

## The historical trend in modern Algerian literary criticism *The historical trend in modern Algerian literary criticism*

Dr. Fouzia Boukais\*

Tahri Mohammed University -Bechar  
(Algeria)

[boukais.fouzia@univ-bechar.dz](mailto:boukais.fouzia@univ-bechar.dz)

النشر: ٢٠٢٤/٠٧/١٨

القبول: ٢٠٢٤/٠٦/٢٩ تاريخ الاستلام: ٢٠٢٤/٠٥/٢٩

. ملخص:

اهتم الأدب منذ وجوده بثقافات الأمم ومتغيرات المجتمعات نخل منها، شخصَ أحوالها، عبّر عن تفاصيل ما تحيا وتعيش. كل هذا مثل ولا يزال شبيها برصد الواقع وتبع مستجد صانعيه .. كيف لا والنصوص الأدبية على امتداد الأزمنة تؤرخ الأحداث وتصورها في مقابل أن ثمة فعل يكاد يكون في الاتجاه الموازي، إنه أحد أوجه النقد الذي ينهض على البحث في علاقات الظاهرة الأدبية بواقع كاتبها أو بزمن من يكتب عنهم إنه النقد التاريخي الذي يتأسس على كشف حقيقة ما تؤديه النصوص علنا وخفاء. ولم تكن النصوص الأدبية الجزائرية الحديثة بعيدة عن أن تستلهم مادتها من واقع يجسد جهود مبدعين ناضلوا بالقلم فكانت الكلمة مدوية، تسجل حقيقة مؤكدة فرضت إحداثياتها تطورات متعاقبة لأزمة متعددة ولمعطيات إنسانية حتى لو كان كاتبها مكبلا في شبابه لكن قريحته أبت إلا أن تتحرر وتعيد استرجاع الحرية. أيا كانت النصوص الإبداعية فإنها حظيت بمجهود نقدي مواز يبحث فيها ويغوص في عوالمها كاشفا بذلك عن زمن ومكان وأشخاص ووقائع رسمت معالم تاريخ لا يتوارى. في هذا السياق تأتي ورقتنا البحثية حول الاتجاه التاريخي في النقد الأدبي الجزائري الحديث تعلق الصلة بين عالم الأدب وعالم النقد في شقه التاريخي كأول نقد احتضن النص الأدبي الحديث بالجزائر وقتذاك فمثل جسر مدّ وعبور لنقد ناضج بشكله الحالي ودعامة أساسية وركيزة لما توالى من دراسات نقدية وتعاقب من رؤى معاصرة.

الكلمات المفتاحية: نقد؛ تاريخي؛ جزائري؛ أدب؛ إبداع؛ منهج؛ دراسة؛ فكر.

### Abstract:

Since its existence, literature has been concerned with the cultures of nations and the changes in societies from which it draws knowledge, diagnoses its conditions, expresses the details of what people live and experience. This was an example - and still is - similar to monitoring reality and tracking the developments of its creators. How could it not be, since literary texts throughout time chronicle events and depict them. Meanwhile, there is an action that is almost in a parallel direction. It is one of the aspects of criticism that is based on research into the relationships of the literary phenomenon to the reality of its writer or to a time in which it is written. This is historical criticism, which is based on revealing the truth of what the function of texts either openly or secretly. Modern Algerian literary texts were not far from being inspired by a reality that embodies the efforts of creative people who struggled with the pen, so the word was resounding. It records a confirmed truth whose coordinates dictated successive developments over multiple times and human data, even if its writer was shackled in his youth, but his heart struggled to be liberated and expressed after its liberation. Whatever the creative texts were, they received a parallel critical effort that investigated them and delved into their worlds, thus revealing a time, place, people, and facts that

shaped the contours of a history that cannot be hidden. In this context, our research paper on the historical trend in modern Algerian literary criticism explains the link between the world of literature and the world of criticism in its historical aspect, as it was the first criticism to embrace the modern literary text in Algeria at that time. It represents a bridge for mature criticism in its current form and a basic pillar and foundation for subsequent critical studies and a succession of contemporary visions.

