directed toward both profound artistic and creative dimensions as well as the formal aspects of poetic expression (Obeid 58). This can be observed in the

works of Algerian poets who incorporate elements of haiku poetry, a form recognized globally, into their writing. Through experimentation, contemporary Algerian poets have adopted and adapted this form, infusing it with their unique artistic voice.

2. Haiku: The Term and Concept

The term "haiku" consists of two elements: "hai" and "ku." The first part, "hai," signifies enjoyment, amusement, and laughter, often associated with the act of entertaining others (Al-'Alam 97). The second part, "ku," refers to something playful, amusing, or light-hearted, frequently linked to expressions that evoke entertainment. In its technical sense, a haiku is a poem that conveys meaning, evokes imagery, and creates rhythm, typically reflecting an emotional or psychological state.

It is structured in three lines, each built upon basic syllabic units (Adhima 33). Often, haiku is described as capturing a moment in time, typically relating to nature and frequently referencing the seasons, with the aim of presenting a snapshot of the world as perceived by the poet (Talbi 19).

Critics generally agree that haiku represents a meditative, almost spiritual, state of mind, which generates an aesthetic and poetic experience. This transcends the sensory limitations of conventional writing, opening up a boundless space for interpretation. The haiku thus becomes a concentrated form of modern text, encapsulating the essence of the world and the human experience in a few brief lines, each rich in meaning and imagery.

With its tripartite structure, the haiku captures the present moment, engaging with the realities and concerns of

contemporary humanity, appealing to all the senses. Therefore, haiku is understood as a psychological experience rooted in spiritual contemplation. It is a poetic aesthetic supported by a linguistic charge full of significance and imagery, geometrically structured in three parts that reflect the outer world as experienced by the poet's inner self.

2.1 Roots and Development

Haiku represents a unique way of perceiving the world, with its philosophical underpinnings deeply rooted in Buddhist religious thought. The form began to take shape under the influence of its pioneer, the poet Matsuo Bashō, and gradually gained significant recognition, ultimately reaching a state of poetic purity. Over time, it developed its own distinct rhetorical style within Japanese society, moving away from older poetic traditions and acquiring a unique form and meaning. Its evolution has been a continuous process, responding to the changing social and cultural conditions within Japan.

The haiku poem underwent several developmental stages before it reached its present form. Far from emerging spontaneously, haiku's origins trace back to the mid-6th century in Japan, during the era of Zen Buddhism, as scholars suggest. The early forms of haiku were relatively simple, closely mirroring the rural context of their time. The precursor to haiku, known as *waka*, one of the oldest forms of Japanese poetry, played a critical role in laying the foundation for haiku. Through *waka*, the structure of the poem, composed of syllabic units in a 5/7/5 pattern, was established, a characteristic that would later define haiku (Emad 110).

Over time, *waka* evolved, eventually developing into *renga* by the 15th century. *Renga* was a form of collaborative poetry written by multiple authors, and it later became known as



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haikai, or "playful poetry." *Haikai* gained popularity as a humorous, folk-based genre, characterized by linguistic economy and precise descriptions of the natural world. This form was composed of two parts: "hai," denoting pleasure and amusement, and "kai," referring to jesting and entertainment (Fadl 68).

The next evolutionary step saw the development of a poetic form consisting of 14 to 17 syllables, often incorporating colloquial humor, wordplay, and themes drawn from everyday life. In terms of structure, the first line, referred to as the *hokku*, meaning the "origin" of haiku, typically contained 17 syllables, laying the groundwork for what would become modern haiku (Al-Ghrissi 54).

Thus, haiku passed through three distinct poetic stages: from *renga* to *haikai*, and ultimately to haiku, which originated from the *hokku*. Haiku has evolved into a traditional form of Japanese poetry, defined by its spiritual nature and expressed through concise, rapid thoughts, often tending toward brevity. It typically focuses on one or two images, articulated within a tightly structured language, maintaining thematic unity, and is frequently centered on nature. Structurally, haiku adheres to specific syllabic rules: three lines, with the first line containing five syllables, the second seven, and the third five (5/7/5). Furthermore, haiku traditionally includes a "kigo" (seasonal word) and is rooted in the theme of nature, the seasons, and their various components (Al-Najjar 21).

