



Examining Literary Criticism in Pre-Independence Algeria: Historico-Cultural Context and Key Figures

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Abstract

This study focuses on literary criticism in Algeria prior to independence. It will examine the historical and cultural context, as well as the factors contributing to its development, key stages, and prominent figures. The colonial situation in Algeria significantly influenced the literary, critical, and cultural movements of the time. The colonizers made concerted efforts to reinforce French culture after seizing control of the country's resources. Consequently, a national movement emerged that prioritized political issues related to the struggle against the unjust colonizer over cultural, literary, and critical activities. During this period, literature and criticism were often overlooked, with the existing literary and critical production heavily influenced by political discourse and reformist religious concepts. This influence was reflected in impressionistic critical attempts and the perspectives of the early critics on the literary texts of the era, known as the first generation of critics.

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I. Introduction

Algerian writers and critics united against the brutal injustices of French colonization, forming the first generation of literary voices. These individuals championed creativity and literature despite the harsh conditions of a country suffering from poverty, ignorance, hunger, and oppression. Opportunities for advancing literature and criticism were severely limited, as colonizers employed a scorched-earth policy to eradicate cultural foundations, silencing scholars and restricting intellectual growth.

In response, the Association of Muslim Scholars focused on preserving essential aspects of identity, including the Arabic language and Islamic faith, while promoting awareness and mobilizing resources. However, the colonial situation significantly stifled the development of literary, critical, and cultural movements in Algeria. The emphasis of the colonizers on consolidating their ideology necessitated the emergence of a national movement focused primarily on political struggle rather than on cultural or literary life.

During this period, literary criticism was largely overlooked, with existing literary and critical work dominated by political discourse and reformist religious concepts driven by intellectuals. Their impressionistic critiques reflected their engagement with contemporary literary texts and characterized the first generation of critics.

The prevailing situation in the country made it difficult for literary criticism to develop, particularly when compared to concepts in other countries at the time. Abdullah Al-Rukaybi stated, "Criticism, as we understand it today, was either non-existent or exceedingly rareⁱ." He references an article published by Muhammad Al-Saeed Al-Zahri in "Al-Shihab" on December 17, 1925, where Al-

Zahri asserted: "I present to our Algerian writers and authors this short poem, and I hope that every writer capable of providing literary criticism will respond to it. They should showcase the art of criticism, which distinguishes the bad from the good, the wrong from the right, and the correct from the corrupt. We recognize that Algeria has great poets and accomplished writers with significant skills in various aspects of writing, yet they seem to lack ability in literary criticism. Is there anyone among those who wield pens who will step forward to critique this poem, offering fair criticism that highlights its flaws while also acknowledging its merits? Criticism is not limited to mere praise or blame; it requires a balanced approachⁱⁱ."

The colonizers employed a wide range of methods to erase national identity, aiming to sever all ties to homeland, Arab nationalism, and the Islamic nation concerning religion, language, and culture. This effort included campaigns of distortion and falsification, as well as the destruction of heritage. They spread ideas intended to undermine national and patriotic sentiments, fostering a sense of inferiority regarding national, nationalist, and Islamic culture, as well as suggesting that the Arabic language was incapable of being a language of civilization, science, and knowledge. In contrast, they glorified everything European, praising its superiority and excellence in scientific, cognitive, civilizational, technological, and even humanitarian fields. Throughout these efforts, they sought to exploit anything that could help them achieve their objectives.

In light of this critical situation, France deemed it necessary to implement a scorched culture policy, similar to the scorched earth strategy described by the fascist General Bugeaud. This approach aimed to obliterate the national character in all its aspects and hinder any efforts toward cultural development that reflected national

identity. Such colonial domination inevitably created a critical situation that directly and indirectly impacted literature and literary criticism. At the time, literary criticism primarily consisted of the impressions and opinions of reformers and intellectuals from the Association of Muslim Scholars. This criticism often lacked critical thought and a coherent methodology, which are essential for properly interrogating and analyzing literary creativity in both form and content.