**Keywords:** Criticism; Historical; Algerian; literature; Creativity; Curriculum; Study; Thought

\*Submitting author:

### Introduction:

Societies and environments, regardless of their issues and extent, have been a source of inspiration, and even if there are many cultures and languages, the common factor between all of these people remains the same, and because literature represents one of the aspects of human creativity, it inevitably attempts to bring together the various concerns to solve the problem. The social fabric to which he belongs is gone, so he seeks to immortalize events and write down facts based on the human being who produced them and shaped their circumstances. However, the creator - I believe - is not satisfied with a literal transfer or a mechanical depiction of events and concerns, but rather draws them in the colors of the language, with the expressions of the word, and with a taste for equality and participation in what weighs on him and makes it his daily life dreary.

The artist is able to transform life's distress and pressures, its successive setbacks and defeats, from what the destruction of humans causes to humans. This is one of the exciting texts, divulges some issues and conceals major ones, to embark on a journey of quarreling with meanings, understanding what is hidden, and revealing the depth of man's afflictions, even those that he does not narrate to himself in the purest moments of his solitude. He builds the bonds of connections and connections with the reader in all subsequent times and experiences with him. Creativity travels and crosses borders without permission. They are texts that touch the depth of humanity. It is literature that opens up to various types of studies.

### Study of literature:

We want to study literature scientifically, as the Europeans say, and by scientific study, as the Europeans themselves do not mean either, it does not mean that literature becomes subject to rules that it does not exceed, as in the mathematical or natural sciences. This will not be because Literature is one of the fine arts. Judgment in it is entrusted to good taste and correct perception. Rather, we follow a plan that can be called a scientific method." 'It would determine the beauty and artistic value of the literary work, as it "Some men of literature believe that whether history is a science or not, it is an art and that science cannot give us about the past except the dried-up bones, and that imagination must be used in order to spread those bones and give life, and it also needs the writer's ingenuity to It stands out in its appropriate

guise. For example, natural science cannot explain to us the Moscow fire during the reign of Napoleon Bonaparte in the year ١٨١٢ except on the basis of the laws of combustion, and the historian must intervene in order to explain the reasons and political and military circumstances that led to that fire, and a pen must be written. The historian or the writer's pen to describe to us the fire and the effects it left behind... both of which are necessary for the advancement of human knowledge" (Othman, D.T., pages ١٦-١٧) And to contribute to preserving them in one way or another, as they are features of collective memory before subjectivity itself.

Studying literature in general expands a person's mind, refines himself, and makes him more capable of understanding and comprehension. The person who wants to write history must have a taste for poetry in order to understand the faculty of creation and innovation, and he must read some literary stories in order to learn the art of presenting the topic, highlighting the important events, examining the primary and secondary characters, placing the details and details in the appropriate place, and tightening the general framework of the topic he is studying and stimulating it. Reader's attention, and make him able to absorb and appreciate what is presented to him, and it is also good for the student of history to be familiar with some of the doctrines of literary criticism, as studying the lives of writers, analyzing their works, appreciating them, and criticizing them in terms of pronunciation, subject matter, and meaning provides the historian with valuable ammunition that helps him in his historical study. (Othman, D.T., page ٤٠) This writing of history is not in its superficial, declarative sense. Rather, we are concerned with expressing historical facts (the reality of the writer, his society, and his environment) in the suggestive language of art and the enjoyable language of creativity, which makes it a subject capable of criticism, as "caring about criticism means caring about the future, and it also means dissatisfaction with reality, and aims to The tendency toward the best, and the aspiration for the most solid, because talking about criticism is talking about the truth of life in a sense, and talking about man, and the purpose of literature, criticism, and art is man's craft, knowledge, and understanding, and civilizations have not flourished except through criticism, scrutiny, and always searching for the new." (Al-Rukaibi, D.T., p. ٢٥٨).

### **Literature and historical criticism:**

Literature is closely related to history, as it is the mirror of the times, and it is an expression of human thoughts and emotions. It reveals people's innermost thoughts, depicts their dreams and aspirations, and depicts various aspects of their actual lives, of the lives of individuals or groups, of urban or rural life, and even of systems and economic conditions, of science and art, From war and peace, and from everything that falls under a person's senses and falls within the scope of his perception or imagination" (Al-Rukaibi, D.T., page ٣٨) Therefore, the creator represents a distinguished reader of his reality, insightful, insightful, and aspiring to change. Even if its impact extends to an era other than the one that gave birth to it and generated its glowing, productive spark". The text is the fruit of its author, and the writer is an image of his culture, and culture is a secretion of the environment, and the environment is part of history, so criticism is a history of the writer through his

environment.” (Al-Masadi, ١٩٩٤, p. ٨٨) This is the point of view he took Ibrahim Ramani in his definition of the concept of criticism as “confronting the text, addressing its problems, and therefore it is a preview of life and suffering from its biggest problems. Since literature is a cultural phenomenon located in the historical societal context, criticism is obligated to engage in the battle of comprehensive reality with all its integrated dimensions, and to achieve something resembling a philosophy.” History, and this philosophy cannot exist without renewed questioning and the search for multiple answers from others.” (Ramani, ١٩٩٢, p. ٥) This makes the relationship between literature and history justified.

