



Universidad Nacional de Catamarca - Facultad de Humanidades
Instituto de Investigación en Teorías del Arte y Estética
Revista Rigel – ISSN 2525-1945.

Prosaics and the development of the theory of the novel in Abdallah Rakibi

Lahoua El Oualid

Mohamed Lamine Debaghine University, Sétif 2, Algeria
walidbarae@gmail.com

Radjia Ghania

Hamma Lakhdar University of El Oued, Algeria
Research Laboratory in Algerian Literature and Its Criticism
radjia.ghania@gmail.com

Received: 05.03.2026 Accepted: 02.08.2026 Publishing: 02.09.2026

Abstract

This study examines Abdallah Rakibi's project in studying Algerian prose and the novel. He sought to establish an Algerian critical theory that takes into account the cultural and historical specificity of Algerian society. The study also highlights the importance of prosaic forms, folk narrative, and the short story in the formation of Algerian narrative, and connects the development of the novel with political, social, and colonial circumstances. It argues that Rakibi attempted to move beyond the dominance of Western and Mashriqi theories and to adopt a socio-aesthetic approach to understanding Algerian literature, with particular emphasis on the relationship between literature, history, and society.

Keywords: Abdallah Rakibi; prosaics; Algerian novel; folk narrative; Algerian short story; theory of the novel; cultural specificity; socio-aesthetic criticism.

Introduction

An objective perspective requires us to acknowledge the role of established critical practices in approaching and bringing out Algerian narrative. Yet this narrative has often remained subordinate to Western theorization in articulating its Algerian visions, producing a troubled critical reality because literary production was severed from its own frame of reference and because there was little awareness of the epistemological and procedural distinction between



reality and environment. The political history of any society constitutes a general frame of reference for decisive transformations in its history, whether at the artistic, scientific, social, or economic level. The accumulation of a "bundle" of narratives constitutes a literary "institution" deserving particular study, one that balances the aesthetic and the social (or, more generally, the aesthetic and the cultural) (Al-Shahat, 2012, p. 99), thereby rejecting the imperialism of reflection that became widespread as a Marxist proposition and repeatedly evaded the relationship between history and narrative. Abdallah Rakibi is one of the major cultural figures who charted new paths in the Algerian critical movement at its various levels—short story, novel, and drama. His efforts revitalized critical memory through an encyclopedic critical project encompassing creative production and criticism. He approached Algerian literary production through a dual awareness of theory and method, and his work accompanied transformations in global critical approaches. His contribution to the study and criticism of Algerian folk narrative was particularly significant, as he devoted close attention to the development of popular prose arts and proposed an alternative Algerian theoretical vision away from Western theoretical formulations.

Rakibi and Critical Specificity

Rakibi sought to revive a distinctive theoretical project by revisiting its early manifestations and activating the methodological processes of theory. He argues that Algerian culture was revitalized by the return of expatriate intellectuals, especially students of al-Azhar al-Sharif and al-Zaytuna, which helped improve the status of Arabic. After independence, Algeria experienced a difficult transitional period whose effects appeared in political, economic, social, and cultural life. Cultural life consequently suffered temporary stagnation, particularly in creative activities such as literature and painting; the departure of many intellectuals who wrote in foreign languages aggravated the situation (Msaïef, 1981, p. 15). Rakibi's position reveals a rejection of the repetitive reproduction of the Mashriqi experience within Algerian creative production. He therefore sought to dismantle this repetition within the spaces of Algerian specificity in search of a position of "differentiation." A close reading of his efforts reveals a profound concern with the Mashriqi model in critical and creative practices, which led him to formulate a subtle revolutionary critique in pursuit of a specifically Algerian theory.

