

Renewal in the philosophy of modern Arabic poetry according to Abu Al-  
Qasim Saadallah

التجديد في فلسفة الشعر العربي الحديث عند ابي القاسم سعد الله

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Received: 30/06/2024 Accepted: 08/09/2024 Published:01/10/2024

**Abstract:** The renovation movement in Arab poetry is new in Algeria, as it was not the beginning until it emerged in the Arab Mashreq And this new poetic form gave an important impetus to the book and the literature especially by the Father of Al Qassim Saadallah in his famous poem My Way, A manifestation that has been and continues to give impetus to new poetry is a milestone in the emancipation of poets from the constraints of colonialism on the one hand and tradition on the other. That is why our subject came within this context to address Dad's experience of the young poetic denominator and his outstanding revolutionary.

**Keywords:** renovation movement, new poetry, poetry, emancipation of poets

ملخص: تعتبر حركة التجديد في الشعر العربي جديدة في الجزائر اذ لم تكن بدايتها الا بعد ان ظهرت في المشرق العربي، وهذا الشكل الشعري الجديد اعطى دفعا مهما للكتاب والأدباء خاصة على يد ابي القاسم سعد الله في قصيدته المشهورة طريقي، حيث تعتبر من المظاهر التي كانت ولا تزال تعطي زخما للشعر الجديد فهو يعتبر علامة فارقة على تحرر الشعراء من قيود الاستعمار من جهة و التقليد من جهة أخرى. ولهذا جاء موضوعنا ضمن هذا السياق ليتناول تجربة ابي القاسم الشابي الشعرية وبثوريته المتميزة.

الكلمات المفتاحية: حركة التجديد، الشعر الجديد الشعرية، تحرر الشعراء

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## 1. Introduction

The introduction to the article must contain an appropriate introduction to the topic, then present the research problem and develop appropriate hypotheses, in addition to defining the research objectives and methodology.

### 1 Introduction:

The renewal movement in poetry did not enter Algeria until seven years after its beginning in the Arab East. The first attempts were at the hands of Abu al-Qasim Saadallah, especially in his famous poem (My Way), published in Al-Basa'ir, No. 311, and then the poem (Moaning and Returning) by Ahmed Al-Ghawalmi, which was published in Issue 315 of Al-Basa'ir magazine. Then poets, especially young ones, continued to write in this new poetic form. We mention among them Abu al-Qasim Khamar, Abdul Qadir al-Sayhi, Muhammad al-Saleh Bawiya, Ahmad al-Ghawalmi, Abdul Salam Habib, and Abdul Rahman al-Zanati, and their poetry was an echo of the great editorial revolution, the trend is towards this new poetic form freed from the restrictions of rhyme and its strictness the meter was a natural response that young poets did not feel at that time, as a manifestation of political and economic repression and social and religious stagnation).

It is a milestone in the liberation of poets from the restrictions of colonialism on the one hand and tradition on the other one.

This cultural liberation from the restrictions of colonialism and tradition is confirmed by Abu Al-Qasim Saadallah: "As much as he was free from rhyme, meter, and other forms of liberation, his spirit was also liberated, rejecting the colonial presence, mental backwardness, and literary stagnation that advanced Algerian writers had been regurgitating for a long time." The armed revolution, with the exception of some of them, of course (Al-Qasim, 2007, p. 156) - Al-Basair Newspaper, Issue 192, 1952

The poets of this period were able to bridge communication with the literary movement in Tunisia and the Arab Levant thanks to student

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missions to Tunisia and the arrival of literary magazines from the Levant. Al-Shehab magazine was closely linked to the literature of the Pen League, as it published texts by Gibran Khalil Gibran, Mikhail Naima, Elia Abi Madi, Nasib Arida, and Abd al-Masih Haddad. And other poets of the association, the management of Al-Shehab had a close relationship with many poetry magazines, such as Al-Samir by Elia Abi Madi and The Iron Pen by George Haddad, and The tourist, Abd al-Masih Haddad al-Qasim, 2007, page (99)

We also do not forget the admiration of Algerian poets for the Tunisian poet Abi Al-Qasim Al-Chebbi and his distinguished revolutionaryism.

