

Reception and Exploitation of Algerian Literary Texts in the Algerian Schoolbook

تلقي واستثمار النص الأدبي الجزائري في الكتاب المدرسي الجزائري

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Abstract:

This study examines the presence of Algerian literature in the secondary school curriculum, especially within the literary stream, viewing it as a cultural and aesthetic achievement that strengthens national identity and refines students' artistic taste.

It highlights the richness of Algerian poetry and prose, emphasizing the need to study and value this heritage. The analysis evaluates its quantitative and qualitative representation in textbooks, compared with modern, classical, and world literature

Keywords: Reception and Utilization; Quantity and Quality; Algerian Literature; Educational Corpus.

ملخص:

حضور الأدب الجزائري في المدونة التربوية الجزائرية للطور الثانوي، وخاصة الفرع أو التخصص الأدبي هو الأساس الذي اتخذت منه هذه المقاربة غاية ووسيلة، باعتبار الأدب الجزائري منجزا ثقافيا وجماليا يعزز هوية الأمة الجزائرية في نفوس الناشئة، ويغرس فيهم قيم الاعتزاز والوعي بقيمته، وينمي الذوق الفني لديهم.

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والتاريخ الأدبي الجزائري زاخر بالإنتاج الأدبي الشعري والنثري الذي يستحق التنقيب عنه وجمع المشتت منه، ودراسته وتحليله، والإشادة بما يحمله من قيم أدبية وجمالية؛ لذلك حاولنا استخلاص تواجده داخل وسائط هذه المدونة التربوية وفق معياري الكم والكيف على حد سواء، وذلك مقارنة بحضور المنجز الأدبي العربي الحديث والقديم وحتى العالمي.

كلمات مفتاحية: التلقي والاستثمار، الكم والكيف، الأدب الجزائري، المدونة

التربوية.

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1. INTRODUCTION

The Algerian secondary school Arabic language textbook contains a relatively large corpus of literary texts, encompassing a variety of literary types and genres, as well as critical and historical studies of Arabic literature, particularly classical literature. Whereas in earlier stages the linguistic and literary subjects were distributed across three separate textbooks—Textual Readings, Grammar, Rhetoric and Prosody, and Directed Reading—the current textbooks consolidate these previously fragmented areas into a single volume for each of the three levels: the first year of secondary school (in both scientific and literary tracks), the second year of secondary school (in both tracks), and the third year of secondary school (also in both tracks).

These texts are temporally organized across the different periods of Arabic literature, from the pre-Islamic era to the modern period, and geographically across the Arab East, the

Arab Maghreb, and the Arab diasporas around the world. Furthermore, they extend beyond the Arabic language itself to include translated and Arabized works from other languages. With regard to essays, the textbooks feature a range of scientific, intellectual, literary, and critical articles. Despite the notable presence of Algerian critics within the Algerian university context, this domain is largely dominated by essays from Eastern Arab critics. By contrast, in the realm of civilizational thought, figures such as Malek Bennabi and Mohammed Arkoun—two of the Arab world’s most prominent intellectuals—are included. Nevertheless, the critical and philosophical essay remains overwhelmingly shaped by the works of Taha Hussein, Abbas Mahmoud al-‘Aqqad, Zaki Naguib Mahmoud, and other Arab intellectuals and critics. It is also noteworthy that Shawqi Daif, through his extensive studies on the history of Arabic literature, occupies the most significant share of representation, followed by Ahmed al-Shayib. However, there is a complete absence of Algerian scholars specializing in classical Arabic literature.

2. A Brief Overview of Algerian Literature and Its Significance

Algerian Arabic literature is diverse and rich, and its literary heritage reflects the authenticity of the Algerian nation. The roots of Algerian Arabic literature extend back to the emergence of states in the Central Maghreb, whether in poetry or in various forms of prose, beginning with the Rustamid state in Tihert (2nd century A.H.). During this period, Algerian literature attained a high status in terms of both quantity and quality. Among the most prominent literary figures of that era was Bakr ibn Hammad al-Tihertī, whose eloquence and literary mastery

earned him the title al-Mutanabbī of the Maghreb. Algerian literature continued to flourish in subsequent periods, including the late Ottoman and modern eras in the cultural centers of Algeria. With each historical stage, a number of poets and writers emerged, whose works—both in prose and poetry—mirrored the specific socio-political, intellectual, cultural, and civilizational contexts of their times.