First: The Literary and Cultural Scene in Algeria Before Independence and Its Prominent Figures:

The literary movement in Algeria before Independence can be divided into:

A- The First Stage: The Precursorsⁱⁱⁱ:

This movement can be traced back to the late nineteenth and early twentieth century. It is represented by a group of conservative writers and poets, including Omar Ben Kaddour, Omar Rasim, Saad Eddine El Khammar El Mouloud Ben El Mohoub, Mohamed Mustafa Ben El Khoja, and others. Through their efforts, these writers attempted to pave the way for a literary renaissance with their works, which included sermons, motivational poems, or articles. These works were precursors to a literary renaissance. Following a significant political setback, Algeria experienced a subsequent decline in cultural, intellectual, and literary activities, a phenomenon that one critic aptly characterized it as a state of coma^v. During this period of stagnation, the Algerian populace grappled with pervasive feelings of injustice, compounded by both material and moral degradation. Such sentiments deeply resonated with writers and intellectuals, whose sensitivities to national suffering rendered them particularly attuned to the various manifestations of this collective distress. This state of cultural decline persisted until

the late nineteenth century, when a notable revival began to emerge within Algerian society, heralding the potential for renewed progress following the significant setbacks imposed by a range of internal and external factors. The awakening from this prolonged period of cultural coma can be attributed to a confluence of influences, categorized by the scholar Omar Ben Qina into internal and external factors^{vi}.

Among the external factors, a critical element was the growing awareness among a subset of Algerians, particularly those who had traveled to Europe—especially France—who recognized the stark disparities between the policies enacted by France in its own territory and those applied in Algeria. Additionally, the strengthening of connections with the East played a vital role in this revival. The proliferation of newspapers and publications advocating for Arab awakening and renaissance, such as the influential Egyptian newspaper *Al-Muayyad*^{vii}, significantly contributed to the dissemination of ideas that would invigorate and inspire a renewed national consciousness across Algeria.

Sheikh Abdelkader El Majawi was an important figure in the late 19th century. In 1877, he wrote a thirty-page letter called "Guidance for Learners," urging his fellow citizens and Muslims to embrace modern civilization and avoid stagnation. He also published a book discussing social issues and religious reform^{viii}.

Born in Tlemcen in 1848, he studied in Morocco before returning to Algeria to teach. He worked at Al-Kattani Mosque and a government school, and he also lectured in private schools and mosques. His teachings made a significant impact on both intellectual and popular circles. Later, he moved to the capital to teach at Al-Tha'alibiyya School and became Imam Khatib at Sidi Ramadan Mosque. Throughout his career, he was a dedicated

teacher, author, and reformer, mentoring notable students like Hamdan Al-Wunisi, Abdul Hamid bin Badis, and Al-Mawlud bin Al-Muhawwab^{ix}.

Al-Majawi was a prominent intellectual figure who played a crucial role in the revival of Algeria's cultural and intellectual life. He passed away in Constantine on October 6, 1914, and was buried there after writing over sixteen books primarily focused on grammar and rhetoric. He dedicated himself to advancing the Arabic language and promoting the purity of the Islamic faith. Moreover, he was one of the early reformers who addressed social issues, superstitions, and negative customs.

Following Al-Majawi, Sheikh Abu al-Qasim al-Hafnawi emerged as a significant figure. His notable work, "Ta'rif al-Khalaf bi Rijal al-Salaf," is regarded as a vital source for modern Algerian intellectual heritage. It contains a comprehensive list of 418 influential personalities from various fields, including thought, culture, literature, and religion, along with important texts that are often hard to find today.

Another key figure from this period is Muhammad bin Abi Shanab, a renowned author and university researcher. He earned the title of "Doctor" at the University of Algiers based on two theses—one focused on the Abbasid poet Abu Dulamah and the other on Turkish and Persian influences in the Algerian dialect^x. He has published various research works and articles, contributing significantly to the cultural and literary movement. Among his notable achievements is the critical work on Al-Wartalani's journey, titled "Nuzhat al-Anzar fi Fadl Ilm al-Tarikh wa al-Akhbar," which includes an introductory overview he provided.

Muhammad ibn Abi al-Shanab established himself as a distinguished figure in the literary and cultural movement of the time, and he was able to influence his university

environment. He was one of those who developed the literary style, advancing steps forward from its predecessors, despite maintaining rhyme and unusual diction in some of his writings. In the field of poetry, Omar ibn Qina believes that three of the most prominent figures wrote poetry and prose, but were better known for their poetry. The first is Muhammad ibn Abd al-Rahman al-Disi (1854-1921), Ashur ibn Muhammad ibn Ubayd al-Hanafî (1854-1929), and Omar ibn Qaddur al-Jaza'iri (1886-1932). These figures demonstrated their engagement with Arab and Islamic issues.

