

Chaima Mebarkia et. al

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Chaima Mebarkia

Research Laboratory on Algerian Literature and criticism, University of Eloued

mebarkia-chaima@univ-eloued.dz

Naoual Boumaza

University of Eloued

naoual-boumaza@univ-eloued.dz

Ouarda Medjoul

:Laboratory of Cognitive Integration between Arabic Language and Social Sciences, University of Eloued

medjoul-ouarda@univ-eloued.dz

Akila Grourou

University of Eloued

grourou-akila@univ-eloued.dz

Abstract:

Modern linguistics is considered a raw material that has paved the way for the emergence of critical approaches and their crystallization. Each approach has its unique perspective on creative work, based on established mechanisms. Poetic writing is seen as a playground of words and a scattering of poetic alphabets. The discursive pursuit of poetic texts is another aspect. In this interplay, the world of the text unfolds as a mental adventure where the text remains entwined with its meanings, a moment before the analysis and interpretation carried out by the reader, based on the text's various data and codes that seek to solidify literature's relationship with reality in some way. The phenomenon of sand dunes is considered a gateway to local tourism in Algeria. Therefore, Salim Hamdan relies on it as a fundamental feature in building contemporary Algerian poetic texts, expressing the current demands and commitments. Accordingly, to what extent does contemporary Algerian poetry adhere to the tourism dimension? How did the phenomenon of sand dunes manifest in the poetry?

Keywords: Sand dunes, contemporary Algerian poetry, Salim Hamdan, literary tourism, discursiveness, speech acts.

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Introduction

Poetry represents the anthology of the Arabic-speaking people and is an expression of their reality since the pre-Islamic era. It has, throughout different ages, the tourism dimension that allows it

to convey the Arab culture from ancient times to the contemporary era. Therefore, poets consider the environment in all its aspects and regard it as a crucible that gathers the rest of the events, facts, and textual structures. Thus, poets of this era have endeavored to follow in the footsteps of Arab poets by addressing the issue of literary tourism, especially in the southern regions, to express local tourism in Algeria. This strengthens the literature's connection with reality on the one hand, and then the pragmatic dimension of literature is realized in its ability to depict, define, and embrace a culture of diversity and variety. The poem 'Tashnajat Ramliya' addresses a significant aspect of tourism, particularly in the Algerian South, highlighting its essential components in serving tourism and local culture.

1. Algerian Poetry and the Manifestations of Tourism

The literary tourism is a contemporary issue, seeking to observe the tourism aspects in literary works, especially in poetry, which is the subject of study. It has significantly opened up to the issue of tourism and embraced it in building the narrative structure in its advanced form, departing from the academic rhetoric. Based on this, the tourism concept varies from one era to another, influencing literature and being influenced by it in a dialectical relationship, as follows:

A. In Modern Algerian Poetry

After the revolution, Algerian writers turned to literature and art for their ability to address post-colonial Algerian issues. Many of them leaned towards poetry as it was best suited for conveying emotional charges and the circumstances experienced by the Algerian individual. The modern Algerian poetry is closely associated with the reform movement. The goal of this movement was to encourage the Arabic language and promote it through various means, serving Arab-Islamic culture and disseminating it in Algerian society using different methods. Poetry was one of its tools. Consequently, it truly flourished after the establishment of the Scholars' Association in 1931. Modern Algerian poetry became intertwined with the political and cultural movements that emerged after Algerian independence from French colonialism. The colonial rule aimed to erode the foundations of the Algerian state, starting with religion, language, customs, and traditions, which had a negative impact on various areas. Colonialism obstructed these fields and hindered the openness to other cultures, leading to the weakening and eventual collapse of the state after approximately 130 years of exploitation and colonial influence. The reform movement worked on reconstructing the state by promoting the revitalization of its elements in the Algerian identity, aiming for cultural, economic, social, and intellectual revival.