Even during the colonial period, a new generation of writers appeared, foremost among them Emir Abdelkader al-Jazairi. Although many texts depicting the background of that period were lost, what has survived confirms the continuity of Algerian literary tradition. This endurance was achieved despite the severe disruptions inflicted upon Algerian intellectuals. As has been observed, colonialism "did not come to spread civilization, but rather to strip a people of its ideas, distort its history, destroy its identity, and exploit its wealth. In doing so, it subjected the character of Algerian literature—which had long preserved its essential features—to such violent shocks that it nearly lost those very attributes." (Saadallah, 2007, p 22)

In the first half of the twentieth century, poets and writers took upon themselves the mission of reviving the artistic and purposeful role of Algerian literature, using the word as a weapon of resistance against the colonizer, who sought relentlessly to eradicate the authenticity of the nation and sever its connection to its deep-rooted past. Among these literary figures were, to name only a few: Mohammed al-Saʿīd al-Zāhirī, al-Hādī al-Sanūsī, ʿUmar ibn Qaddūr, Moufdi Zakaria, Ibn Bādīs, Redha Houhou, al-Rabīʿ Bouchāma, Mohammed al-Akhdar al-Sāʿihī, and Mohammed al-ʿĪd al-Khalīfa. The literary

movement of that time was "closely connected to the national and social situation, for the writer was always the conscience of the nation, the echo of its hopes and anxieties, its voice in expressing suffering and aspirations. The writer observed both the virtues and vices of society—endorsing the former, condemning the latter, advocating ideals of work, love, and loyalty, and calling for human happiness and dignity, as well as the dignity of the homeland, while declaring opposition to all forms of injustice, oppression, and the confiscation of individual and national freedoms."(bin Qina, 2009, p 62)

This period thus required a literary orientation that privileged message and purpose over artistry, without neglecting the latter.

By contrast, the 1970s represented a phase of literary and aesthetic revival, reflecting the social transformations Algeria was experiencing at the time. The 1980s, meanwhile, were marked by a group of writers whose very names suffice to indicate the flourishing of Algerian poetry and prose, such as Abdelhamid Ben Hadouga, Tahar Wattar, Rachid Boudjedra, Zhor Wanisi, Ahlam Mosteghanemi, Wassini al-A'raj, Slimane Joudi, and Othman Loucif, among many others. Their contributions, alongside those of earlier generations, provide ample reason to celebrate Algerian literature and to introduce it to young Algerians as a means of education, learning, cultural enrichment, and aesthetic enjoyment.

From this distinguished legacy—both ancient and modern—it becomes imperative to ask: to what extent is Algerian literature afforded the prominence it deserves in school

curricula and textbooks? This question arises from the recognition that "the literary heritage left behind by any nation reveals its level of intellectual advancement, emotional inclinations, and its moral and cultural state—whether characterized by balance, chastity, indulgence, ambition, or inertia—as well as other facets of its collective life and development." (Zaydan, 1992, pp 14–15)

3. The Problematic of the Presence of the Algerian Text in the Educational Corpus

Since our focus is specifically on the literary text, both in its poetic and prose forms, we shall direct our attention to the programmed literary texts, the guided reading texts, as well as the communicative texts that do not lack literariness and aesthetic quality—including classical texts such as literary letters, autobiographical writings, and essays. Among the examples of communicative scientific-critical texts are: *Renewal in Panegyric and Satire* by Shawqi Daif, *Writing in the Umayyad Era* by Shawqi Daif, *The Emergence of Political Parties in the Umayyad Period* by Ahmad al-Shayeb, *Chaste Love in the Umayyad Era* by Zaki Mubarak, and *Conquest Poetry and Its Psychological Effects* by al-Nu‘man ‘Abd al-Muta‘al al-Qadi.