The historical method is considered the first critical method to appear in the modern era. It was linked to human thought and its basic development and its transition from the Middle Ages to modern times. The historical method emerged within the Romantic school.” (Qatous, ٢٠٠٦, p. ٤٢) History is based on time, and the first characteristic of time is that it cannot be repeated, because the main characteristic of time is direction, and direction requires moving forward without retreat. (Badawi, ١٩٧٧, p. ١٨٣)

The historical method in criticism is like any sensitive method, if its owner loses his balance, his footing falls, his balance is imbalanced, and he becomes a historian or a group, and the era rules him according to its standard and judgment, and the literary text becomes for him a material for history, and history does not become a material for criticism. This requires that the critic determine from the beginning his relationship with history and he is a critic of it. Necessary qualifications, the core of his work is text and unveiling what time has hidden behind its letters, and the knowledge of what it contains of facts, events, locations, and figures, and specifically the special connotations its words and terms have.” (Al-Taher, ١٩٧٩, p. ٣٩٨)

Corresponds to the historical method *la critique historique* two meanings, general and specific. The general approach looks at research that looks at the individual in his relationship to human development, and in the literary field it requires studying writers or general literary movements according to artistic, social, political, and religious development. This approach was used in Germany, Italy, and France with caution, and its philosophical foundations were rarely studied. History in the specific sense takes from history its narrowest meaning, that is, the connection of an event to a time and then dividing literature into eras and describing all literature in the passive form, even though it must be presented in the active and passive form... in order to achieve the goal and achieve the critical character of the researcher and to indicate his abstraction and emancipation from an unknown inheritance. History is known only through its rulers, and literature is known only through its dependence on its rulers, as in other cases.” (Hassan, ١٩٩٦, pp. ٦٢-٦٣). The critic studies history and studies literature on the basis of eras and centuries, and compares them and sees the boundaries through which literature relates to the era and the boundaries. His first concern is the authentic text, discovering its secrets, and in this way he does not find anyone attacking him because he remains a critic, and all that matters to him is that he dispensed with the era for understanding and learning, and his knowledge preserved him. In terms of fanaticism and distance from the facts, history is the

critic's means of criticism, and his criticism is undoubtedly historical within the limits of this circle. (Hassan, ١٩٩٦, p. ٦٤). The critic's task then is to search for sufficient and convincing ways to interpret literature.

“As we know that history has eras... and each era has episodes that are related to what came before and after it, and the critic follows up his criticism in the light of the history of these eras, and criticism requires linking them and linking the development of the literary phenomenon from one era to another era, negatively or positively... and what distinguished an era.” From an era, and these links had no relationship to their counterparts in the division of time on the political basis, and it is undoubtedly not obligated to submit to political division, as the state or nation may weaken politically, economically, and administratively, and literature remains strong, and the state or nation may weaken and literature appears weak. (Hassan, ١٩٩٦, p. ٦٤) There is no doubt that romanticism in critical thought was the one that began to move towards a systematic representation of history. The historical trend in criticism focused on linking and linking the works to their historical, social and psychological contexts. It also relied in its reading of a literary work on its creator by tracing his biography and the biography of his time until he made the text a historical document. It indicates its time or psychology and explains the implications of its creator's soul.” (Fadl, ٢٠٠٢, p. ٢٥)

The historical approach is at the forefront of contextual theories that strongly attack literary and critical theories that seek to completely separate literary creativity from the historical, social, cultural and intellectual context. The proponents of this approach believe that no matter how much literature reaches the highest levels of aesthetic creativity; it will still bear the imprints of the era in which it was created. He is deeply aware and aware of the features and facts of this era. This knowledge will enable the recipient of the literary work to appreciate it and sense its own aesthetic enjoyment. There is no conflict or contradiction between appreciating a literary work and realizing its historical background, which exists and imposes its existence based on universal, comprehensive laws that cannot be avoided.” (Fadl, ٢٠٠٢, p. ٣٣)