3. Haiku in Algerian Poetry

Originally a Japanese poetic form, haiku has now been adopted across the globe and integrated into many languages, where it continues to serve as both a literary and artistic

influence. Far from serving as a replacement for other established poetic forms, haiku offers an aesthetic proposition, enriching the global literary landscape. It contributes to the broader accumulation of poetry, fostering cross-cultural exchange and mutual enrichment. Haiku's reach extends far beyond its Japanese origins, establishing a presence in a variety of global literary traditions and languages. It has transcended its regional roots, becoming a universal form appreciated in diverse cultural and poetic contexts (Jemmousi 7).

Many writers and creators worldwide have been influenced by haiku, contemplating its form and style and adapting it to their own work. This poetic form has grown into a global phenomenon, especially through translation, modern technological media, and social media platforms, where it has gathered a distinct audience for its unique approach to poetry.

Interest in haiku within contemporary Algerian literature has grown significantly, despite its relatively recent introduction compared to other literary traditions. It has provided Algerian poets the opportunity to experiment with this form, drawing inspiration from cultural exchange and attempting to adapt haiku to the structure and rhythm of the Arabic language while preserving its essence.

Algerian haiku made its debut in 2007 with the collection *There, Between Two Absences, We Meet* by poet Achour Fanni. Fanni's introduction of haiku, along with a preface discussing its origins and structure, inspired other poets and opened the door for haiku experimentation in Algeria. This led to a wave of poets engaging with haiku, including Faisal Al-Ahmar, Akhdar Barka, Ahmed Meliani, Maacho Ghorour, Haroun Karawa, Riad Ben Youssef, Massoud Hadibi, Afra Kamir

Talbi, Reda Didhani, Samia Ben Asso, Abdellah Abbassi, and Redwan Chikhi (Bennis 45).

4. Aspects of Experimentation in Haiku Poetry

Algerian haiku poetry has undergone significant experimentation, especially in terms of its reception and production. While retaining its connection to the natural world and adhering to traditional rules such as the tripartite structure, the poems by Algerian poets who engage with haiku demonstrate the form's adaptation. These poems typically follow the 5/7/5 syllabic structure, but contemporary haiku has moved beyond strict syllabic constraints (Al-Makri 29).

Haiku remains deeply tied to nature, evoking seasonal imagery to capture specific moments of the year, often incorporating a word or pause that signals a shift in the poem's movement. Through these features, Algerian poets continue to explore the experimental possibilities within haiku.

4.1 Titling

The title serves as a crucial element in all literary genres, particularly those that emphasize titling, and is considered one of the most important gateways to a text. It is a linguistic structure imbued with meaning, intentionally crafted by the author to convey the central idea of the text. The title is the channel through which communication is established between the creator, the text, and the audience (Ghorour 100). As such, it demands careful consideration, as it functions as one of the most effective and engaging tools in capturing the reader's attention.

When examining the titles of works within this new form of poetry, it becomes evident that the poet's choice of title reveals a profound poetic vision. This is clearly reflected in the alignment between the title's structure and the central theme of the work, nature, with all its elements and nuances. For instance, in the collection *A Stone Falls Now into Water* by poet Akhdar Barka, the title consists of a nominal sentence, which incorporates two key natural elements: "stone" and "water." These elements are fundamental to nature and hold significant symbolic meanings.

Stone, as a natural element, symbolizes patience, resilience, and resistance. It also carries deep connotations, particularly in religious texts. In the Qur'an, for example, the verse states: "Then your hearts became hardened after that, so they became like rocks or even harder. And indeed, from the rocks are those that rivers gush forth, and some of them split open and water comes out, and some of them fall down out of fear of Allah. And Allah is not unaware of what you do" (Surah Al-Baqarah: 73).

Water, another essential natural element, nourishes life by forming rivers, lakes, and seas. It is the source of all living creatures, enabling growth and flourishing. As the Qur'an mentions, "And We made from water every living thing. Then will they not believe?" (Surah Al-Anbiya: 30).