B- The Second Stage: The Launching Stage:

The period between the two world wars, specifically from the 1920s to the 1940s, marked a notable time for literary development in Algeria. This era saw the beginning of a literary renaissance influenced by several key factors, particularly the rise of a national press with a reformist focus. This press provided a platform for both poetry and prose, allowing various writers to emerge.

Notable publications from this time include "Al-Muntaqid" by Sheikh Ibn Badis, launched in 1925, as well as "Al-Shihab," which operated from 1925 to 1939 before being banned. "Al-Basair," associated with the Association of Algerian Muslim Scholars, produced two series: the first from 1935 to 1945 and the second from 1947 to 1956. Other publications, such as "Al-Sha'la" (1949-1951) by Ahmed Reda Houhou, also contributed to this vibrant literary scene^{xi}.

This literary growth occurred alongside broader educational advancements, a revival of cultural heritage, and a strengthened connection to the intellectual renewals happening in the East. The first generation of literary pioneers, including figures like Ibn Badis Al-Uqbi, Al-Mili, and

Al-Tabi, played a significant role in this movement. Many of these individuals, who were also educators and community leaders, expressed their personal convictions through their writing, drawing from both the rich traditions of Arab-Islamic heritage and the modern intellectual currents of their time.

Sheikh Al-Hadi Al-Sanusi highlighted the influence of contemporary literary figures such as Ismail Sabri, Hafez, Shawqi, Taha, Al-Aqqad, Ahmed Amin, Al-Manfaluti, and Al-Zayyat, noting that their works continued to inspire Algerians after World War I. Overall, this period laid the groundwork for a dynamic literary landscape in Algeria^{xii}.

C- The Third Stage: The Maturity Stage (1945-1962):

After World War II, a new generation of innovative writers emerged in the 1950s, including figures such as Abdel Wahab Ben Mansour, Ben Dhiab Saadallah, Reda Houhou, Ben Achour, and Bouchouchi. These writers found inspiration in various intellectual and literary trends, drawing from both local heritage and Western literature. Their work was influenced by earlier movements of national renaissance, connecting with rich cultural sources from both the East and the West. This generation aimed to elevate the literary landscape by focusing on reality and addressing contemporary issues. They sought to move beyond the artificial styles of prior works, favoring simplicity and clarity in their expression. As a result, Algerian literature flourished, particularly in poetry, prose, essays, stories, and plays.

The writers of this period expressed themes of struggle, commitment, and sacrifice for their homeland, reflecting the challenges imposed by colonialism. Despite their innovative approaches, Algerian literature still retained some traditional

characteristics, often marked by direct expression and artistic constraints, particularly in poetry^{xiii}.

Second - Literary Criticism in Algeria Before Independence:

The role of criticism before independence was very limited. It was "not based on solid critical foundations or principles agreed upon by Arab or contemporary critics. It was therefore more a reflection of the ideas dictated by specific circumstances and general events. This does not mean diminishing the value of these critical attempts, as they undoubtedly reflect a critical phase, regardless of its level, and emanate from intellectual and artistic trends. However, it is also clear that they did not reach the stage of establishing an Algerian critical school with its own intellectual and artistic characteristics and features, similar to what emerged in the East^{xiv}."

Perhaps the greatest confirmation of the validity of the above is what was included in Abu al-Qasim Saadallah's study on literary criticism in Algeria. He published in the Beirut magazine *Al-Adab* in 1960 saying: "So how can we talk about literary criticism in Algeria, while we do not acknowledge or even believe that we have a mature literature that has made its way with the caravan of contemporary Arabic literature or world literature?" The truth is that the correctness of this idea is largely apparent, especially if it is taken on its superficiality. Literature among us - as an art - is still backward in terms of quantity, subject matter, and style. There is no story - in Arabic - that has met the conditions of mastery in technique and treatment, or poetry that has developed with people's emotions and circumstances, or a theatrical production that has kept pace with the current stage of our history and expressed our feelings of love and struggle. Consequently, there is no integrated

literature that lives with our mental and emotional problems. So how, after this, can we try to talk about literary criticism, while criticism and literature are two sides that support and complement each other? But as long as we acknowledge the existence of attempts in literature, it is right that we also acknowledge the existence of other attempts in criticism. They are merely attempts that are in keeping with the artistic level of our literary production^{xv}.

Abu al-Qasim Sa'dallah's observations highlight the limitations of literary criticism during this early stage of Algerian literature and intellectual history. He notes a notable absence of mature literature across various genres, including fiction, poetry, prose, and theater. Sa'dallah argues that because literature and criticism are interdependent—each supporting the other—it is unlikely that any criticism could match the depth and sophistication found in other countries at that time.