The historical method relies on the principle of explanation and interpretation, tracking the development of literary phenomena from one era to another, linking events to time, dividing literature into eras, and describing each literature in the context of its relationship to the dominant characteristic of the era. It is not limited to looking at one author's works, as he is concerned with the personality of the latter. And its cultural composition and political and social environment. (Bin Zayed, ١٩٩٠, p. ١٢٣)

And reality confirms that this approach was born in Western soil and began to represent, after successive stages of development and great efforts, a newcomer in Arab critical practice. “The end of the first quarter of the twentieth century could be a date for the beginnings of historical critical practice at the hands of critics who were, in one way or another, trained in the symbols of the French school, led by Dr. Ahmed Deif ( ١٨٨٠-١٩٤٥) The first Arab to graduate from the French Lanson School, and efforts continued after him with Taha Hussein, Zaki Mubarak, and

Ahmed Amin, followed by a group of their students, such as Muhammad Mandour, Suhair Al-Qalamawi, Omar Al-Desouki in Egypt, Shukri Faisal in Syria, Muhammad Saleh Al-Jabri in Tunisia, Abbas Al-Jarari in Morocco, while in Algeria we can mention Abu Al-Qasim Saadallah, Saleh Kharfi, Abdullah Al-Rukaibi, Muhammad Nasser, and Abdel-Malik Mortada.” (Waghli, Methods of Literary Criticism, ٢٠١٠, pages ١٨-١٩-٢٠)

### **Manifestations of modern Algerian historical criticism:**

The year ١٩٦١ represents the date of the emergence of the historical method in Algerian criticism with Abu Al-Qasim Saadallah in his book “Muhammad Laid Al Khalifa.” This delay in its appearance is due to two things. The first is the weakness of modern Algerian literature and its lack of diversity at that time, and the second is the limited literary and critical culture among critics. Algerians, especially those related to literary trends and critical approaches.” (Bin Zayed, ١٩٩٠, p. ١٢٤). It is an fact proved by the pioneer of modern Algerian historical criticism: “Our literature as an art is still backward in terms of quantity, subject matter, and style. There is no story in Arabic that meets the conditions for mastery in technique and treatment, or poetry that developed with people’s emotions and circumstances, and no theatrical production that has kept pace with the current stage of our history and expressed our feelings of love and struggle.” Therefore, there is no integrated literature that lives with our mental and emotional problems. After this, how can we try to talk about literary criticism, when literature and criticism are two forms that support each other? But as long as we acknowledge the existence of attempts in literature, it is right to also acknowledge the existence of other attempts at criticism. They are merely attempts that are compatible with the artistic level of our literary production” (Abu Al-Qasim, Studies in Modern Algerian Literature, ٢٠٠٧, pp. ٧٩-٨٠)

We cannot claim that literature has found a popular market in Algeria, but we can say that it was alive in the press that presented wonderful publications from it and in those clubs that competed with the specialized associations, such as the Al-Taraqi Club and others. (Abu Al-Qasim, Studies in Modern Algerian Literature, ٢٠٠٧, p. ١١٩) Do we not agree today that the writer has a more sensitive feeling than the feeling of others, and that literature reflects in its own way the interests of society? The change in these interests necessarily requires a development in the positions of writers and artists in general. Otherwise, literature would be isolated from the historical movement of its society, which only happens in rare cases. “Especially in periods when people’s enthusiasm wanes, and literature and art in general decline.” (Masayef, ١٩٨٣, p. ١٢٠).

Abdullah Al-Rukaibi adds, “If poetry had critics, our ears would not have heard poems and pieces between them and the soundness of printed poetry, stages that lowered the position of their relatives instead of placing them in the position of their predecessors in terms of pleasure and pride. This complaint in itself is evidence of a serious feeling of lack of criticism, and according to his opinion, this text He dates the reality of the early ١٩٠٠s and supports his opinion “to give us an idea that criticism will remain as it was in the ١٩٢٠s.” (Al-Rukaibi, D.T., p. ٢٩٦).