The title also conveys the idea of movement, specifically the fall of the stone into the water. The verb "falls" in the present tense implies continuity and flow, presenting the title as a dynamic natural scene. The imagery of the stone striking the water, creating ripples, evokes a sense of beauty and movement. Furthermore, the relationship between stone and water is often symbolic, as springs and rivers frequently emerge from solid rock.

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Thus, the poet's choice of this title is far from arbitrary; it is a deliberate and harmonious reflection of the poet's deep understanding of nature. This title perfectly aligns with the poet's artistic vision, which is rooted in simplicity and clarity, core principles of haiku.

In the collection *Haiku of the Maple Tree* by poet Maacho Ghorour, the title is similarly structured as a nominal phrase. The first part of the title, "haiku," clearly indicates the poetic form employed in the collection. The second part, "maple," refers to a natural symbol that haiku is traditionally associated with.

The maple tree, known for its large canopy and its leaves that change color in the fall, is a prominent feature of nature. It is also a national symbol of Canada, appearing on its flag, and it grows in Japan, which may subtly reference the origins of haiku in Japanese culture. Therefore, the poet's title not only identifies the form of the poetry but also alludes to the deep connection between haiku and nature, as well as its Japanese roots.

As for titling individual poems within these collections, a noticeable variation exists in the approach taken by different poets. For example, poets such as Achour Fanni and Riad Ben Youssef choose to title their poems, while Maasho Ghorour opts to number his poems without titles.

Similarly, Akhdar Barka includes titles for only a few of his poems in the latter part of his collection. These titles include: *Haiku Fountain*, *The Statue*, *On the Edge of Haiku*, *Alphabets*, *Threshold*, *Windows*, *Female Creatures*, and *The River*. This variation in titling reflects the flexibility and creativity inherent in Algerian haiku, with each poet adopting a

different method to engage the reader while staying connected to the form's underlying principles.

4.2 The Length of the Poem's Verses

It is widely known in the rules of haiku that the poem is always structured in three lines or verses, as seen in the following poetic examples. The poet Akhdar Barka says (Barka 23)¹:

*On the edge of the sea
Where the wave fragments break
The sea speaks.*

Riad Ben Youssef says (Ben Youssef 56)²:

*Like a soft fish
Slipping from my hand
The haiku poem.*

Maacho Ghorour says³:

*The wind's whistle
Spreads its leaves on the hillside
The wormwood plant.*

Most of the poems in the collection are divided into three lines, except for a few that are sometimes split into two lines or, in other cases, four lines. To compare the poet's texts with the Japanese haiku system, consider the following poem ⁴:

*To light the charcoal
I gather the twigs of trees
Yesterday, they were shadows.*

This haiku consists of twenty-three (23) syllables, distributed as (6/9/8). It is noticeable that it exceeds the Japanese haiku rules by six syllables, as the traditional Japanese haiku does not exceed seventeen syllables, distributed in the form of (5/7/5). However, the structure of the lines remains entirely in harmony.

Undoubtedly, haiku is influenced by various human literatures in terms of representation and comprehension, as each nation has its own cultural and linguistic characteristics. It is incorrect to rigidly follow the Japanese haiku rules in every aspect, as dictated by the Japanese language's ability to absorb its sounds and syllables. Arabic haiku, too, has its own particularities because it is fundamentally linked to the specifics of the Arabic language, its sounds, and syllables.

4.3 Rhythmic Formation

The rhythmic structure varies from one poetic form to another, and this holds true for haiku poetry as well. A quick read of some Algerian haiku poems reveals that some poets adhere to the well-known formal rules, such as the three-line structure and the seventeen syllables (5/7/5). Others, like poet Faisal Al-Ahmar in his collection *Say...and Guide*, have broken free from the constraints of the Japanese haiku, creating a unique rhythmic system. This system varies in the nature of the lines and syllables. For instance, he writes ⁵:

*An ordinary state
A usual condition
I am between them
A growing seed*

This poem consists of eighteen syllables, distributed over four lines, with each line containing six syllables. In another collection, Achour Fanni writes (Fanni 5):

*The eyes of the garden
Stare at me
And my heart is a butterfly*

In this haiku poem titled *Flowers*, Fanni does not stray from the rhythmic pattern of *muttaraq* (parallel rhythm). The poet

adheres to the well-known haiku rules, and haiku poets generally rely on a variety of rhythmic structures in their poems, focusing on the brevity of syllables. The essence of haiku is based on short breaths, giving it a distinctive and light rhythm.