## **2 His scientific personality:**

It is very difficult to talk about the personality of Professor Dr. Abi Al-Qasim, given his multiple talents in the fields of thought and literature, his deep exploration in various social and educational sciences, and the rigor of his approach to scientific research. He is one of the Algerian historians whose works have gained a great deal of seriousness and credibility and have become an indispensable reference. For any researcher in the history of the Algerian national movements and the cultural history of Algeria, he has thus earned the title of Sheikh of Historians with all merit. He is also a prominent figure in the world of literature, culture and thought with a dazzling radiance that pervades not only the Algerian arena but also the Arab and international arena, as he is one of the rare Algerian pens that appeared in the early fifties on the pages of Arab and international newspapers, magazines, and publishing houses to introduce the character of Algeria and its just cause. For all of this, I pointed out that talking about Saadallah's world is difficult to comprehend and become familiar with. Therefore, I decided in this brief paper to touch upon one of Saadallah's many worlds which is Saadallah's poetic world.

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### 3- His poetic experience:

This requires, according to his scientific approach, that you define his concepts and visions of poetry, and then try to highlight that through his texts and poems published in his first collection entitled (Victory for Algeria), issued by Dar Al-Fikr in Cairo in 1957, which is the first independent collection published by an Algerian poet in history. He wrote Introduction by Sheikh Ahmed Tawfiq Al-Madani.

It is worth mentioning that ten years after that, in 1967, it was issued Dar Al-Adab in Beirut, a second collection entitled (Influence and Love), which is a revision and publication of what was not published in his first collection of poems (Victory for Algeria), then his third collection (The Green Time... Saadallah's collection) Issued in 1985 by the National Book Foundation in Algeria, it is similar to complete works in poetry.

Like all serious scientists and researchers, he is keen to define and explain his terms before delving into research, data analysis, and details. When he explains his concept of poetry, he distinguishes between transient, utilitarian poetry like everyday speech that serves its communicative function and evaporates with time, and enduring, immortal poetry that does not disappear after fulfilling its immediate function but extends that communicative function deep into time and addresses future generations with the same spirit, vitality, and provocation," Saadallah says in the introduction to the second edition of his collection "Victory for Algeria," which was published in the journal "Amal" in the early 1984.

(There is poetry that does not suffer from age and fading, but rather maintains its elegance and freshness no matter how long it takes time has passed, and by it we mean sincere poetry that expresses deep human emotion with tools capable of conveying that feeling and that emotion to others).

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### **A- His concept of poetry:**

Saadallah adds, explaining: "These tools are nothing but what people have come to terms with language, poetic music, images, and imagination." (Al-Qasim, 2007, p. 50) He also points out that if these four elements are present, i.e. poetic language, musical rhythm, dazzling poetic image, and brilliant imagination, they will result in living, immortal and always renewed poetry. It does not matter then whether it was said during the era of Homer, Imru' al-Qais, or Today, this is Saadallah's concept of living and immortal poetry.

### **B- The function and role of poetry.**

Regarding the function and role of poetry, he emphasizes in one of his early poetic poems (Hazar Al-Sha'ar...a collection of poems.) (Green Time) written in March 1953:

How many peoples have had their approach to truth illuminated by poetry

And have given birth to their dialects

Poetry is a burning bomb

If the weights explode, it throws them

Poetry is a miracle of inspiration,

Overflowing with divine genius in its veins.