The Critical Method and Applied Criticism

Rakibi's encyclopedic writings extend across several fields, but he sought to transform this breadth into critical exercises applied to different texts and genres, which he called applied

criticism. He stresses the urgent need for this kind of criticism because it develops literature and opens the way for writers to engage with texts. Rakibi states: "The time has come for us Arabs to have an independent Arab critical method rooted in our authenticity and the specificity of our Arabic literature, a method that benefits from our authentic Arab critical heritage and from the human critical heritage in which schools have diversified and doctrines and trends have multiplied, enriching literary and critical studies" (Rakibi, 1987, p. 60).

His studies of the Algerian novel aspired to be scientific and comprehensive, with the aim of introducing Arab readers to Algerian writers. He adopted what he called the "socio-aesthetic approach," seeking an integrative vision that translates the national concern and examines the specificity and national differentiation of Algeria. He states: "We began with the historical approach, then, in a second stage, moved to an approach that combines history and criticism. Should we continue along this line, or should we seek a method suited to this expansion of studies and this abundance?" (Rakibi, n.d.-a, p. 05). Through this aesthetic method, he attempted to move beyond the Mashriqi geographical system as a central discourse and to transform critical discourse on the text into theoretical awareness capable of engaging Western and Mashriqi theory.

Criticism, Literature, and the Algerian Short Story

Rakibi considers criticism an innate faculty in human beings. The writer becomes the critic of his or her own work before bringing it into existence, while the critic, in turn, is a writer in the sense that criticism constitutes a new creation of the material being criticized. Rakibi states that the critic recreates the work in a manner that reveals the capacity for appreciation, understanding, and communication (Rakibi, n.d.-a, p. 283). If the writer's task is to express feelings and emotions beautifully and to highlight human values, the critic's task is to interpret beauty and show how the writer calls for goodness or criticizes life and the falsity, injustice, or evil within it (Rakibi, n.d.-a, p. 284). The critic thus reveals weaknesses and helps the recipient understand the interconnected relationships within the artistic work.

The Algerian cultural and critical scene during the colonial period largely remained within traditional frameworks. Before independence, distinguished critical work was rare, appearing mainly in journalistic critical impressions. The traditional view of literature and art relied on religious heritage to protect the self from being lost in the colonial world and did not move beyond morality (Msaïef, 1984, p. 17). Rakibi argues that the emergence of the Algerian short story was later than elsewhere in the Arab world because of the circumstances Algeria

experienced. Political and cultural isolation did not permit the short story to emerge. Between the two world wars, national political movements called for a return to national heritage, including the reformist movement, which advocated adherence to religion and Arabic. The Association of Algerian Muslim Ulema contributed to reviving Arabic and Islamic culture. The principal cause of the deterioration was colonial oppression of Arabic and the dominance of French (Rakibi, n.d.-b, p. 13).

For Rakibi, criticism interprets the beauty of creative work and reveals the storyteller's vision of existence and the manner of its expression. The critic must therefore analyze intellectual, artistic, and stylistic elements. Criticism is "a method for revealing the elements of beauty and human experience in the creative work" (Rakibi, n.d.-a, p. 275).

The Algerian Novel and Its Periodization

The author dates the beginning of the Algerian Arabic novel to the early 1970s, despite earlier seeds such as Ahmad Rida Houhou's *Ghada Umm al-Qura*. He attributes the delay to the difficulty of the novel as an art requiring patience, deliberation, and prolonged reflection, the absence of Algerian novelistic traditions that could be imitated, and the need for a flexible language capable of depicting an entire environment (Rakibi, n.d.-a, p. 198).