The overall rhythm of haiku poetry depends on short breaths with each line, where the vowels and consonants are balanced to create its music. It is also noticeable that haiku emphasizes internal music, carried by the sounds produced in each line. The poet is committed to shaping the scene through language, which itself transforms into a spontaneous rhythmic state.

4.4 Visual Formation

This poetic form pays particular attention to the visual composition through a variety of techniques applied to the scene of the poem. These techniques extend beyond the text itself, encompassing elements such as the cover design, the titling of the poems, the balance between white and black space, and the strategic placement of punctuation marks.

Upon examining Akhdar Barka's collection *A Stone Falls Now into Water*, one can observe the application of these contemporary methods, which function as textual gateways that enhance the artistic allure of the text. These techniques serve to entice and provoke the reader, encouraging repeated engagement with the text in both interactive and creative ways. These are often modern creative practices that emphasize the intertextual blending of genres, particularly within the context of contemporary haiku experimentation. In this evolving poetic landscape, the auditory image alone is no longer sufficient for the creator to establish a meaningful connection with the audience or to provoke a thoughtful



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response. Instead, contemporary poets frequently turn to semiotic and visual imagery to foster a deeper engagement with the poetic text. The white page, often seen as a blank canvas, is transformed into a space where the poet's world is shaped. The poet inscribes words upon the page, releasing their poetic flow which moves between the contrasting black and white elements.

Here, the white space of the page assumes a profound role, symbolizing an unfilled, open space, rich with potential meanings and implications. The black space, filled with words and letters, represents the poet's innermost thoughts. Together, these elements create a dynamic interplay that extends beyond the mere act of writing. The white space, in particular, holds immense significance as it stands in contrast to the black ink, inviting the reader to reflect and engage with its absence⁶. This vacant space, often encrypted with meaning, provokes a reaction from the reader, compelling them to interpret and complete the poem with their own insights⁷.

Akhdar Barka's work demonstrates this nuanced interaction between white and black space, particularly in his use of visual and textual spaces. For example, one of his poems states (Baraka 156):

"Words
Every time you try to write them
They write you."

This poem consists of three lines, printed in black ink, positioned in the center of a page predominantly filled with white space. Upon reflecting on the spatial dynamics of the poem, the reader becomes aware of the voids and gaps, the empty spaces that seem to demand interpretation. These

spaces are not mere absences but active components of the poem, inviting the reader to engage with them, filling the gaps with the meanings and implications the text suggests. Maacho Ghorour's poem further exemplifies this shift towards a visual mode of expression, as he writes⁸:

"After a long time
In the embrace of thorns and roses
A rusty barbed wire."

In this poem, the visual imagery is not just secondary to the text, but a central feature that enhances its emotional and thematic depth.

4.5 Nature and the Kigo (Seasonal Word)

Haiku poems frequently reference a specific month or season, with nature serving as the central theme, where various elements of the natural world act as subthemes. In the works of Maacho Ghorour, this is evident, as many seasonal references are used to celebrate nature and its components. Words related to trees, plants, animals, birds, insects, and other natural phenomena are recurring, emphasizing the poet's reliance on nature and the seasonal word (kigo), which becomes a core part of his haiku language.

In Akhdar Barka's collection *A Stone Falls Now into Water*, the poet similarly addresses numerous natural elements, with the stone serving as a key symbol throughout the work. The collection forms a natural lexicon, with recurring words such as stones, lakes, rivers, seas, waves, trees, blooming, dry land, animals, birds, seasons, and various weather patterns, all of which reinforce the poet's deep connection to nature.

Though the seasonal word (kigo) may not always be directly mentioned, nature and its components are essential



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to the structure of his poems. A good example of the use of the seasonal word is found in the following lines (Baraka 210):

"Tree leaves
Above the river's water
Tears refuse to dissolve."