In the poem (My Way... The Green Time Collection), which is the most famous of H. Al-Hurra's poems, he refers to a soul poetry and its immortality :

You will know the nuns of Wadi Abqar,

How obstructed the red ray of glory,

And the wine was poured between the two worlds,

A wine of love, freedom and certainty,

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She wiped the bright eyes of dawn

I shouted for the National Eagles

This is my religion

So follow me or leave me

In marwaqa

I have chosen my path

My friend.

Regarding the role of the poet in the battle for liberation, he composes poetic verses entitled (Poet free... Diwan Al-Nasr for Algeria)

Fire is a symbol of his struggle, and light is the color of his existence,

Love fills his heart, and melody fills his poem,

He creates poetry for people from his blood and tears,

The thorn becomes a fragrance for his country and its masses.

Anyone who meditates on the above verses will notice that it is as if he is talking about himself, as indeed his poems It is fire and lava that destroys the fortresses of enemies and the entity of tyrannical colonialists, and it is light and knowledge that illuminates the path is so that one does not slip into the mazes and furnaces of blind violence, as violence here was produced by circumstances the brutal colonialist is not a tendency inherent in the Algerian person, and it is also established the issues of his country and the heroism of his people, and writing poetry is real suffering and struggle, so who is confused by blood and tears, and its speech is directed to ordinary, simple people and not to the elites or those with towers Ivory.

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Professor Historian Ahmed Tawfiq Al-Madani, as head of the Cairo office of the National Liberation Front delegation and Secretary-General of the Algerian Muslim Scholars Association, says in the introduction that he wrote it for the poetry collection (Victory for Algeria) in 1957:

Whoever contemplates the poems and compositions of our emerging revolutionary poet will see that they express all these feelings and mix with all these feelings, and they deal with, with the hand of the inspired artist, the various emotions of the people, their sighs, their pain, their torment and their hopes, and they are formulated, without affectation, as sublime poetry. If not every Algerian is satisfied with its words, scales and rhymes, then I affirm that it is It expresses the truest expression of what it excites the soul of every Algerian woman and every Algerian, and they are all soldiers of this unbridled revolution and its agents.

3/ manifestations of innovation in the philosophy of Algerian poetry

A/ Use of internal music and image in construction

He says in his book Studies in Modern Algerian Literature:

« I have been following Algerian poetry since 1947, searching for new flavors in its collections that keep pace with modern taste. But I found nothing but an idol before which all poets kneel with one melody and one prayer however, for the first time I began composing poetry in the traditional way, that is, I was worshiping the same idol and praying in the same mihrab, but I was passionate about the internal music in the poem, and the use of images in the Qasim structure, « 2007. Page (50)

The beginning of Abu Al-Qasim's poetic experience was in a traditional way, in line with the dominant traditions of Algerian poetry, and in response to an internal desire for change and renewal.

By composing poems based on internal music and images in structure, this in itself is a beginning to renew hair.

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He published the first Algerian poetry about abandonment and despair after a heart attack. From it are the following verses:

Destinies shook with him in their horizons,  
The shaft fell and its strings were broken,  
I give him water from the weary tears of affliction.  
In pain, thirsty and bloody,  
From my loneliness, depression, and darkness (Al-Qasim).

As for spinning, he published a poem entitled (The Beauty of the World), including these verses:

Add your presence in color,  
The facts bring you to your knees,  
The King of Tanda has light in his smiles,  
And your glory is exposed to blissful immortality,  
And streams of faith overflow from you,  
And it spread like the magic of art in the artist.

(Al-Isboa(week) newspaper, 1953, page 153)

Abu Al-Qasim expresses his dissatisfaction with that poetry, but the critic sees what has been added renewal by balancing the former and the latter by saying:

‘The truth is that I am not satisfied with this poetry, but I brought it so that the student can observe its developments, historical stages, and direct and indirect emotions in Algerian poetry, and there is no doubt that the reader notices without the trouble of the spirit that separates him from what previously’ (Al-Qasim, 2007, page (53)

B: The poem with repeated patterns and free in rhymes :



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Abu Al-Qasim, who was eager for renewal, was not satisfied with what he had accomplished, but rather he listed the factors and the influences contributed to refining his innovative poetic experience, saying:

However, my contact with Arab productions coming from the East, especially Lebanon, and my exposure to literary doctrines, schools of thought, and critical theories, forced me to change my direction and try to get rid of the traditional method of poetry, and in line with this line I published some poems that were monotonous in iambic but free in rhyme (such as: Burning, Spectra, Khamaila and Rabei), and then I did not manage to be freed from the iambics as well (Al-Qasim, 2007,Page (51).