Rakibi focuses on *Wind from the South* as a foundational novel and connects it with *The Earthquake* in their treatment of the Agrarian Revolution. He explains the writer's preference for the countryside by noting his attachment to village simplicity despite living in the city (Rakibi, n.d.-a, p. 208). The countryside is thus presented as a cultural organization and as resistance to imperial planning (Jackson, 2014, p. 137), representing an alternative, healthy, non-alienated society committed to national allegiance. Rakibi's contribution to folk narrative constitutes another important stage in Arab and Algerian criticism. Folk narrative is a human resource that preserves historical memory in the face of the panopticon of power and resists official protocols, opening spaces between theoretical discipline and creative freedom. Popular imagination translates everyday practices and collective concerns through mythical and folkloric forms. Folk narrative comprises "all forms that employ narrative techniques such as narration, dialogue, and discussion of character, with emphasis either on the character or on the event, whether the story is anonymous or attributed to a known author, and whether it is connected to history, reality, myth, religion, or something else" (Bourayou, 2017, p. 158).

The Lovers in Love and Longing

The tale *The Lovers in Love and Longing* by Muhammad ibn Ibrahim Mustafa constitutes one of the foundational texts of folk narrative and a resistant narrative model. It became a central object of Rakibi's critical interest because he sought to place it at the heart of theory and history, beyond school-based pedagogical classifications of genre. He approached it through an awareness that situates the tale within transgeneric differentiation and views it as a human, historical, and cultural form before considering it merely a narrative genre. Explanatory note: This tale was written in 1849. Dr. Abu al-Qasim Saadallah published and edited it in 1977 and introduced it in the Algerian journal *Al-Thaqafa*, issue 11, first year, March 1977. See: Tabdjun, n.d., p. 244. The tale contains much of the imagination found in *One Thousand and One Nights* and in the story of Layla and Majnun (Rakibi, n.d.-a, p. 119). This description breaks with pedagogical definitions of genre and transforms the question of genre from an academic classification into an ontological question about the world within the text.

Its synchronic intertextuality with *One Thousand and One Nights* and other texts produces complexity through the functional interdependence of dynamic systems among literature and social and cultural institutions. Rakibi notes that repetition creates a storytelling logic characteristic of folk narrative. Poetry is cited to express emotion or reinforce purpose. The story's poetry is colloquial and simple, while its characters are typological rather than psychologically complex. They are flat characters without psychological depth, functioning as defined roles within the plot (Rakibi, n.d.-a, p. 127). This simplicity corresponds to a reality that rejects complexity because it lacks an integrated intellectual system (Tabdjun, n.d., p. 245).

Good and Evil in Folk Narrative

Rakibi states that the author views the characters through an idealized and abstract lens separating good and evil: the king's son and Zahra al-Uns represent good, while the barbarian and the old woman represent evil. Ultimately, good triumphs, which is the common ending of folk tales following this pattern (Rakibi, n.d.-a, p. 126). The narrative art in *The Lovers in Love and Longing* is characterized by simple means that establish social facts and articulate realities related to Algerian life amid historical transformations. It opens a deeper level of meaning through which relationships among the tales and between the tales and the society in which they originated can be extracted (Rakibi, n.d.-a, p. 129). Rakibi's periodization of folk narrative therefore becomes a systemic exercise that reverses the hierarchy of official/unofficial and canonized/non-canonized and searches for history "from below." The social system becomes an epistemological stake in the movement of literature through history.

Cultural Systems and the Development of Prose

History from below is associated with British historians such as Hobsbawm, Thompson, and Hogarth and focuses on ordinary people, their experiences, perspectives, and popular culture. See: Guha, 2019, p. 7. Sorensen discusses the relationship between literary form and postcolonial studies and the replacement of the concept of form with concepts such as structure or text in some theoretical approaches. See: Sorensen, 2010, p. 11.

Intertextuality extends beyond the linguistic movement and structure of the text to cultural media and external genres that contribute to constructing the identity of the literary genre and, consequently, the identity of the text/world. Popular prose imagination therefore becomes an encompassing system joining the social, ethical, and political systems. The freedom of artistic forms accompanies the differentiation of the novel and the emergence of distinctive prosaics that compete with the central novel. The dialogic specificity of the novel likewise accompanies its temporal formation and transformations, producing a changing consciousness responsive to a differentiated imaginary.