We shall also attempt to enumerate, classify, and comment on the presence of Algerian literary texts, classical Arabic texts, modern and contemporary Arabic texts, translated foreign works, and even translated Algerian texts across three sample models, namely: three secondary-level textbooks—those of the first year of secondary education (both scientific and literary streams) and the third year of secondary education (literary stream).

In addition to generic classification—whether poetic genres (with their various purposes, themes, and types, ranging from classical qaṣīdah and mu‘allaqāt, to free verse, prose poetry, and the poetic fragment) or prose genres (sermon, testament, anecdote, short story, novel, novella, play, biography, memoir, essay, etc.)—we shall focus on both the quantitative and qualitative aspects of this presence.

We shall also address the question of comparison across school years, academic streams, and educational levels, with regard to how the school textbook accommodates these literary texts, and whether they correspond to the students’ intellectual, cognitive, and disciplinary levels, while taking into consideration the spirit of renewal and development, and the achievement of literature’s aims—pleasure, educational, intellectual, moral, social, and civilizational benefit.

Furthermore, we shall examine the criterion of antiquity versus novelty, bearing in mind that the supervisors responsible for designing this curriculum and selecting these texts are university professors specialized in literature and criticism, recognized for their expertise and their thorough understanding of literary production and its stages of development.

3.1 Level One (First-Year Literary and Scientific Streams) (Ministry of National Education, n.d)

The textbook *al-Mushawwiq fī al-Adab wa-al-Nuṣūṣ wa-al-Muṭāla‘a al-Muwajjaha*, directed to the first-year secondary school literary stream, consists of approximately 225 medium-sized pages (including cover pages, index, and introduction). The lexical choice of its title, *al-Mushawwiq* (literally, “the one who

arouses longing”), derived from the verb *shawwaqa*, is significant. In *Lisān al-‘Arab*, *shawq* and *ishtiyāq* are defined as the soul’s yearning for something, with the plural *ashwāq* (Ibn Manzur, 1988, p 383)

The participial form *mushawwiq* thus signals an explicit intent to inspire desire for reading and engagement with the book as a tool of intellectual enrichment. The textbook seeks to balance temporality (classical vs. modern texts) and genre (poetry vs. prose).

Within the prose section, which encompasses literary, communicative, and guided reading texts, we find twenty-six (26) prose texts. These include: two (2) plays—*The Elephant, O King of Time* by Sa‘d Allāh Wannūs and a scene from Ahmed Shawqī’s *Laylā and Majnūn*, which combines prose and verse. Ideally, Algerian theater—however minimally—should have been represented alongside these Mashriqi models. In fiction, we encounter a single (1) short story: “Waiting” by Algerian writer Abū al-‘Īd Dūdū, which constitutes the only Algerian presence in the short story genre. The inclusion of additional Algerian voices such as Zhour Wansī, Zlikha al-Sa‘ūdī, or Jamīla Zanīr would have been both possible and desirable. One (1) text representing proverbs and aphorisms is also present. Notably, these three prose genres appear not within the core analytical corpus but under guided reading, on the assumption that students are better equipped to analyze classical poetry and prose—given their linguistic stability and alignment with traditional approaches—than modern literary forms. Poetry, as the Arabs’ quintessential art, remains primary, followed by oratory.

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In the domain of political and social essays, the textbook contains nine (9) essays: four (4) in communicative texts, including Ahmed Muḥammad al-Ḥūfī's *Reconciliation and Peace in the Pre-Islamic Era*, 'Umar al-Dasūqī's *Chivalry and Knighthood among the Arabs*, Shawqī Daif's *Spiritual and Social Values in Islam*, and Ahmed al-Shayib's *The Emergence of Political Parties during the Umayyad Period*. Five (5) further essays appear in guided reading, among them Bertrand Russell's translated essay *Why I Am Optimistic about the Future*—the sole foreign text in this section, reflecting the relative ease of essay translation compared to poetry or narrative. Other examples include Ahmed Amīn's *True Manhood and Human Rights and Duties*, Ṭāhā Ḥusayn's *Culture and Intellectuals*, Abbas al-'Aqqād's *Morality and Democracy*, and the Ministry of Information's *Our Beautiful Land*. Interestingly, Ahmed Amīn appears twice, suggesting editorial oversight; a more balanced choice might have included at least one Algerian essayist or another Maghribi figure. Additional essays include Muḥammad al-Rumayḥī's *Environmental Pollution*.