If colonialism benefited some Arab countries by transferring the printing press, newspapers, and literary councils to them, then in Algeria it is quite the opposite, as it did not come to spread civilization, but rather came to steal the people's ideas and distort them. It destroyed its history, destroyed its entity, and exploited its wealth. Thus, the character of Algerian literature was exposed to violent shocks that almost made it lose all its components and features because it was unable to confront the cultural invasion with the same equipment that the occupation brought in its violence and revenge, and it was unable to develop itself in the way assumed by the enemy's planning and programs for demolition, tyranny, and removal. National Monuments" (Abul-Qasim, ١٩٧٧, p. ٢٢) "And as soon as the seventies began, the new generation, whose awareness had grown under independence, was taking its first steps and then quickly creating a revolution that shook the lethargy of the people and saved them from the stagnation that had plagued them in the previous period. If the great liberation revolution had exploded the creativity potentials of poets and writers, then it had exploded. The movement of radical changes in Algerian society, and these radical transformations had to have an impact on cultural and literary life." (Nasser, ١٩٨٧, p. ١٩) If we went to chronicle an Algerian literary movement born of independence, we would find that the period of the seventies, as it was, is considered the basic point at the beginning of a poetic movement. Algerian, and this experience began to crystallize and mature more and more at the beginning of the eighties" (Nasser, ١٩٨٧, p. ١٨١)

Some critics considered this stage the most important period in which the Algerian literary text and criticism witnessed development and diversification. Some critics devoted themselves to introducing Algerian literature, its facts, and its issues on a regular basis in some Arab magazines. An example of this was what Abu al-Qasim Saadallah was doing in publishing a series of articles in the Journal of Arts. Published in Beirut, Suhail Idrissi has chronicled in these articles the path of modern Algerian literature, highlighting the most important stages it has passed and its most prominent figures since the period of Emir Abdelkader until the ١٩٥٠s. (Abul-Qasim, ١٩٧٧, p. ١٣٥)

If the previous date of the historical method in Algerian criticism in the year ١٩٦١ was a strict official date, this does not at all cancel out what Abu al-Qasim Saadallah published before this year of scattered studies in the most famous Arab periodicals, which he later collected in his book *Studies in Modern Algerian Literature* ١٩٦٥, but his book on Muhammad al-Eid Al Khalifa was the beginning of his historical methodological sense, which led him after that to combine literature and history..., and his adherence to historical criticism is very clear since he borrowed the manuscript copy of the collection from Sheikh Al-Bashir Al-Ibrah.YMai: I spent some time studying it and linking it to the events and occasions in which it was said. I tracked the poet's development during his long poetic experience, and placed him in the balance with his fellow poets, reform, and politics. After all that, I came out with this study, which is nothing more than a tour of a collection of poems, and an emotional reaction to the events. An opinion about the experience of a poet, in addition to the fact that most sections of the study focus on historical details"

(Waghlisi, Contemporary Algerian Criticism, from Ansonism to Linguism, ٢٠٠٢, pp. ٢٢-٢٣).

While scholars of the first critical efforts agree that the sense of history is lost...In many places in the book Studies by Saadallah, "I have been following Algerian poetry since ١٩٤٧, searching for new flavors and formations that keep pace with modern taste, but I did not find an idol before which all poets kneel with one melody and one prayer. However, my contact with the production coming from the East, especially Lebanon, and my knowledge of literary schools of thought." The schools of thought and critical theories forced me to change my direction and try to get rid of the traditional method of poetry." (Abul-Qasim, ١٩٧٧, pp. ٥١-٥٢).

Abu Al-Qasim Saadallah remained faithful to the historical methodological vision in his book (Experiments in Literature and Journey), which presented creative texts by Abu Al-Eid Dudu, Muhammad Al-Eid, Abdullah Al-Rukaibi, Zuhur, Nissi, and Mustafa Al-Ghamari." (Waghlisi, Contemporary Algerian Criticism, from Ansonism to Linguism, ٢٠٠٢, p. ٢٥)