He published the first liberal poem in Algerian poetry entitled (My Way), including this excerpt:

The nuns of Oued Abqar,

Will know how she embraced the red ray of glory,

And poured the wine between the two worlds,

The wine of love, freedom and certainty,

And wiped the bright eyes of dawn.

Ya Rafiqi (Al-Isboa newspaper, 1953, page 133)

Through our light presentation of poetry at the beginning of the twentieth century, we found that it did not deviate from the traditional vertical framework of poetry in form and content. This does not mean that poetry remained in one state without change in terms of language, images, form and content throughout the half of the twentieth century and those who follow modern Algerian poetry notice two trends in it: one tendency of conservatism and tradition, which have their supporters, and the other trend of innovation, which have their pioneers.

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#### **4 Free poetry, beginning and circumstances:**

Based on what we presented above, with regard to modern Algerian poetry before the revolution in particular, poetry in that period was characterized by a classic nature, both in terms of structure and meaning, as they both ran in one direction, which was traditional, so the purposes remained revolving in pride, satire and praise.....which do not enrich or enhance the fundamental human issue, which crystallizes from the superficial vision of the world leads to penetration into its depths, this is on the level of contents, but if we turned to the form, it seems that the poets of this stage were very keen on applying the rules of Hebron music, except for what rarely boils down to poetic seas the well-known and the traceable rhyme.

With regard to poetic images, they are almost non-existent due to their reliance on traditional methods, such as simile, assonance, counterpoint, and alliteration. If it is true to say, they reproduced the product, that is, they carried out a mechanical montage process and nothing more. As a general summary, it is possible the details of the reality of Algerian poetry before the liberal revolution are limited to the following points, which were defined by “Azraj Omar”:

\*The Algerian poets at that time conveyed the existing reality in a camera way.

\*They keep up with events and write about them quickly and superficially, so as not to become immersed in the furnace of a major issue through which they form their positions on the pressing issues that impose themselves on them or on their existence.

\* The majority of poets have split personalities, as you find one poet praising others he satirizes others and flirts with his beloved, who rarely exists, for this schizophrenic poet.

\* personality Poetry is not about the fabric and pulse of the world, nor is it about its language, nature, and voice as much what is an external description of a world, or a state of existence.

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As for the form, their production remained faithful to the climate of Arabic poetry decadence, as they adhere to the Khalili musical system and liken things to things on the surface in the manner of the poets of the eras of decadence, there is a distance between the likened and the linked to, and this is the distance exactly these are the times of the poem (...) while modern poetic images seek unification between things to possess and critics to within, that is, the modern poetic image has destroyed the wall of dualism that exists between poetry and the world. And between the subjective and the objective, (Omar. 1983. Pages 19-20)

The reason for the delay in the emergence of the new poetic experience in Algeria compared to its counterparts in the East is that “the ground that translation in the East had spread for free poetry did not allow the Algerian poet, who took a hostile stance towards French culture, and he did not come into contact with it until later, and despite early calls.” Which was raised by Ramadan Hammoud in the twenties to adopt the causes of European civilization and advance Arabic literature through translation.

The rupture was and is still affecting Arab and French cultures in Algeria.. (352) Kharfi, page)

Ramadan Hammoud’s article titled (Translation and its Impact on Literature) was indicative of cultural awareness and the extent of the urgent need for change, even though the short lifespan of Ramadan Hammoud, who was the pioneer of the romantic trend in Algeria, did not allow it to crystallize, and this trend remained unchanged, with uncomplete features in Algeria.