As for literary-critical essays (focusing on literature rather than society), nine (9) are included: four (4) on poetry—among them *Nature in Pre-Islamic Poetry* (by a group of Arab scholars), Ḥasan Ibrāhīm Ḥasan's *Poetry in the Early Islamic Period*, al-Qādī's *Conquest Poetry and Its Psychological Effects*, Zakī Mubarak's *Chaste Love in the Umayyad Period*, and Shawqī Daif's *Innovation in Panegyric and Satire*. One (1) general essay, 'Abbās al-Jazīrī's *Literature and Freedom*, appears in guided reading. Two (2) essays on prose—Shawqī Daif's *Writing in the Umayyad Era* and Ḥusayn Muruwwa's *The*

Teacher of Proverbs—are included in communicative texts. One (1) intellectual-scientific essay, *The Impact of Islam on Thought and Language* by Zakariyya ‘Abd al-Raḥmān Ṣiyām, and one (1) pedagogical essay, ‘Abd al-Ḥamīd al-Kātib’s *Guidelines to Writers*, appear in guided reading; the latter belongs to the tradition of early Islamic literary epistles exemplified by al-Jāḥiẓ and Ibn al-‘Amīd.

Notably, there is a complete absence of Algerian authors in the sections on literary and critical essays, leaving the impression that Algerian academia lacks critics, essayists, and historians of Arabic literature—an impression far from reality.

Among the textual shortcomings: al-Ḥūfī’s essay addresses “the pre-Islamic era” broadly rather than specifically “pre-Islamic poetry,” despite references to verse; similarly, al-Dasūqī’s *Chivalry and Knighthood among the Arabs* does not center on poetry despite citing it. These issues reflect deficiencies in titling conventions. Another observation is the marginalization of Dūdū’s short story and Wannūs’ play to guided reading, rather than analytical texts—a decision justified by the perceived linguistic instability of modern works compared to classical models, though such reasoning is debatable.

Within poetry, the literary track textbook presents ten (10) texts, all under communicative literary texts: three (3) pre-Islamic (by Zuhayr ibn Abī Sulmā, ‘Antara ibn Shaddād, and ‘Ubayd ibn al-Abras), three (3) Islamic (‘Ubāda ibn al-Ṣāmit, Ka‘b ibn Mālīk, and Ḥassān ibn Thābit), and four (4) Umayyad (al-Nābiḡa al-Ja‘dī, al-Kumayt ibn Zayd, Jamīl ibn Ma‘mar, and al-Akhṭal). However, titling conventions once again conflate

textual content with thematic glosses, titling poems as though they were essays.

The selection of ‘Antara ibn Shaddād is pedagogically justified: his poetry exemplifies courage, virtue, endurance, and honor—qualities central to Arab ethical and aesthetic formation. Despite legendary embellishments, ‘Antara remains a figure admired by the Prophet himself (Al-Zayyat, 2004, p 46), and his poetry offers exemplary moral and artistic models.

As for the principle of antiquity versus modernity, the focus on early classical texts is reasonable, as students will later encounter Abbasid, Andalusian, modern, and contemporary texts in subsequent years, following the chronological logic of literary evolution.

The scientific track textbook mirrors much of the literary track’s content (Ministry of National Education, n.d.). It includes ten (10) poetic texts: three (3) pre-Islamic (including Ḥātim al-Ṭā’ī’s *Arab Generosity*, absent from the literary track), three (3) Islamic (‘Ubāda ibn al-Ṣāmit, Ka‘b ibn Mālīk, and Ḥassān ibn Thābit), and four (4) Umayyad (al-Nābiḡa al-Ja‘dī, al-Kumayt, Jamīl ibn Ma‘mar, and the *Naqā’id* of al-Farazdaq and Jarīr). Here, one must ask: what pedagogical value accrues from exposing students at this stage to the coarse invective of the *naqā’id* tradition? Perhaps it would have been more appropriate to reserve these for guided reading, or to highlight Jarīr’s moralistic verse instead. (Al-Fakhouri, n.d, p 301)

Chronologically, Abbasid texts are absent at this level, justifying the lack of Maghribi or Algerian works, as Maghribi-Andalusian literary identity had not yet crystallized in the

Umayyad period. Later levels, however, will include Ibn Ṭufayl's *Ḥayy ibn Yaqẓān* and Andalusian *muwashshahāt*.