B. In Contemporary Algerian Poetry

In the context of literature's relationship with reality, contemporary Algerian poetry has kept pace with post-modern uprisings, acknowledging the strong connection between literature and other fields, including tourism. Tourism has become a necessary topic in contemporary discourse. Poets of this era have endeavored to introduce Algeria, from its eastern to western regions, and from its northern to southern parts, with a strong desire to promote local tourism

and facilitate interaction with the "Other." They aim to contribute to cultural and epistemological promotion, which can drive development in various fields: economic, social, psychological, and more. Therefore, contemporary poetry strives to cover the cultural and implicit margins in Algeria, starting with the environment. One such poet is Salim Hamdan from Algeria, who addressed this wound by introducing the southern regions of Algeria and making it a central theme in his poem titled "Tashnajat Ramliya."

2. Pragmatics: Concept and Terminology

A. *Language:*

Pragmatics is one of the contemporary literary criticism approaches that approaches the discourse of tourism by investigating the meaning conveyed by language. In its linguistic sense, it means, "Recurring actions in the Arabic language corresponding to the Greek word 'pragmaticus,' derived from 'pragma,' which means action or deed. However, the term pragmatics remains more commonly used among researchers. It is a compound term consisting of two units: 'tadawul' (exchange) and 'iyya,' a suffix indicating a causative source. In the Arabic language, 'dal,' 'waw,' and 'lam' are two roots that indicate a change in the location of something. The term pragmatics in the language only extends to the meaning of transformation and change of condition. Since it emerged in Western culture and reached the Arab world, it has retained its original meaning, focusing on movement and action.

B. *Terminology:*

Pragmatics, like all Western terms imported into the Arabic environment, faces a terminological crisis and multiplicity. Many linguists have tried to Arabize the term at times, translating it at other times as 'barajimatiyya' (derived from 'barajima' - pragmatics in its original form) or 'tadawuliyya' as translated into Arabic. They also search for synonyms that suit the nature of this multifaceted approach, such as 'nafiyya' (utilitarian) and 'dhara'iyiyya' (incidental). The use of the term 'pragmatics' is found to have multiple Arabic translations for the foreign term "pragmatics." The multiplicity of translations can be attributed to the differences in translators' perspectives and the original language of the term itself. Despite this terminological confusion, Arabs have managed to comprehend the true essence of pragmatics or "tadawuliyyat," as proposed by Tahar Abdel Rahman. It's also worth noting that the term "pragmatics" is more appropriate for this linguistic and critical approach because it extends into various complex areas, such as philosophy, linguistic logic, and semiotics.

It is more likely that the concept of pragmatics is "a type of semiotics that Diwai proposed and summarized as: Knowledge is a tool for action and an instrument for experimentation... Its essence is that the meaning of any conception is based on a set of operations, and the conception is nothing more than a coordinated set of actions. The meaning of issues indicates a condition that involves dealing with these results in terms of procedures that can be performed and the means that lead to solving the specific problem that required those procedures. Therefore,

knowledge in Diwai's pragmatics is the transformation of the external world rather than describing it." Pragmatics is well-suited for the application in contemporary Algerian poetry, as it is an experiment that requires the use of procedural pragmatic tools, such as speech acts, arguments, and intentionality, aiming to achieve results that primarily involve the promotion of Algerian literature and subsequently tourism in Algeria, as it is a latent force for promoting cultural and epistemological development, capable of driving progress in various fields: economic, social, psychological, and more.

C. Speech Acts and the Search for Literary Utility in Contemporary Algerian Poetry:

Pragmatics employs various mechanisms to achieve communication by connecting the text to its production contexts. Among these is the relationship between literature and reality, which appears to be a largely utilitarian dialectical relationship. Both sides are indispensable. It is a fundamental cognitive tool that benefits researchers in both the humanities and linguistics. It has gained the attention of researchers as it serves as a flexible means to analyze language in communicative situations across various discourses, including literary, scientific, political, and media discourses. It has gradually transitioned from the field of philosophical research and epistemological theories to linguistics, encompassing pronunciation, arguments, and speech acts. Today, the use of the term 'pragmatics' is common in linguistic studies, typically in its systematic form after structuralism. Though it originally derived from semiotics, it covers a broader area. Pragmatics extends to the achievement of literary tourism in Algerian poetry, for instance, extending beyond philosophy and linguistic logic to the world of literature and promoting communication between different settings.