It may happen that the historical context of Algeria, in turn, was a positive motivation or justification for the adoption of the early critics "Historical method". One of the most widely adopted approaches in the field of literary research because it is more valid for tracking major phenomena in literature and studying their development." (Bin Salama, ٢٠٠١-٢٠٠٢, p. ٣٨) Especially since the scientific organization of literary material and its study by identifying its sources, documenting its texts, analyzing its manuscripts, and revealing their relationships, and the factors of influence and influence between them, was the next step in the historical method that resulted from its establishment in accordance with the idea of consciousness established by the Romantic school. (Fadl, ٢٠٠٢, p. ٢٨). The features of Algerian critical practice were marked by the adoption of this approach with Saleh Kharfi in significant foundational studies. A long study between ١٨٣٠ and ١٩٦٢ of modern Algerian poetry in his book (Poets from Algeria), where he addressed some of the country's poets, speaking about their social environment, through their poetry, the circumstances that surrounded them, and the obstacles that stood as a barrier to their artistic creativity and hindered them from writing modern Algerian poetry. He talked about the features of the approach he adopted in this study. We used history in understanding the texts and their position in it, and society in understanding their circumstances and repercussions, and we inquired about the psychology that the tragedy affected in depth and feeling, and we did not neglect politics, which is considered the main starting point for modern Algerian poetry. (Kharfi, ١٩٨٤, p. ٨) However, in his studies, Saleh Kharfi sought to dust off the obscure productions of some poles of the Algerian literary movement during the French occupation. He began it with (Poets from Algeria) and continued it with (The Introduction to Modern Algerian Literature), then followed it with a series (On Modern Algerian Literature) that dealt with four chapters. Algerian literary works (Omar bin Qaddour Al-Jazairi, Hamoud Ramadan, Muhammad Al-Saeed Al-Zahri, Muhammad Al-Eid Al Khalifa), and all its author's concern was to prove the rare and lost texts of these writers, with a comprehensive historical survey of their lives and the environment that produced

them.” (Waghlisi, Contemporary Algerian Criticism, from Ansonism to Linguism, ٢٠٠٢, p. ٣١). Youssef and Ghalisi assert, “Whatever Saleh Kharfi’s methodological conviction is at the theoretical level, it is applied with great fidelity at the procedural level. This appears even in Bible.” “And the research geography, which largely replaces historical references” (Waghlisi, Contemporary Algerian Criticism, from Ansonism to Linguism, ٢٠٠٢, p. ٣٠).

Such as: - General History of Algeria, written by Al-Jilali Abdel-Rahman.

-Algeria is a mirror of history, written by Abdullah.

- Algeria between the past and the present, written by Al-Siddiq Muhammad Saleh, and other historical titles.

It seems clear that the absolute belief in patriotism, the saturation with the components of identity, and the deep awareness of the meaning of usurped freedom was a common motive between the critic and the creator, something that made it easier for the critic to embrace literary works when Saleh Kharfi’s approach is the mechanism of linking the poetic text with its historical contexts, which confirms his historical inclination in his writings. “Mohamed Al-Eid is distinguished by his historical gestures among Algerian poets, and almost no poem of his is devoid of nostalgia for the past and regret for the present. He was aware of this message and the awareness of the expert, and he is in contact with the emerging world.” Rising is a free teacher who is terrified of empty space that it suffers from and the loss that is tearing it apart, it continues to transcend it with faithful views of its history and civilization.” (Kharfi, ١٩٨٤, p. ١١٠).

Saleh Kharfi’s critical efforts continued, and the last work he wrote during the nineties was more adherent to the historical approach. This appears clearly in his book, Ahmed Reda Houhou in the Hijaz, which begins by presenting a comprehensive history of the life of Ahmed Reda Houhou, from his birth cry to the moment of his martyrdom (١٩١١-١٩٥٦), as well as the circumstances. Another general history and ends with a sufficient affirmation...For the texts of the rich literary legacy left by the martyr writer in Hijaz” (Waghlisi, Contemporary Algerian Criticism, from Ansonism to Linguism, ٢٠٠٢, p. ٣٢).

On the other hand, Abdullah Al-Rakibi’s study of the Algerian story is considered the first academic study to address the subject of the establishment of narrative discourse and its development in modern Algerian literature. (Al-Rakibi, the Algerian short story, ١٩٧٧, page ٧) A study he prepared in ١٩٦٧ to obtain a master’s degree from Cairo University. He says, “I chose the approach that combines criticism and history, as history here is not intended for itself.” The line of development of the story and its general path, how it developed and what forms it appeared in, because literature develops with the development of human life, and history helps determine the stages of this development, and in his book he presents the Algerian story over time. ١٩٦٢-١٩٢٨ from where Starch Its history” (Waghlisi, Contemporary Algerian Criticism, from Ansonism to Linguism, ٢٠٠٢, p. ٢٥). Abdullah Al-Rukaibi confirms that attempts to write it remained shackled by obstacles and influences that together hindered the efforts to advance this style of creativity. “The weakness and paucity of criticism affected the story and was the cause of its delay. It also delayed its