In prose, the scientific track contains twenty-five (25) texts: including three (3) scientific-technological essays in guided reading (by Fu'ād Zakariyyā, Fu'ād Ṣa'b, and Muṣaddiq Jamīl al-Ḥabīb). Seven (7) literary-critical essays appear in communicative texts, including works by al-Ḥūfī, Muruwwa, Ḥasan Ibrāhīm Ḥasan, al-Qādī, and Shawqī Daif (whose repeated presence, though deserved, could have been balanced with at least one Algerian critic). One (1) socio-literary essay, 'Alī Ahmad Bākathīr's *The Role of the Writer*, is also included.

In guided reading, six (6) aesthetic prose texts appear: one (1) biographical piece (*Muḥammad the Leader*) by Abbas al-'Aqqād, one (1) short prose reflection (*O Forgotten Cherries*) by Zakariyyā Thāmir (despite the richness of Algerian prose poetry and *khawāṭir*), three (3) stories (including Dūdū's *Waiting* and an anonymous "Painful Incident"), and one (1) play (*The Elephant, O King of Time*).

In socio-political essays, eight (8) texts are included, such as al-Ḥasan al-Baṣrī's *The Just Imam* and the German orientalist Sigrid Hunke's *Arab Contributions to Europe* (from *Shams al-'Arab taṣṭa' 'alā al-Gharb*). The inclusion of Hunke and Russell reflects openness to global perspectives. Other essays include Ahmed Amīn's *Moral Courage* (in the sense of psychological fortitude), al-Ḥūfī's *Arab Courage*, Shawqī Daif's *Spiritual and Social Values in Islam*, and al-Shayib's *The Emergence of Political Parties in the Umayyad Period*.

A recurrent flaw emerges in titles: topics are framed generically (e.g., "Chivalry among the Arabs") rather than with

precision (e.g., “Chivalry in Arabic Poetry”), creating conceptual ambiguity.

Finally, the textbook’s index formally separates literary texts, scientific essays, and guided reading into three distinct categories, underscoring the structural division of genres.

3.2 Third Level: Third Year of Secondary Education (Ministry of National Education, n.d)

At the final stage of secondary education, specifically in the literary stream of the third year (a literary, not a scientific branch), we encounter approximately fifty (50) literary texts. These are distributed across different domains: literary texts, communicative texts, guided reading, and an additional domain not found in the second-year literary stream textbook, namely “*Consolidating and Activating Learner’s Resources*”, under which fall the study of poetic or prose documents.

A nearly balanced distribution between poetry and prose (almost half each) can be observed. Out of these fifty literary texts, twenty-one (21) are poetry, thirteen (13) of which are classified under the general heading of *literary texts*—though not as a distinct subcategory—while the remainder appear within the *document study* domain. These are as follows: from classical poetry we find two (02) texts: *In Praise of the Prophet* by Al-Busiri, a text dating from the late Abbasid period, and *On Asceticism* by Ibn Nubata al-Misri. Strikingly, this period appears to lack representation of Zayyanid, Hafsid, Rustamid, Fatimid, or any Maghrebi poetic heritage, as well as that of Andalusian, Almoravid, or Almohad dynasties—a notable

absence that raises important questions, particularly given the proven artistic value of Maghrebi and Algerian poetic traditions.

From modern and contemporary poetry, eighteen (18) texts are represented, thirteen (13) of which are included in the *literary texts* category: *Pains of Exile* by Ahmad Sami al-Barudi, *From the Inspiration of Exile* by Ahmad Shawqi (the “Prince of Poets”), *I Am* by Ilya Abu Madi, *Here and There* by the Lebanese poet Rashid Salim al-Khuri (al-Qarawi), *Revolutionary Publications* by Nizar Qabbani, *State of Siege* by Mahmoud Darwish, and *The Great Man* by the Algerian poet Muhammad al-Salih Bawiya. The latter salvages the situation somewhat by providing a single Algerian modern poem—though this remains insufficient.