In this context, pragmatics incorporates various mechanisms for approaching discourse, including indications, intentionality, and the theory of speech acts, which was introduced by the contemporary philosopher J.L. Austin and developed by his student, J. Searle. Austin delved into the development of a semantic philosophy focusing on meanings and communicative intentions. It is evident that the aim of pragmatics is to achieve interaction among the elements of the creative process. This includes interaction between the author and the text, and subsequently between the text and its interpretation. It relies on facilitating communication between these parties and, in turn, the ability to understand and interpret the text, delving into both its implicit and explicit meanings. The creation and production of a text is not just about the desire to write and create. Instead, it is about the extent to which it reaches a specific meaning. Language, the context of production, and the reader's engagement are involved in increasing the readability and vitality of the text, thereby revealing its different connotations.

3. Speech Acts in the Poem "Sandy Spasms" by the Poet Salim Hamdan

The poem "Sandy Spasms" was written in harmony with the modernity of contemporary Algerian poetry. Salim Hamdan employed a single-line structure and transformed the content of traditional poetry. He endeavored to address contemporary issues that necessitate a focus on

tourism in southern Algeria, considering it a tremendous asset in various economic, tourism, and other domains. Pragmatics, in its various facets, plays a pivotal role in facilitating communication and embodying the pragmatic dimension of literature, especially speech acts. These speech acts explore three significant levels, with the most crucial being the expressive level. Through this level, the producer aims to influence the recipient and exchange the message's intention, as follows:

A. The Expressive Act:

It is evident that numerous logically arranged words may form a coherent structure. However, do these words convey the intended meanings through their formulation? Pragmatics generates expressive acts, which are typically linguistic expressions with meaning, constituting the fundamental speech act. These linguistic expressions produce coherent linguistic meanings, grouped within a single text. They convey a specific purpose. This is exemplified in the poem "Sandy Spasms," in which the poet frequently employs the word "sand." Through this repetition, the poet crafts a logical, organized sequence of linguistic expressions designed to convey a specific meaning. This meaning revolves around defining the characteristics of desert tourism. The poet asserts that "Tourism, in its goals, foundations, and means, is a hot meeting, a constant flow of connections, a conscious and promising network, born out of partnership and solidarity." Despite variations in the formation and content of the poetic text, "Sandy Spasms" aligns with contemporary concerns, urging the fusion of literature with other domains. It calls for literature to become a noble message, contributing to the advancement of society in terms of knowledge, economics, culture, and more.

In the context of literary tourism, the poet embarks on a journey through the Algerian desert, relishing its golden dunes that captivate individuals and emphasize the importance of local desert tourism. In his words, "Companion of the sand, our journey... and the madness, it is the dates singing to the honey." The poet ventures into the Algerian Sahara, using contemporary poetry as a vehicle to express his central issue, the revitalization of tourism through literature. In the contemporary era, symbolism is the engineering of his work. The symbol manifests in Salim Hamdan's personification of inanimate objects, attributing rational qualities to them. This symbol triumphs over the rigidity of classical rhetoric and its established rules governing literary texts in the pre-modern era.

One of the main functions of literary tourism is to be free from the confines of literary schools, making its primary goal to entertain and amaze. It is an educational objective through description and entertainment by highlighting the beauty of these legacies, unconstrained by theoretical restrictions. Its sole concern is mastering the art of presenting these tourism services through captivating narratives, representing echoes of the past with a contemporary voice, appealing to the tastes and senses of tourists. This, in turn, can serve as a gateway to globalizing this form of literature.

On another note, Salim Hamdan links his journey in the desert to an emotional dimension. As a poet from the southern Sahara, he harbors passionate feelings towards the environment in which he was raised and nurtured. He says, "When the clouds bend, at that moment, we reserve the memories, break the dreams, from the remnants of the messengers, the Lord blesses our journey with the shards of kisses. These are the cheeks adorned with kisses."