development, as there was no scholarly critic to guide the story in form and content so that it became an art with its influence.” It has its value in the field of literature and life in general.” Few translated the distance from maturity into writing for reasons that the book details. “At the beginning of the fourth decade, references to the narrative and narrative style appeared, but they are fleeting references that do not define a concept of the story, its characteristics, and its components. Sheikh Abdul Hamid Ibn-Badis, in mentioning the book (Islam needs propaganda and evangelization) He refers to the style of the book, which is novelistic or similar to a novelist, as he says: All of this is based in a style of eloquence similar to a novelist, easy and attractive. If you deal with the beginning of it, you cannot leave it before you come to the end... Abdullah Al-Rukaibi adds, this reference is almost the first reference of its kind. to the narrative style.” (Al-Rakibi, the Algerian short story, ١٩٧٧, page ٢٥) That the stages Historical The subsequent saw recovery of Kinetics unless He claimed, “All modern Algerian prose arts, starting with the story, passing through the play and the novel, to the literary essay and critical research, have developed greatly, and this development is not evidence of the superiority of the contemporary Algerian writer over the Algerian writer of the period before independence, as much as it is evidence of the ability of modern Algerian literature to keep pace with the Renaissance.” It is sufficient evidence of this period that Al-Taher Wattar, Abdelhamid Ben Hadouka, Aba Al-Eid Doudou, and other writers of short stories, novels, and plays moved, after a few years of independence, from talking about the revolution and its events to talking about the problems of the working class.” (Masayef, ١٩٨٣, p. ١٢٠) The creators themselves are aware of the necessity of benefiting from the current common situation on the one hand, and moving towards a new creative reality that cares about the reality of the reader on the other hand. Literary work results in a deep understanding and sense of the need of both parties for the thin thread that strengthens the relationship between the creator and the reader, the reader who is exhausted by the new situation and the remnants of the past. The terrible, the creative one who keeps liberating himself from the situation itself, but at the same time he is subject to the responsibility of reconciling in expressing what was truth and history and what should be in terms of changing reality and achieving the better.” Abdullah Al-Rakibi’s efforts continued when he revealed in his doctoral thesis (Modern Algerian Religious Poetry) a similar methodological affiliation. In fact, we chose an approach for this research that combines history and criticism. As for his book (The Development of Modern Algerian Prose), it hardly differs from the approach of the previous books.” (Waghli, Contemporary Algerian Criticism, from Ansonism to Linguism, ٢٠٠٢, pp. ٢٦-٢٧)

The same approach shines in the critical practice of critic Muhammad Nasser, as he remained faithful to the historical methodological vision and in its light he treated (Mufdi Zakaria, the poet of the Revolution of Struggle and Revolution) and (Abu Al-Yakdan and the Jihad of the Word), and he also singled out the life and effects of Ramadan Hamoud for a lengthy study, the bulk of which he pledged to prove some of the texts of the deceased writer. “Perhaps taking into account the historical

approach that guided me to it, and committed me to it in all stages of the research, my supervising professor.” It is considered part of the modest effort presented by this thesis because it charts a historical development of Algerian thought, while his book (Modern Algerian Poetry) represents a model of the highest levels of historical dealing with the literary phenomenon despite its use of some other methodological data that is dominated by the historical vision.” (Waghli, Contemporary Algerian Criticism, from Ansonism to Linguism, ٢٠٠٢, p. ٢٧) Muhammad Mousayef also briefly outlines his approach to writing saying "In fact, the method we have chosen is one of criticism, analysis, and use of history to some extent...It is a historical approach, therefore, and if in this definition the author wants to reduce his reliance on history, this is because what concerns him primarily is not history in itself, but rather the organic relationship between this history and the literary forms that he studies." (Masayef, ١٩٨٣, p. ١٤٢). This comes from his deep awareness of the necessity of critical action and his absolute conviction of the value of creators despite the frustrating and surrounding circumstances, which is what historical criticism revealed when he approached bereaved creative texts with worries and pregnant women with tragedies that clearly chronicled successive stages of the time of creative experience. “We do not want to dwell for a long time on these prose arts except one thing, which is to prove that the arts of the story, the play, the novel, and the critical literary essay, which witnessed a great development after independence, were not created from nothing, and that they were influenced, little or much, by what existed before independence, and we know that we In this way, we contradict the opinion held by some young writers, which is that there is no relationship between contemporary prose arts and their counterparts before independence. This opinion needs to be discussed, and we do not believe that its proponents can prove the absence of this relationship.” (Masayef, ١٩٨٣, p. ١١٨) It is worth noting the succession of other significant Algerian critical efforts, in which the largest share of research and hardship was undertaken by the critic Abdel Malik Murtad.