One of the most important poems he composed is (Oh My Heart), which appears to be a serious attempt to lose rhyme. Perhaps this is what prompted him to say that meter and rhyme are iron shackles that clump free poetry and does not develop it, and its goal is verbal improvements required by taste and beauty.

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This is part of his poem (Oh My Heart):

You, my heart, are unique in pain and sorrows,

Your share in this world is disappointment and deprivation,

You, my heart, complain about something great and not great,

You, my heart, are afflicted, and your pure blood is sent forth by the mighty eternity,

Raise your voice to heaven again and again

And say, O God, that life is bitter

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I mean, O God, to root it out (Nasser, 1985, page (185))

Through his poetry we glimpse that sad romantic feeling of a somewhat different nature in this, the poets develop the motives for change, which they sense in their knowledge and openness to what it was coming from the eastern center, as the poet Abu Al-Qasim Saadallah pointed out, while he said this when talking about poetry and writing his first poem and publishing it in Al-Basa'ir on the 25th March 1955" (Sherad. P (63)

Based on what historian Abu Al-Qasim said, we can notice one of the reasons for the emergence of free poetry in Algeria, it is contact with the East and introducing some poets to this poetic color what's new through their studies in Egypt and Lebanon.

The important factor that pushed Algerian poets to free poetry was the revolution, he forms the poem according to his own experience and according to the music as he feels it in himself and with what it is compatible with the new vision of the changing reality" (Al-Rikabi, 1982, page 69).

Youssef Naouri also linked the beginning of free poetry in Algeria to another factor, which is the factor psychological, that is, with a desire

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expressed by the need for a verse that frees the poet's self from the constraints of the poem old, and allows him to represent historical episodes and their impact on his individual practice, and even if it was a psychological reaction transferred to him from the romantic impact" (Nawri 2006Page (31)

The psychological state of the poets at that time longed for liberation and to release all of these things, emotions imposed by that turbulent atmosphere.

### **B The first poems with the pioneers of free poetry :**

(My Way) is the first free poem in the journey of free poetry in Algeria by Abu Al-Qasim, which he published in (Al-Basa'ir) on March 25, 1955, which is from Bahr al-Ramal, it came in six syllables, through it, he expresses the radical changes that occurred in the country, including revolution, his struggle, and his choice of the path of struggle, and these are some of them:

My friend

Don't blame me for my behavior

I have chosen my path!

And my way is like life

Thorny targets with unknown characteristics

The current is stormy and the struggle is brutal

The one with the selfish imagination

Darkness, complaints, and slumber

Seen like spectres

From my death...in my way

My friend! (Allah, 1967, pages (11-12)

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It has found acceptance and appreciation among poets for my (route), and free verse poems followed. This includes Khammar with his poem (The Immortal) from his collection (Leaves), in which he describes the situation of a Palestinian refugee, written in the (convergent) meter, consisting of eight sections. Here are some of its verses that he organized while in (Syria) specifically in (Aleppo) in the year 1954:"

Like an artery

Near far

There is a displaced tent

Next to the weeping village

There behind the naked graves

Between the tragedies, a mirage unfolded

She seemed to be coming back

She held a handful of dirt in her fist

Crowded by a silent rock

She exclaimed with a wondrous brilliance

Like the color of flame

Like a melody of pain

What is the pain of misery?

Why do you keep confusing me?

And the injustice of nations.

(Khammar, page (117)).