Toward a Theory of the Algerian Novel

In studying the Algerian novel, it is necessary to propose a concept that expresses the moments through which this art differentiated itself from the histories of the Western and Arab novel. The Algerian novel can thus be understood as a writing practice that contains the spatiality, temporality, and cultural imaginary of Algeria, in which the fictional world embraces its environment and questions constraints of discourse and form, making the question of the theory of the novel coincide with the question of form and content. Periodization can function as an ideological cover that presents itself as a framework for lived experience. It is also a geological metaphor, in Paul Ricoeur's sense, involving chronologies that simplify narrative and historical consciousness. Different historical layers intersect through political, social, and cultural asynchronous strata. The development of literary genres and forms consequently becomes the task of the periodizer, who must dismantle their dialectical succession and epistemic interrelation from the perspective of a poetics of periodization that privileges the cultural over general history. Rakibi's exercises wager on the first prosaic and narrative awareness by making the social system a dominant system in the periodization of the Algerian novel, a process referred to in cultural studies as "prose from below." What opening can this awareness produce toward Rakibi's early prosaic forms, and how does it

influence the emergence of a distinctive theoretical and epistemological understanding of the novel?

2.1 The Algerian Novel and Theory: The Dialectic of Theory and Imagination

"Novels emerge from life, not from theories about life or literature, and lived experience is richer and more complex than anything a thinker can dream of" (Greaney, 2006, p. 1). From this perspective, the novel accommodates everyday experiences in opposition to theoretical tools that impose systematic order. Michael Greaney observes that novelists continually disrupt the mental constructions of theorists and expose the limitations of explanatory systems (Greaney, 2006, p. 1). "Theory played an important role in the development of modern literary fiction—not merely as an anti-theoretical resistance, but as a formal influence and imaginative resource, a collection of embryonic stories and radical ideas that contemporary novelists have ambitiously rewritten since the late 1960s" (Greaney, 2006, p. 2). This raises a problematic question concerning the Algerian novel as a distinctive form, since whatever the theory of the novel may be, it is ultimately connected to the novels themselves.

Rakibi argues that the delayed emergence of the novel resulted from the difficulty of this art, its need for prolonged reflection, patience, suitable conditions, and writers' attention. Writers deeply concerned with the national language and Arabic literature turned toward the short story because it expressed everyday life, particularly during the Revolution, when the short form suited the immediate situation and the individual's limited experience (Rakibi, n.d.-a, p. 196).

Narrative Texts and National Experience

Yamine Ben Ben Toumi argues that moments of differentiation in the theory of the Algerian novel are grounded in *The Stricken Student* by Abdelmadjid Al-Shafii, *The Fire* by Mohammed Dib and Rachid Boudjedra, and *The Voice of the Crow*. These texts contributed to the national will toward independence (Ben Toumi, n.d., p. 155), demonstrating that narrative and novelistic texts are not foreign to Algerian geography but constitute imaginative productions of the national and historical consciousness. If everyday experience is saturated with narrative, we must also acknowledge the poetic and metaphorical dimension governing our history of periodization. Once this poetic dimension is recognized, narrative and poetics must be treated as a scientific system to be studied through the interaction of its cultural and historical organizations. Rakibi's work in seeking a distinctive theory of the

Algerian novel is provocative and problematic because it examines different dynamics without settling on one reference or strategy. It moves toward theoretical discipline in order to position the model within greater complexity, criticizing the productive condition of the novel epistemologically and pushing texts toward a condition of formation through awareness of the dynamics of writing and production systems.

The Theory of the Novel within the Text

"Research has increasingly focused on extracting a theory of the novel from the formations of the novelistic texts themselves. Every novelistic text implicitly or explicitly contains a theory of its production and the processes through which it was produced. Indeed, the 'novel of the novel,' the novel becoming conscious of itself while being written, has become more important than the novel itself as pure fiction and mimetic writing" (Chartier, 2001, p. 5).