In summary, the manifestations of the historical method are clear in the works of:

- Algerian poet Muhammad Al-Eid Al-Khalifa by Abu Al-Qasim Saadallah.
- Modern Algerian poetry, its trends and artistic characteristics, ١٩٢٥-١٩٧٥, by Muhammad Nasser.
- Modern Algerian poetry by Saleh Kharfi
- Poets from Algeria ١٨٣٠-١٩٦٢ for Saleh Kharfi.
- The Arts of Literary Prose in Algeria ١٩٣١-١٩٤٥ by Abdel Malik Mortada.
- Modern Algerian religious poetry by Abdullah Al-Rakibi.
- The Development of Modern Algerian Prose ١٨٣٠-١٩٧٥ by Abdallah Rukibi.

### Conclusion:

In summary, studies that took the historical method as their means have contributed to the preservation of Algerian literature, whatever its form and appearance (the sixties, before that, and after independence). In turn, she was introduced to Algerian writers who did not have the chance of fame due to multiple factors that are not hidden from anyone who lived through historical events.

We also do not ignore the function of this critical research in embodying the features of the lives of creative people, their environments, their living conditions, their separation, or their forced isolation despite sharing the suffering of the same stage. This is in addition to the fact that these critical studies, regardless of their size or comprehensiveness, inevitably formed fertile ground for critical research extending through subsequent challenging times.

### References:

١. Ibrahim Ramani. (١٩٩٢). Critical writing questions (readings in modern Algerian literature). Algeria: Algerian Printing Corporation.
٢. Ahmed Deif, Khalil Al-Sheikh. (١٩٩٩). Comparative critical study method. Al Balqa Magazine, ٦(١).
٣. Al-Rubaie bin Salama. (٢٠٠١-٢٠٠٢). Al-Wajeez on Literary Research Methods and Literary Research Techniques. Algeria: Mentouri University Constantine Publications.
٤. Bassam Qatous. (٢٠٠٦). Introduction to Contemporary Criticism Methods (Issue ١). Dar Al Wafaa for Printing and Publishing.
٥. Jawad Ali Al-Taher. (١٩٧٩). Introduction to Literary Criticism (Version ١). Beirut: Arab Foundation for Studies and Publishing.
٦. Hassan Othman. (d.t.). Historical Research Methodology (Version ٨). Dar Al Maaref.
٧. Hussein Hajj Hassan. (١٩٩٦). Literary criticism in the works of its notables. Beirut - Lebanon: University Foundation for Studies and Publishing.
٨. Saadallah Abu Al-Qasim. (١٩٧٧). Studies in Modern Algerian Literature (Version ٢). Beirut: Dar Al-Adab.
٩. Saadallah Abu Al-Qasim. (٢٠٠٧). Studies in modern Algerian literature. Algeria: Al-Raed Book House.
١٠. Saleh Kharfi. (١٩٨٤). Modern Algerian Poetry (Issue ١). Algeria: National Book Foundation.
١١. Salah Fadl. (٢٠٠٢). Contemporary criticism methods and terminology (Issue ١).
١٢. Abdul Rahman Badawi. (١٩٧٧). Scientific research methods (version ٣). Kuwait: Publications Agency.
١٣. Abdul Salam Al-Masadi. (١٩٩٤). In the mechanisms of literary criticism. Tunisia: South Publishing House.
١٤. Abdullah Al-Rukaibi. (١٩٧٧). The Algerian short story (version ٣). Libya - Tunisia: Arab Book House.
١٥. Abdullah Al-Rukaibi. (d.t.). The development of modern Algerian prose. Algeria: National Book Foundation.
١٦. Ammar bin Zayed. (١٩٩٠). Modern Algerian criticism. National Book Foundation.
١٧. Ammar bin Zayed. (١٩٩٠). Modern Algerian criticism. National Book Foundation.
١٨. Muhammad Masayef. (١٩٨٣). Modern Algerian prose. National Book Foundation.

١٩. Mohammed Nasser. (١٩٨٧). Modern Algerian poetry, its trends and artistic characteristics (Issue ١). Beirut: Dar Al-Gharb Al-Islami.
٢٠. Youssef and Ghalisi. (٢٠٠٢). Contemporary Algerian criticism, from Ansonism to linguistics. Publications of the Cultural Creativity Association.
٢١. Youssef and Ghalisi. (٢٠١٠). Methods of Literary Criticism (Version ٣). Jusoor for publishing and distribution.