The category of “Arabic literature” can indeed include Algerian texts, since they are part of Arabic literary heritage. Within this context we find: *Jamila* by Shafiq al-Kamali, though the textbook compilers did not cite it from his own collection but instead from *The Algerian Revolution in Iraqi Poetry* by Uthman Saadi; *Songs of Pain* by Nazik al-Malaika; *Sorrows of Exile* by Abd al-Rahman Jili; *Abu Tammam* by Salah Abd al-Sabur; and *A Non-Historical Address at the Tomb of Salah al-Din* by Amal Dunqul.

Additionally, five (05) poetic texts appear in the *document study* domain, including a poem from *al-Shawqiyyat* by Ahmad Shawqi—written in imitation of al-Buhturi’s *Siniyya*, which contains the famous verse:

*Were I distracted from you by the bliss of Paradise,
My very soul would yearn for you in that Paradise.*

Other examples include a poem from *Whispers of the Eyelids* by Mikhail Naimy, *I Shall Not Weep* by Fadwa Tuqan, *The Birth of the Algerian Revolution* by Ali al-Hilli (again borrowed from Uthman Saadi's *The Algerian Revolution in Iraqi Poetry*), a poem by Salah Abd al-Sabur drawn this time from his *Complete Works*, and another poem by Mahmoud Darwish, also cited from his *Complete Works*. Finally, the document study domain contains a single (01) heritage poem by Ali ibn Muhammad ibn Malik al-Hamawi.

The twenty-eight (28) prose texts are distributed as follows: thirteen (13) narrative literary texts, of which five (05) are short stories: two (02) under the *literary texts* category—*The Wound of Hope* by Zlikha al-Saoudi, and *The Road to the Village of Tub* by Muhammad Shanoufi; two (02) under guided reading—*The Flowers' Quay Does Not Answer* by Malek Haddad, and *From the Novel The Emir* by Wassini al-A'raj; and two (02) under document study—a fictional literary letter *Between the Sword and the Pen* by al-Qalqashandi, and *The Messenger of Rain* by Abd al-Aziz Gurmoul.

There are also six (06) plays: four (04) in the main *literary texts* category—*From the Play Scheherazade* by Tawfiq al-Hakim, *A Noon Nightmare* by Hussein Abd al-Khader, *Lalla Fatima N'Soumer (The Falcon Woman)* by Idris Qarqoua, and *Stomach Ache* by Ahmad Boudchicha; and two (02) in the *document study* domain—another play by Tawfiq al-Hakim and *The Soil* by Abu al-'Id Dudu, the latter being Algerian. With this addition, the number of Algerian narrative prose texts rises to eight (08).

It is notable that in the textbooks, Algerian prose narratives outnumber Algerian poetry, despite the country's substantial poetic heritage across different literary eras.

Furthermore, a ninth prose text—belonging to the genre of literary biography—appears: *The Algerian Scholar Muhammad Abu Shanab* by Muhammad al-Sa'id al-Zahiri. This too is Algerian, raising the total number of Algerian narrative prose works (story, play, biography) to eleven (11).

Within the essay genre, we find fifteen (15) essays on literature and criticism out of the twenty-eight (28) prose texts: one (01) under the *literary texts* category—*The Conflict Between Tradition and Renewal* by Taha Hussein; ten (10) under *communicative texts*—including *Poetry in the Mamluk Period* by Hanna al-Fakhuri, *The Occupation of Arab Lands and Its Impact on Literature* by Fawaz al-Sahhar, *Poetry: Its Meaning and Purpose* by Mikhail Naimy (from *al-Ghirbal*), *Commitment in Modern Arabic Poetry* by Mufid Muhammad Qumayha, *The Aurès in Arabic Poetry* by Abd Allah al-Rakibi, *The Sense of Pain in Contemporary Poetry* by Ilya al-Hawi, *Poetic Symbolism* by 'Izz al-Din Ismail, *The Essay and Journalism in the Arab Renaissance* by Shawqi Daif, *The Image of Occupation in the Algerian Short Story* by Anisa Barakat Derrar, and *Theatre in Arabic Literature* by Jamil Hamdawi—as well as *Algerian Theatre: Reality and Prospects* by Makhoulf Boukrouh. One (01) essay appears in *guided reading: The Problematic of Expression in Algerian Literature* by Souad Muhammad Khidr; and three (03) in *document study: Features of Modern Arabic Poetry* by Ahmad 'Aish, *The Beginnings of Free Verse and Its*