It is noteworthy that contemporary Algerian poets like Salim Hamdan attach great importance to defining the environment and embracing it as opposed to other regions that dominate the tourist scene due to their coastal access. The south is seen as a two-decade treasure, possessing the elements required for tourism competition with northern and western regions. The influence of literature on tourism has opened minds of the young audience, encouraging them to understand and interpret the message based on expressive acts chosen to build the poem. Literature, as a reimagining of life, does not merely describe it but depicts it as the author sees it or as they wish it to be. Therefore, we live within the author's experiment. The role of literature is to "increase the aesthetics of the subject, to intensify the reader's desire for movement and transition to the site of this vast subject." Salim Hamdan is a skilled poet in the language of poetry, effectively using it to attract and influence the audience through his ability to highlight various essential characteristics.

B - The Functional Verb

If writing, with the meaning of creative, innovative action, then reading is also a creative act that equals or surpasses the creativity of the text. This is attributed to the reader's culture and how they interact with the text. The knowledgeable reader must distinguish between multiple codes that indicate multiple meanings within the context, as they contain free connotations that open their doors to interpretation within the rules of language and its laws. This prevents reading and interpretation from being arbitrary. Therefore, interpretation becomes an essential instrument in building the Algerian poetic text, as well as the use of the expressive verb, the poet "Salim Hamdan" endeavored to compose: "a linguistic expression with meaning, the basic verbal act," where the word produces a coherent linguistic expression. It expresses a specific goal, which is evident in the poem "Sand Spasms" in which the poet employed the word "sand" extensively, repeatedly appearing in the text. The poet constructed logically ordered linguistic expressions aiming to convey a specific meaning about the characteristics of desert tourism. This is because tourism, in its objectives, as in its origins and means, is a hot social gathering of efforts, a constant movement of communication, a conscious, promising, loving network of partnership and solidarity. So, the discourse employs various mechanisms to achieve communication and realize the pragmatics of literature, especially the speech acts that examine three important levels, the most important of which is the expressive level. Through this, the producer intends to have an effect on the recipient and exchange the message's purpose, which becomes clear as follows:

Expressive Verb:

It is natural for many words to be crafted logically and arranged in an order, but do these words produce the desired expressions that this composition hopes to achieve? To answer this question, discourse produces an expressive verb, which is usually defined as a "linguistic expression with meaning, which is considered the basic verbal act." The word generates coherent linguistic meanings that are combined in a single text and express a specific purpose. This is manifested in the poem "Sand Spasms" in which the poet used the word "sand" repeatedly, appearing several times in the text. The poet produced coherent and logically arranged linguistic expressions, aiming to convey a specific meaning related to defining the characteristics of desert tourism.

With the different structure and content of contemporary poetry, "Sand Spasms" aligns with the contemporary issues that require attention to tourism in southern Algeria, as it represents significant potential and wealth in the fields of economy, tourism, and various other areas. Therefore, discourse, with its various mechanisms, contributes to communication and embodies the pragmatic aspect of literature, especially the speech acts that aim to influence the recipient and exchange the purpose of the message.

The poet states in the context of literary tourism:

"The companion of the sand is our journey...

And the madman,

Indeed, the date palm sings for honey."

The poet embarks on a journey in the Algerian desert, enjoying its golden dunes that captivate and encourage exploration of local desert tourism. He portrays this in his words, "The companion of the sand is our journey," as he immerses himself in the desert's sands. The poet uses contemporary poetry as a means of expressing his central issue, which involves promoting tourism through literature. Especially since contemporary times consider symbolism to be its architecture, and the poet "Salim Hamdan" anthropomorphizes inanimate objects and attributes the qualities of the rational to them. This approach allows him to triumph over the rigidity and rules of classical rhetoric that represented authority over pre-modern literary texts.

One of the functions of literary tourism is to "be free from the limitations of literary schools," making its primary goal to entertain and captivate. It is an educational goal through description and an entertaining goal through highlighting all the beauty in these legacies. It has nothing to do with the constraints of theories. Its only concern is mastering the presentation of these tourist services in an engaging manner to embody the echoes of the past with a contemporary voice, enjoyed by the tastes and senses of strangers. This, in turn, can be a gateway to the global reach of this literature.

In another context, he links his desert journey to the emotional aspect, as a poet from the south of the desert expresses strong feelings towards the environment in which he grew up. He says:

"When the clouds rise...

