ASJP Algerian Scientific Journal Platform

Afak For Sciences Journal
Issn: 2507-7228 – Eissn: 2602-5345
https://www.asjp.cerist.dz/en/PresentationRevue/351

Volume: 11/ N°: 1 (2026), P 501-512

# Cultural Studies and the Field of Popular Culture

Khadija Ben Elabqaa*
University Amar Telidji , Laghouat (Algeria)
k.benlabga.ar@lagh-univ.dz

Mohamed hakimi
University Center Abdellah Morsli, Tipaza (Algeria)
hakimi.mohamed@cu-tipaza.dz

Abstract ;

Cultural criticism has been concerned with the humanities and the study of cultural phenomena, popular culture, mass culture, and marginalized cultures. It has sought to reveal the significant human values inherent in these cultures, giving particular attention to the study of the popular and assigning it special value. Critics have attempted to uncover its structures, as well as its cultural and aesthetic formations, based on an approach that treats culture as a field of study without distinguishing between highbrow and lowbrow texts or favoring one over the other, nor between the popular and the elite.

Article info

Received
July 27.2025
Accepted
December 10.2025

Keyword:
- Cultural:
- Popular Culture:
- marginalized cultures:
- the elite.

* Corresponding author



Attribution - Pas d'Utilisation Commerciale - Pas de Modification 4.0 International (CC BY-NC-ND 4.0)

## 1. *Introduction*

Cultural studies have paid considerable attention to all disciplines that directly influence people's lives, particularly focusing on all aspects of human cultural activity. In doing so, they attempt to draw public attention to these studies, as they originally emerged from humanistic theories and disciplines. They examine all phenomena falling within the realm of culture, such as popular, mass, and marginalized cultures, regardless of institutional conventions. This involves an analytical study of literary, artistic, and aesthetic texts and discourses according to cultural, social, ethical, and political criteria.

Herein lies the role of cultural criticism: to highlight the human values inherent in these cultures and arts, reveal the aesthetic elements embedded within their structures, and illuminate both their surface and deep formations. It thus seeks to transform marginalized popular culture into a culture with presence, status, and significance within literary fields. So, what is cultural criticism? To what extent has cultural criticism served the field of the popular? And how has it approached the popular text as a cultural document rather than a purely literary one?

---

## *1. Concept of Culture and Cultural Criticism:*

### *1.1 Culture:*

In Arabic lexicons, "culture" (thaqafa) denotes skill, understanding, acumen, intelligence, as well as correction, refinement, leveling, and the acquisition of necessary knowledge[1]. The concept of culture is among the most frequently discussed in contemporary studies, whether at the academic level, in media, or various aspects of public life. For specialists in sociology, culture represents the cornerstone of societal life—the heritage preserved over time that guides individuals, shapes their behaviors, and forms their personalities. It is also an expression of the present, a stance, an aspiration, and an ongoing mental activity.

Definitions of culture have varied, with one of the most comprehensive being that it is an achievement that "enlightens the mind, refines taste, and develops critical judgment in individuals and societies. It encompasses knowledge, beliefs, art, morals, and all the capabilities individuals contribute to their society"[2] Culture (culture) can be defined as:

[1] See, Ibn Manzoor, 2011.San'an al-Arab, Dar al-Sadr, Beirut, T07/, Maj: 03, p. 28/29.

[2] See Mohamed Soliman and Mohamed Abdelhafiz, 2009."The Impact of Cultural Components in the Construction of the Rhetorical Image," Ph.D. thesis, supervised by Prof. Dr. Mohamed Abdel Muttalib Mostafa, Faculty of Arts, Ain Shams University, Available at the Library of the Institute of Arabic Research and Studies in Cairo (registration number 26), p. 17 ff.