The question of the grand narrative has therefore become outdated: how can an implicit theory of the novelistic genre be identified within novels? Scholars such as Pierre Chartier have raised this question and connected the novel to Don Quixote as a foundational model. Contemporary discussions of "the novel now" and "the novel today" indicate continuing disputes over its status and future in conditions of plurality and postmodernity. Discourses of endings and death likewise evoke the end of history, the death of art, God, the critic, and the author, as well as epistemological and generic transformations.

The Search for Algerian Models

Rakibi's textual layer constituted a formative dialogue because Algerian narrative lacked models available for imitation. He observes that Algerian novelists did not find Algerian models to imitate, unlike French-language writers who found a rich heritage and good models in French literature. Writers of Arabic novels had opportunities to read modern and contemporary Arabic novels, but they encountered this production only relatively late because of the circumstances experienced by national culture in Algeria (Rakibi, n.d.-a, p. 196).

Rakibi's project sought to establish a theory of the Algerian novel by extracting theory from its monopolized field and transforming it into a theory differentiated according to the Algerian critical experience. He respected the specificity of Algerian creative experience and studied prose genres that researchers and critics had often neglected. He states that "prose

developed in style, subject matter, and content" (Rakibi, n.d.-a, p. 5), and explains that modernity in prose means novelty in subjects, styles, literary forms, formulation, and language, with a transformation in the language of prose and its mode of expression since the beginning of the occupation in 1830 (Rakibi, n.d.-a, p. 6).

Historical Awareness and the Development of Forms

Awareness of forms of beginnings is not a narcissistic point of departure; it is an awareness of the forms of history and of the first experiences of literary and novelistic forms. It stores historical transformations and artistic processes and traces cultural connections rooted in historical depth and the social embeddedness of the creative self and the community that shelters creativity. It also builds bridges among generations and the development of literary forms. Rakibi explains that forms developed in the present century in language, expression, subjects, and contents, so that language was adapted to express the writer's personality and the new reality because both the writer's concerns and vision changed; consequently, an old form can express new content and a new idea (Rakibi, n.d.-a, p. 6). The critic devoted an entire chapter of *The Development of Modern Algerian Prose* to the tendency of the Algerian novel to express itself in French before the 1970s. The genuine beginnings of the Algerian Arabic novel came after the 1970s and were described as naïve in theme, style, and artistic construction. He cites *Ghada Umm al-Qura* by Ahmad Rida Houhou and *The Stricken Student* by Abdelmadjid Al-Shafii, followed by *What the Winds Do Not Carry* by Mohammed Arar, *Wind from the South* by Abdelhamid Benhadouga, and Tahar Wattar's *The Earthquake* and *The Ace*.

Literature and Criticism

Rakibi argues that the novel is difficult and requires prolonged reflection, patience, deliberation, suitable conditions, and writers' attention. Writers concerned with the national language turned to the short story because it expressed everyday life, especially during the Revolution, and was suitable for expressing the immediate situation and the individual's limited experience (Rakibi, n.d.-a, p. 196). He devoted a substantial chapter to this art and discussed the enduring traditional/modern relationship between literature and criticism. He addressed the writer's task and the critic's function and ultimately established a necessary complementary relationship between them, as illustrated by poet-critics in whom poetry and criticism coexisted, such as Ahmad al-Mujahid al-Husayni and Muhammad ibn Mustafa al-Musharfi (Rakibi, n.d.-a, p. 241).

Resistance to Theoretical Borrowing

Rakibi's first concern was to resist theoretical borrowing in both critical and creative production. Such borrowing fragmented the boundaries of critical specificity and became an ontological adventure of dwelling within an imported model. Newton argues that theoretical borrowing can disturb the target environment and that criticism asking "What does it mean?" may rewrite the text according to a dominant interpretive code, so that interpretation involves a precise transformation of the given text into a metaphor within that code system (Newton, 1996, p. 272). Pierre Chartier argues that every text carries a theoretical charge and presupposes a theoretical form as a form of practice. Theory can therefore be considered a second-order text or a second writing, in Fredric Jameson's sense, produced through a powerful language and an interpretive code according to a controlled strategy.