However, there are dissenting views suggesting that criticism can sometimes emerge prior to literary creativity, at least in theory. Critics assert that "the presence of criticism is not fundamentally tied to the existence of literature, unless we consider its practical aspects. In essence, criticism is broader and can arise before or alongside creativity, as both serve important roles in cultural and intellectual movements and contribute to civilization^{xvi}."

While Sa'dallah's remarks about literary criticism during this period are valid, his assessment of pre-independence Algerian literature is less acceptable. Despite the challenging circumstances the country faced, Algerian literature managed to engage, albeit modestly, in the national liberation struggle. This can be illustrated through the works of notable poets such as Mufdi Zakaria, Rabie Bouchama, and Amin Al-Amoudi.

The early shortcomings of criticism in Algeria were further worsened by the limited cognitive and intellectual backgrounds of readers at the time, who often lacked familiarity with literary theories and criticism. Additionally, traditional critics struggled to keep pace with modern literary criticism emerging from the East, a challenge worsened by insufficient communication and interaction between Algeria and other Arab countries. There was also a prevailing rejection of Western influences, which were seen as colonial and inauthentic. This situation was marked by a reformist ideological perspective that prioritized the achievements of the past over contemporary efforts, using it as a standard for evaluating the quality of literature and art.

The slow development of critical movements in literature may stem from a lack of cultural resources, limited creative experiences, and writers' focus on teaching and earning a living. Many writers were educators in free Arab schools and also engaged in religious activities during Ramadan, which led them to shift their attention from literature to religion^{xvii}. They faced colonial policies aimed at erasing national identity and Islamic faith, prompting them to educate the youth with an Islamic foundation. Consequently, their writings often featured religious themes.

For instance, Bashir al-Ibrahimi, while primarily a literary figure, frequently addressed religious topics. He expressed his creativity and eloquence, allowing his articles to blend religious discourse with literary artistry^{xviii}. The first generation of critics demonstrated a notable interaction between artistic endeavors and political activism. Their critical assessments were often grounded in Islamic values, influenced by the reform movement and the principles of the Association of Muslim Scholars. They sought moral values for

literary works through the lens of Arab heritage^{xix}.

An example of this is Muhammad Sa'id al-Zahri's article "Taha Hussein, a Cunning Populist," where he criticized Hussein and called for the burning of his books, particularly one focusing on pre-Islamic poetry. This criticism reflects a traditional understanding of literature influenced by the reformers. Their views on poetry usually adhered to conventional notions, accepting only the themes of praising figures like sheikhs and saints, rather than exploring broader creative expressions.

Sheikh Al-Bashir Al-Ibrahimi's directives to his students, along with his comments in *Al-Shihab* and *Al-Basaer* newspapers, highlight challenges in literary criticism during his time. He often used nicknames for the poet Muhammad Al-Eid Al-Khalifa and others, which, along with critic Hamza Boukoushah's remarks about Sheikh Abdul Qadir Al-Majawi, illustrate a tendency toward subjective and overly sentimental criticism. This approach does not contribute to the advancement of literature or criticism.

During this period, literary criticism lacked the tools needed to guide the Algerian literary movement effectively. This criticism vacuum led writers to express their views and engage in various discussions, often facing rejection and hostility. Importantly, the creative experience of popular poetry, which reflected Algerian reality and its changes, was often overlooked.

Reliance on superficial, impressionistic judgments hinders the development of critical theory and does not enhance literature. Such judgments fail to fulfill the essential role of criticism in nurturing readers' tastes and understanding literary works. Instead of illuminating the intricacies and beauty of writing, these simplistic views restrict criticism to a

traditional framework, often focused on religious heritage as a means of resisting colonial influence.

Criticism during this time was primarily aimed at entertainment and showcasing linguistic skill, adhering closely to traditional morals. It was interconnected with charitable endeavors and maintaining social order through political engagement. As a result, impressionistic criticism was limited and often aligned with reformist ideals, treating criticism as an auxiliary to literature rather than an independent discipline. Abdullah al-Rukaybi noted this stagnation in critical evolution, stating that "criticism has not evolved in this third of a century^{xx}."

The early stages of literary criticism were marked by a notable weakness, largely due to a heavy reliance on reformist ideas and the constraints imposed by colonial powers. This dependence limited creativity and stunted the growth of both literature and literary critique. Critics from this period often focused narrowly on expression and meaning, leading to descriptors such as "a man of letters, eloquent in his expression, smooth in his style, and clear in his expression^{xxi}."