As for Muhammad Abdul Qadir Al-Akhdar Al-Saihi, it is the first poem he wrote in this poetic style under the title (Nostalgia), he organized it while he was in Tunisia on April 4, 1953, and he deserves in it, he goes to his

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country, and to every lover he left there, and longs for everything he has,  
and this is part of it:

My dear,  
From the heart, my heart,  
To you,  
Hanini was born,  
My dear,  
I yearn for everything,  
You have my nostalgia,  
To my homeland, to a handful of its soil,  
My nostalgia,  
To a fragrant flower,  
You have my heart,  
My memories,  
The long road is tiring,  
My heart,  
Interesting about everything.  
You have.

(Al-Sayhihi, pages (12-13))

### **3 schools of renewal in Algerian poetry :**

There are two types of culture in Algerian poetry, a local one and an external one. The first means all the spiritual and material influences that influenced and colored this poetry. For example, there is the family, the school, the community, the mosque, nature, partisan ideas, and the

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principles of reform. As for external culture, it means the literary and other theories and doctrines that entered Algeria through books, travel, radio, and the press, whether the culture was Arab or other.

#### **The Romantic school :**

Algerian poetry was little influenced by pure literary doctrines, inclined to moderation and caution, in embracing everything non-religious and non-reformist. Therefore, romanticism did not succeed in Algeria despite its presence in French poetry and in the poetry of Chebbi in Tunisia. This does not mean that romanticism did not enter Algeria. Not at all, but it means that those who wanted to benefit from it, such as Al-Taher Bouchouchi and Jalloul Al-Badawi, did not achieve anything because social conditions stood in the way.

It seems that Muhammad Al-Eid in particular was influenced by Gibran and his philosophy to a great extent, especially in his following poems.

I was agitated at night, my heart, and I turned my face towards you.

#### **External school :**

That influenced Algerian poetry, it is the school of Shawqi, Hafez, and Al-Rusafi, which is the school of the leaders of reformist poetry, or what Akkad calls the middle school. These poets walked with the rising Arab renaissance, expressed the crises and awakening of the Arab people, and took fertile topics from the Arab-Islamic reality. Hence, we can say that this Eastern school has moved to Algeria, with one difference, which is that the Algerian poets have dressed it in a local guise and dyed it with the colors of their country.

Perhaps Muhammad al-Eid, Ahmed Sahnoun, Mufdi Zakaria, Muhammad al-Laqani, Amin al-Amoudi, Saeed al-Zahri, and al-Hadi al-Senusi best represent this school in Algeria. The period that Algeria lived from the early twentieth century until World War II, It is almost the same period that the East lived during the emergence of that literary school. And from here It succeeded in Algeria just as it succeeded in the East, and we will suffice



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here with one example of the poet Al-Laqani, It is worth comparing it to Hafez Ibrahim's poem in the Arabic language, by saying about Arabic language also:

O nation that has already lost its glory,

Here is Umm Al-Laghi mourning her death,

You mixed it with distorted words,

It looked like patched clothes,

It took a long time for us to be called, even if it was with our grandfathers,

Here are her words that cry and make us cry,

And you have never established scales for it,

It contains rags buried by millions.

Allah.(53) 1967, p

It is worth noting that while the Middle School has lagged behind in the Arab Levant, Algeria is still popular and dominant, and it still has its supporters who reject all development in forms or poetic styles, and they are satisfied with that, but rather stand in the way of anyone who tries getting rid of those restrictions.

## **Conclusion**

Abu Al-Qasim, like other poets, found in poetry an outlet for the overwhelming desire to be next to the mujahideen on the homeland, so they loaded their words with all the resonance they could, so that the word became for them an expression of the bullet directed by their brothers at the chests of the occupiers inside the homeland. They wanted to contribute in an effective way in making the revolution successful so that it is not exposed to the setbacks that occurred in the revolutions that preceded the November Revolution. Thus, the free poetry movement in Algeria brings a new breath into Algerian poetry, an unusual aspiration according to

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traditional standards, and a gap that must be filled in Algerian literature in general to keep pace with the developments that have occurred in neighboring nations. The Algerian recipient must not be absent about the local and international literary interface as well.

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