The symbolic event contained in major texts becomes the text that gives rise to second writing—theory—or a secondary text. What is called the world of theory is the internal content that theory grasps and subjects to transformations of form. The disciplinary conception of theory has sometimes distracted us from the historical continuity embedded in narrative form.

The Algerian Narrative Model and Language

The absence of historical awareness constituted a real dilemma in producing an Algerian narrative written and expressed in Arabic. Rakibi states that Algerian novelists did not find Algerian models to imitate, unlike French-language writers who possessed rich French literary models; although Arabic-language writers could read modern and contemporary Arabic novels, they encountered them relatively late because of the circumstances of national culture in Algeria (Rakibi, n.d.-a, p. 239). Because the Algerian model was absent, Rakibi examined earlier narrative models and found the short story sufficiently mature to serve as a genuine host for an Algerian theory of narrative. This constitutes a victory of genre in history over the history of genre: rather than studying the periodization of the Algerian novel only through the history of genre, he searched for genres within history—the short-story model—in order to organize a theory of periodization.

The Question of French-Language Algerian Literature

Rakibi's periodizing exercise excluded novels written in French, considering them outside the model of an Algerian national system. Nevertheless, he acknowledged that Algerian writers

using French as a vehicle for exposing Algerian reality possessed a vision different from that of French writers in language and culture. He states: "The vision from which the two groups proceed is therefore different, and it arose from one matter: Algerian writers were connected to the concept of the Algerian nation and homeland, whereas French writers were not connected to an Algerian homeland; rather, their connection was to France" (Rakibi, n.d.-a, p. 29).

Rakibi thus attempted to expel colonialism from narrative language, viewing it as an imperial component that could produce a distorted and hybrid consciousness. Yet this periodization was harsh toward a national culture that had accumulated history through more than one language and expressed national identity through Algerian narrative. Rakibi's approach connects culture, language, and history with what Fredric Jameson calls the interaction between the social world and literary and symbolic works. Some therefore called for writing in Arabic and felt the necessity of returning to the national language, especially after independence. Some consequently denied literature written in French and considered it foreign to Algerian literature (Rakibi, n.d.-a, p. 238).

The Novel as an Open System

The novel possesses an open status—an open system—capable of being written through symbolic representation regardless of the language used by the writer. Fredric Jameson concluded that the Third World novel, in many of its forms, represents a "national allegory" (Khudrawi, n.d., p. 21). The novel as an incomplete art accompanies human beings in their transcendent questions, while its specificity remains closely connected to the political, cultural, and social space of the narrative environment through the contractual pact between narrative and the poetics of periodization. Rakibi referred to Abdelhamid Benhadouga's *Wind from the South* and devoted substantial analysis to it. The novel represents a "novel of formation" and establishes a mature artistic organization. The selection of Benhadouga's text as a foundational model for periodizing the Algerian novel constitutes a turning point in theoretical awareness of the Algerian novel through a new adventure at the levels of writing and practice. Rakibi's insistence on establishing a qualitative dimension for the Algerian novel in history led him to incorporate the narrative status of the symbolic event into the earliest simple forms of the short story. These beginnings emerged as unmarked and uncoded artistic and narrative activities. Because they lacked the institutional form of the novel, they were productions overlooked by school culture, rhetoric, and institutional criticism because they resisted the established disciplinary network.

Conclusion

The study concludes that Abdallah Rakibi's project in studying Algerian prose and the novel goes beyond merely applying ready-made critical approaches and moves toward constructing critical awareness derived from the specificity of the Algerian historical, cultural, and social experience. This is evident in his interest in early prose forms, the short story, and folk narrative, as well as in his attempt to connect the development of narrative genres with transformations in Algerian society and its political and colonial circumstances.