In a different approach, critic Saleh Bou Ghazal addresses this issue in his article "Why Do They Not Speak?" He aligns with Abdel-Wahhab Ben Mansour's view that promotes a "revolution against stagnation^{xxii}" in literature. Ben Ghazal attributes literary stagnation in Algeria to two main factors: insufficient encouragement and a low percentage of readers proficient in Arabic, largely due to the dominance of the French language. Additionally, political, cultural, and social censorship from colonial rule further exacerbated this issue.

As a result, literary criticism during this time in Algeria struggled. While some

writers engaged with certain topics and encouraged public discourse through their impressions or admiration, many became emotionally charged, leading to responses that resembled pessimism rather than constructive criticism. These reactions often involved slander and personal attacks, falling short of the established principles of effective literary critique^{xxiii}.

Third: Factors behind the emergence of literary criticism in Algeria:

After examining the state of literary criticism in Algeria before independence, it was noted that the lack of mature critical studies was due to the terrible vacuum that the literary movement in Algeria was experiencing. As Abu al-Qasim Saadallah observed, "If there is no integrated literature that can cope with our mental and emotional problems, how can one then attempt to discuss literary criticism when criticism and literature are two complementary entities, supporting and completing each other?"^{xxiv} However, this state of stagnation did not last. The post-independence period witnessed the emergence of literary and critical activity, contributed to by a number of factors, the most prominent of which was the return of expatriate students to the homeland after studying abroad. Among these, we mention Abu al-Qasim Saadallah, Abdullah al-Rukaibi, Muhammad Masayef, Saleh Kharfi, and others. The efforts of these and others created an unprecedented critical momentum, evident in university studies and research, articles published in newspapers and magazines, and various activities, including specialized forums and meetings. The main factors that spread criticism and Literature in Algeria are as follows:

1- The Press:

The press played a prominent role in the literary and critical renaissance. It was often subject to restrictions imposed by the colonial powers, who waged a fierce war

against it. "National Algerian newspapers were attacked, many of them suspended, and Arab newspapers were banned from entering Algeria, especially those that exuded the scent of revolutionary nationalist thought. Such thought threatens press existence, tarnishes its peace, and even limits its life on Algerian soil"^{xxv}.

The national press played a crucial role in promoting education, awareness, and culture within society, serving as the conscience and voice of the nation. However, it faced strong opposition from colonial powers, which recognized the threat it posed to their efforts to suppress Algerian identity and patriotism. Dr. Muhammad Nasir points out that this struggle is exemplified by the cases of the newspapers Dhu al-Fiqar and Al-Farouq. In 1914, Dhu al-Fiqar, founded by Omar Rasim, was banned under the pretext of the Great War. Following this, Al-Farouq, published by Omar Ben Kaddour, was also shut down for an article deemed unacceptable by the colonial authorities^{xxvi}.

The press significantly contributed to the preservation and promotion of the Arabic language. It connected between Eastern and Western cultures and defended citizens' rights. It served as a platform for political, cultural, social, and reform movements.

Dr. Saleh Kharfi emphasizes the interconnection between poetry and journalism, stating that the vitality of poetry relies on the existence of a robust press. He states, "When Algeria experienced a renaissance in journalism, poetry was like a suffocated fish that was suddenly placed back in water; life surged into it, and a tremor of vitality ran through its joints. Poetry extended its reach just as it had endured suppression. It embraced the newspaper, showering it with affection, cheering for its launch, and glorifying this new beginning. Instead of tears, it brought smiles, chasing away despair with hope. It

transformed celebrations into moments of mourning, as though journalism had opened a door to a clear victory for poetry^{xxvii}.”

The Arab press played a crucial role in nurturing and advancing the literary renaissance movement in Algeria, significantly contributing to its development. It established channels of communication between Algeria and other Arab countries, despite facing a ban on its entry into Algeria. This is evidenced by the rich and diverse collection of Arab newspapers and periodicals that Algerian writers and intellectuals proudly preserve in their libraries to this day^{xxviii}.

The national press opened its doors to critics, allowing them to publish their articles even in publications that were not dedicated solely to criticism. Some national newspapers began dedicating pages to literature, creativity, and criticism; notable examples include "Al-Shaab," "Al-Jaish" magazine, and "Al-Nasr" newspaper^{xxix}. Subsequently, semi-specialized literary journalism emerged, such as "Amal" magazine in 1969, which welcomed the creativity of young writers. However, it often refrained from providing a critical perspective on these works, choosing to withhold content that it deemed unworthy of publication. This approach inadvertently served as a form of criticism of those submissions^{xxx}.