In this instance, the poet alludes to autumn through the image of falling leaves, a subtle reference to the kigo of autumn, which is implied but not explicitly stated. The falling leaves, blown by the wind, land on the river's surface, and the poet compares them to tears that refuse to dissolve. He also evokes winter in another poem, describing the sound of water droplets falling from high places, creating a melancholy tone that mirrors the seasonal theme⁹:

"Winter,
The bare fig tree
Dreams of a new dress."

Here, the poet uses the image of the bare fig tree, stripped of its leaves, as a metaphor for winter. The seasonal word (kigo) is implicit in the bare tree, which longs for the new life of spring, symbolized by its dream of a new, green dress¹⁰. Similarly, Afra Qamir Talbi also incorporates the seasonal word (kigo) into her poem:

"Her embroidered dress
No matter how the wind blows,
Its flowers do not fall."

4.6 Punctuation Marks

Often, the white spaces surrounding the text are filled with non-linguistic signs that the poet uses to direct meaning at times or to enhance the message in the poem. These marks include (brackets, ellipses, pauses, question marks, exclamation points, semicolons, repetition, etc.). Each

punctuation mark employed by the poet carries significance that can be inferred from the structure of the text. These marks are frequently tied to tone and how it's controlled during writing, moving through the body of the text like seeds¹¹.

Thus, punctuation is used by the poet according to their intentions and also helps organize the text, regulate its rhythms, and serves as visual signs complementing the linguistic signs. Together, they achieve the desired meaning. This is why punctuation marks are widely used in contemporary poetry, as poets rely on them to add new technical elements that enhance the text semantically and provoke the reader to participate. Maacho Ghorour says ¹²:

"Flowers of Evil" –

What does the butterfly want

Above old books!

Here, the poet uses double brackets, followed by a dash, and this usage refers to and reminds us of Charles Baudelaire's *Les Fleurs du mal* ("Flowers of Evil"), which revolves around topics related to the moral decay in France at the time. Baudelaire's book caused a stir in the French cultural scene, leading to widespread controversy and a ban on its publication. The poet's use of the dash after the title allows the reader to interact and wonder about the poet's intentions.

Akhdar Barka also makes extensive use of punctuation marks in his work. His poems frequently feature them, both alone and in combination. For instance, we read the following lines in his collection (Barka 11):

*He dives into the lake
And does not get wet,
That moon.*

In this poem, the poet uses a comma to separate the meaning of the lines, then follows it with a full stop to



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complete the meaning of the phrase. In a three-line dialogue, the poet lists multiple punctuation marks, asking (Barka 208):

*You ask me,
What does the sound of the river mean?
Be silent... and tell me.*

In this engaging dialogic poem, the poet asks the reader what the sound of the river means, trying to find an answer to this question after involving the other. The poet uses the question mark, a request ("be silent," "tell me"), ellipses, and a full stop, all of which are non-linguistic markers contributing to shaping the intended meanings. The poet may use more than one punctuation mark in a single text, as seen in the following example (Barka 18):

*With what bucket
Can the moon be pulled
Out of the well...?*

In this poem, the poet combines three punctuation marks (ellipsis, exclamation mark, and question mark). Without a doubt, this usage is aimed at creating a visual intensification and adding more layers of meaning, enriching the text with various interpretations, and challenging the reader to decode these symbols and produce other meanings to complete the ideas the poet has in mind within the concise poem.

Conclusion

Algerian haiku remains a modern art form in an experimental phase in both its creation and reception. Algerian poets have introduced bold experiments within this tradition, adhering to the core principles of haiku while

infusing their personal experiences. Their poems are marked by brevity, simplicity, clarity, visual composition, and a fresh perspective on the world. These poets have shown boldness in challenging traditional forms and venturing into haiku with new ideas.

Many poets maintain the three-line structure of haiku, though some deviate from the traditional syllabic pattern (5/7/5) due to the specifics of the Arabic language. Nonetheless, the seasonal word (kigo) remains central to their works, often implied through connotations rather than explicitly stated.

The study also emphasizes the role of punctuation marks as semiotic symbols that add depth to the poem. These marks enable the reader to engage more actively with the text, allowing for personal interpretation and enriching the reading experience.

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