We reserve memories

We break dreams

It is noteworthy that the poet Salim Hamdan is committed to the issue of the southern region, which literature had neglected until the beginning of the contemporary era. With the post-modernism and the knowledge paradigm shift that touched the literature and criticism, it opened the door to address various complex issues and express them, including the issue of tourism. This issue is vital in the post-colonial era that affected the structure of Algerian society, leading to significant intellectual, cultural, and economic decline. Contemporary writers and poets aim to combat this decline and reshape a more advanced society in all aspects. In "the South, worlds intertwine as do joys with sorrows, and as the essence of the night mingles with the lights of the day, in any world, there are borders and constraints, and in the south, there are worlds without boundaries. All beginnings converge there and take off." One noticeable aspect among the writers of the desert is that they tackle contemporary issues, especially in the domain of tourism in the Algerian Sahara.

C - The Impact Verb

In literature, the essence lies in possessing an influential character that captivates the reader. An artistic message affects the recipient in one way or another within a certain context. As it's said, "We certainly do not create words with specific functions without intending them to have a particular influence." This is the essence that literary tourism seeks to achieve, guided by interactive expressions. Literary tourism, in its true form, engages with others and welcomes them into one's realm. In the interplay between the writer and the reader, the message is unified and acquires an influential character surpassing academic literature and the rigid doctrines that study literature as an art "in and of itself."

Within the context of tourism, Salim Hamdan strives to promote the principles of peace and cultural and intellectual exchange, starting with the preservation of local tourism aspects, particularly in the regions of southern Algeria. His message to tourists reads: "O traveler in the south, tread lightly, for there, in front of every crossroads and on the verge of every road, you won't find beauty here, be it a dream or a pursuit, that doesn't vanish quickly." This is because, in clinging to local culture, he remains true to his roots, embracing his identity. As he says:

"The palms whispered to us:

'Do not depart.'

And realized the path,

So we bent, and the palm tree let the day pass.

At that moment,

We sang the song of triumph,

The curtain fell,

In the poet's words, "No, we will not depart," there's a strong attachment to the environment and a profound love for the place he was born and raised. In this regard, Nicolas Michel Fattoush beautifully expresses why there's a literary fascination with the desert:

"In the south, in the depths of this profound meaning of destiny, both the geography and its people proclaim a glorious resurrection. If the south prospers, it shall prosper throughout the entire world, across vast seas and amidst all darkness, radiating light, love, and life."

This descriptive adventure, which Nicolas embarks upon, serves as a means to introduce the south, and his judgments about the region captivate the reader's senses, breaking the confines of the repressed desert reality. This approach deserves a reinterpretation of the tourist experience within the realm of literary tourism. Indeed, "the tourist has a peculiar philosophy. They forsake safety for adventure." Tourists embark on journeys with multifaceted goals, ranging from exploratory and inquisitive objectives regarding the local culture to spiritual pursuits like pilgrimage or therapeutic purposes, and more. In all cases, they revel in their journey as they discover new facets that open up their horizons to different worlds in various aspects. Through his efforts to promote local tourism, the poet successfully engages the reader, making them interested in visiting the region, particularly the south. The desert becomes an imaginary world that inspires others to explore, observe, and contemplate its vast landscapes. His words, "When we bent and the palm tree let the day pass," convey a direct verbal promotion that has an impact on the reader, fostering a love for engaging with different communities, especially the people of the desert.

Conclusion:

The aim of literature can be divided into two parts. Firstly, it is manifested in the pleasure that the reader seeks while exploring various literary texts, including poetry, novels, and drama. Secondly, it lies in the pragmatic dimension of this literature and the extent to which it contributes to bringing about comprehensive changes that benefit both the individual and society.

The Algerian desert is considered one of the most important tourist attractions in Algeria. It encompasses vast areas that also house essential elements of the Algerian economy, such as oil, gas, sand, dates, and more. In recent decades, the desert has gained attention from Algerian writers, becoming a significant issue in creative expression represented by writers in various artistic styles within poetry, novels, and short stories.

The setting is the protagonist in various Algerian literary works, representing a common and pivotal element that writers rely on to reveal various aspects of tourism and economic potential in

Algeria. In the contemporary age, tourism discourse is considered one of the prominent features of progress and advancement, as it primarily aims to connect literature to the reality it has produced.

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