Unfortunately, the literary press was marked by a spirit of negativity that hindered literary criticism. The urgency to fill gaps resulted in the publication of both high-quality and subpar literary and critical works, leading to the spread of mediocrity alongside excellence in literature and criticism.

Nonetheless, the press made numerous contributions. It served as a vital space for thinkers and writers, enabling them to showcase their intellectual capabilities and

creative talents fostering a community of writers and readers capable of addressing the issues of their society. Additionally, the press kept Algeria engaged with developments in the Arab and Islamic world while also working to spread awareness and shape public opinion on political matters.

2 - The Spread of Education:

Education is one of the most important foundations for any type of renaissance. Every nation that seeks to achieve development and progress must utilize education as a key factor in achieving its goals. Education plays a fundamental role in preparing individuals to assume their responsibilities and developing them with high competence and capabilities. Education provides them with the necessary mechanisms for thinking, discernment, and action to harness their potential. It has positive effects when used to advance society and push it toward liberation and emancipation from dependence and backwardness. As Dr. Omar Mohammed Al-Toumi Al-Shaibani says, “Education is one of the institutions of society and the most important aspects of its activity. It derives its characteristics, components, philosophy, and objectives from it, and it plays a key role in its change and renewal^{xxxi}.”

Any renewal and change will not be in the interest of the colonizer, who worked by all means to keep the people in the darkness of ignorance and backwardness, to exploit them and control their destiny and the wealth of their country. For this reason, the settlers resisted the law issued by the French administration, which stipulated compulsory education for the local population, and they did everything in their power to prevent its implementation, because education would, as Dr. Muhammad Nasir says: “eliminate the armies of unemployed who are forced to plough their lands for a small wage. It

would also open the eyes of the Algerians to see their bitter reality and then work to change it. One settler expressed the fears of his peers from the educated Muslim, saying: If Muslims were educated, they would demand their rights from us and confront us with their discussions, and they would become less obedient and submissive to us than they are now^{xxxii}.”

Despite the suffering of education at that time, as it was limited to the *zawiya* and mosque, it was not spared from the plots and blows of the colonizer, which almost destroyed it, “but the First World War and the return of many members of the educational missions from Tunisia and the Arab East prevented that^{xxxiii}.”

Education played a crucial role in preserving the Arabic language, although Abdullah Al-Rukaibi argues that it did not contribute to its development due to outdated curricula and a lack of progress^{xxxiv}. Various cultural clubs, associations, and charitable institutions also fostered educational development and promoted culture and literature by hosting lectures that addressed educational, literary, and societal issues.

Prominent examples include the Tawfiqiya Association, the Algerian Youth Club, and the Literature Club. Additionally, the Tarqi Club and the Saleh Bey Club significantly impacted the literary and cultural landscape, advocating for the revival of the Arabic language and national culture. This period also saw discussions about the importance of theater, leading to the formation of theatrical troupes that contributed to the literary and social renaissance^{xxxv}.

Moreover, the establishment of free schools across the country played a vital role in educating generations and preparing them to contribute to the advancement of the Algerian nation.

3- Spreading awareness and culture:

World War I and the events that took place in the Arab world in the Levant and Maghreb contributed to the formation and spread of political awareness among Algerians, who began demanding political reforms. This awareness quickly evolved into a demand for freedom and action to achieve it. In this regard, Abdullah Al-Rakibi says: “General circumstances had an impact on the resurgence of national awareness, such as World War I and the events that occurred in the Arab and Islamic world, such as the Italian occupation of Tripoli, Abd al-Krim al-Khattabi's war in the Moroccan Rif and the occupation of Morocco, Sharif Hussein's revolt in Mecca against the Turks, and other circumstances that prompted Algeria to break out of its long-imposed isolation and demand rights, beginning with reforms and ending with independence^{xxxvi}.”

These factors, represented by the political factor, the educational factor, the media factor, and other factors, such as scientific tributaries, literary and critical studies, contributed to creating a literary and critical movement, the results of which soon appeared. Algeria experienced a significant renaissance in its literary scene, paving the way for literary criticism. Initially, this criticism emerged modestly through impressions and personal opinions. However, it quickly evolved, expanding to include various concepts and methodologies of critical approaches.

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