Rakibi's theory of the novel is fundamentally based on deriving theory from creative texts and experiences themselves rather than imposing an external theoretical model upon them. Prosaics and folk narrative consequently acquire particular importance as spaces for revealing the beginnings and transformations that contributed to the formation of Algerian narrative. His choice of *Wind from the South* as a model likewise represents his search for moments of formation and maturity in the Algerian novel. At the same time, Rakibi's project remains problematic and open to debate, particularly concerning his position on the Algerian novel written in French. His concern with establishing a nationally referenced narrative sometimes narrowed the scope of literary representation. This observation does not negate the importance of his project; rather, it confirms its dialectical critical nature and opens the way for rereading the relationship among language, identity, history, and theory in Algerian literature.

Accordingly, the essential value of Rakibi's project lies in his effort to move Algerian criticism from consuming ready-made models to questioning and redeploying them in ways responsive to the specificity of the text and its environment. His project therefore remains an important stage in the history of Algerian criticism and a significant contribution to thinking about the theory of the novel from within the Algerian experience itself.

References

1. Bourayou, A. H. (2017). *Algerian Folk Literature: A Study of Forms of Performance in Popular Expressive Arts in Algeria*. Dar Al-Qasaba for Publishing.
2. Ben Toumi, Y. (n.d.). *The Arabic Novel and Cultural Periodization*. Dar Khayal for Publishing, Algeria.
3. Khudrawi, I. (2017). *Narratives of the Nation* (1st ed.). Africa Publishing, Maghreb.
4. Rakibi, A. (1983). *The Development of Modern Algerian Prose*. National Book Publishing

House, Algeria.

5. Rakibi, A. (n.d.-b). The Algerian Short Story. Dar Al-Kitab Al-Arabi for Printing, Publishing and Distribution.
6. Rakibi, A. (1987, April 6). I Call for an Authentic Arab Method. *Al-Mujahid Weekly*, (1383), 60.
7. Al-Shahat, M. (2012). *Alternative Narratives. Critical Writings Series*. General Authority for Cultural Palaces.
8. Tabdjun, R. (n.d.). Dr. Abdallah Rakibi and His Experience in Criticizing Algerian Folk Narrative: The Lovers in Love and Longing by Muhammad ibn Ibrahim Mustafa as a Model—A Reading of the Trajectories of Practice and Theorization. *Journal of Human Sciences*.
9. Msaïef, M. (1981). *Chapters in Modern Algerian Literary Criticism: Studies and Documents* (2nd ed.). National Publishing and Distribution Company.
10. Msaïef, M. (1984). *Modern Literary Criticism in the Maghreb* (2nd ed.). National Book Publishing House.
11. Miftah, M. (n.d.). *Similarity and Difference*.
12. Guha, R. (2019). *History at the End of World History and Other Essays* (translated by Thaer Deeb; revised by Saleh Misbah; 1st ed.). Bahrain Authority for Culture and Antiquities.
13. Jackson, L. (2014). *The Dematerialization of Karl Marx: Literature and Marxist Theory* (translated by Thaer Deeb). National Center for Translation.
14. Chartier, P. (2001). *An Introduction to Theories of the Novel* (translated by Abdelkebir Cherkaoui; 1st ed.). Toubkal Publishing House.
15. Greaney, M. (2006). *Contemporary Fiction and the Uses of Theory: The Novel from Structuralism to Postmodernism*. Palgrave Macmillan.
16. Newton, K. M. (1996). *Literary Theory in the Twentieth Century* (translated by Issa Ali Al-Akoub; 1st ed.). Ain for Human and Social Studies and Research.
17. Said, E. W. (1975). *Beginnings: Intention and Method*. Basic Books.
18. Sorensen, E. P. (2010). *Postcolonial Studies and the Literary Theory, Interpretation and the Novel*. Palgrave Macmillan.