Circumstances by Nazik al-Malaika, and *On al-Barudi* by Ahmad Hasan al-Zayyat.

As for scientific, intellectual, and civilizational essays—thirteen (13) in total within prose—we find: one (01) under *literary texts*—*The Role of Intellectuals in the Nation* by Muhammad al-Bashir al-Ibrahimi; one (01) under *communicative texts*—*Authorship in the Mamluk Era*; eight (08) in *guided reading*: *Post-Almohad Man* by Malek Bennabi, *Intellectuals and the Environment* by Ghazi al-Dhibba, *The Information Society and the Challenges of Globalization* by Muhammad al-Bukhari, *Another Culture* by Zaki Naguib Mahmud, *Religious Tolerance as a Human Demand* by Aqil Yusuf Aydan, *The Civilizational Shock: When Do We Overcome It?* by Khalid Ziadeh, *Authenticity and Modernity* by Muhammad Abed al-Jabri, and *The Culture of Dialogue* by Khalid bin al-Aziz Aba Khalil; and three (03) in *document study*: *The Moon and Its Properties* by al-Qazwini, *The Science of History* by Ibn Khaldun, and an essay by Tawfiq al-Hakim on *The East*.

Thus, the total number of Algerian essays reaches six (06), to which may be added Ibn Khaldun—who, given that he wrote *al-Muqaddimah* in Qal‘at Bani Salama near M’sila, can rightly be considered Maghrebi, Andalusian, and Algerian.

4. CONCLUSION

The truth is that the Algerian texts incorporated and programmed within the models we have examined—despite their scarcity compared to the overall corpus of Arabic texts included in these textbooks (whether in prose genres such as the short

story, novel, proverb, classical literary letters, essay in its various forms, drama, and biography, or in poetry)—were carefully selected and achieved a commendable qualitative value. This is evident in the inclusion of thinkers such as Malek Bennabi and Mohammed Arkoun, literary scholars like Abdullah al-Rakibi, Abdelmalek Mortadh, and Saleh Kharfi (even if only through brief, cited passages of the latter two), as well as poets such as Mohammed al-Saleh Bawiya, and storytellers and dramatists like Zouleikha al-Saoudi, Abu al-‘Id Dudu, Waciny Laredj, Malek Haddad, among others.

Nevertheless, the problem remains at the quantitative level, as their proportion does not exceed the fingers of two hands—merely 10 percent. This shortfall is notable, particularly in light of the richness of Algerian, Maghrebi, and even Andalusian heritage under the Maghrebi dynasties and the empires of the Maghreb and al-Andalus. Alongside Ibn Khaldun, Algeria produced dozens of critics, writers, and poets whose works were not included in secondary school textbooks. Where, then, are Ibn Rachiq al-Qayrawani, Bakr ibn Hammad al-Tihartī, the Fatimid poet Ibn Hani al-Andalusi, al-Ghawth Abu Madyan Shu‘ayb al-Tilimsani, judge Abu al-‘Abbas al-Ghubrini, Ibn Qunfudh al-Qusantini, Ibn al-Fakoun, Emir Abdelkader al-Jazairi, Ibn Badis, or Ramadan Hammoud in later periods, as well as Tahar Wattar, Rachid Boudjedra, Abdelhamid Benhedouga, and many others in our contemporary era? What about the countless other figures who enriched Algerian lands and literary spheres, whose works deserve recognition for their aesthetic value and should be presented to students with pride in their history, glories, and national identity?

Indeed, there are translated Western texts, which is a commendable inclusion; however, their presence is limited to essays, and, at most, represented through no more than two examples.

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