Attribution - Pas d'Utilisation Commerciale - Pas de Modification 4.0 International (CC BY-NC-ND 4.0)

1. The cultivation of human faculties to their fullest activity and readiness for achievement.

2. The advancement of intellect and morals, and the development of sound taste in literature and fine arts.

3. A stage of progress in a civilization.

4. The distinguishing features of a stage of progress in a given civilization[3].

Jabbur Abd al-Nour defined it as: "Culture has varied concepts depending on eras, peoples, and the social classes composing a society. For every era and every group of people, it signifies a body of knowledge, technical and mental skills, and patterns of behavior and ethics that distinguish one people from others. This has prompted researchers to study its characteristics in terms of content, its connection to time and human groups, the means of securing it, disseminating it, and the interaction between its various forms"[4]

### *1.2 Cultural Criticism:*

Arthur Isenberg states: "Cultural criticism is always founded on a particular perspective through which the critic views things. The critic or analyst if we wish to avoid falling into the negative stereotypes associated with the term 'critic' believes in interpreting the most significant issues[5]." Thus, cultural criticism moves away from repetition and redundancy, establishing a critique of systems rather than traditional criticism. It is a strategy for addressing all types of discourses by probing the hidden and concealed rather than the superficially beautiful.

Abdullah Al-Ghadami defines it as: "Cultural criticism is a branch of general textual criticism. It is one of the linguistic sciences and fields of linguistics concerned with critiquing the implicit systems underlying cultural discourse in all its manifestations, patterns, and forms whether informal and non-institutional or otherwise in terms of their role in shaping collective cultural consumption. Consequently, it is concerned with revealing not the aesthetic, as in literary criticism, but rather with uncovering what lies hidden beneath the masks of the rhetorical/aesthetic. Just as we have theories of aesthetics, what is needed are theories of 'ugliness'... By 'theory of ugliness,' we mean exposing the movement of systems and their counteraction against consciousness and critical sensibility.[6]"

From these two definitions, it becomes clear to what extent cultural criticism is concerned with the implicit study the "popular text" and engages with it just as it does with the "elite/official text."

As for the nature of the relationship between culture and the study of the

[3] Majdi Wahba, 1984.Kamel al-Muhandis, Ma'jam al-musallim al-arabiya fi lilgha wa al-adab, Maktaba al-Lubnan, Beirut, t: 02, , p:129.

[4] Jabbour Abdelnour, 1979,al-Majam al-Adabiya, Dar al-Alam al-Malayeen, Beirut, T:01, p:81.

[5] Arthur Isaberg, 2008.Cultural Criticism, A Preliminary Introduction to Basic Concepts, trans: Wafaa Ibrahim,.Ramadan Bastawisi, Supreme Council of Culture, National Translation Project, Cairo, vol. 01, p. 38.

[6] Abdullah al-Ghadhami, 2007. Cultural Criticism, A Reading of Arab Cultural Formats, Arab Cultural Center, Morocco, vol. 04, , p. 84.

Attribution - Pas d'Utilisation Commerciale - Pas de Modification 4.0 International (CC BY-NC-ND 4.0)

popular, it fluctuates between identification at times and exclusion at others.

***2/ Culture and the Field of the Popular:***

A researcher examining the popular finds that it touches upon all components of culture from rituals, customs, traditions, and beliefs... to social thought and practices, and ultimately to aesthetic and moral values. The identification between culture and the popular becomes evident when we study culture as a conscious expression of social reality. Popular culture, in its simplest definition, "is simply the culture that many people desire or love.[7]" This reveals a quantitative connection to the definition, as popularity is an attribute assigned to what is widespread, large in number, and extensively disseminated. Popular culture is the product of the masses, as opposed to official culture, which is the product of individuals.

"Cultural studies have played a pivotal role in directing attention to what is mass-oriented and entertaining, leading to an examination of popular culture, its mediums, and its interactions.[8]" Scholars, thinkers, and anthropologists have engaged in serious study of popular mass culture, granting particular attention to the popular and assigning it special value. They have sought to uncover its structures, cultural formations, and aesthetic dimensions through an approach that "takes culture as a field of study without distinguishing between highbrow and lowbrow texts or favoring one over the other, nor between the popular and the elite.[9]"

This highlights cultural criticism's engagement with popular documents and the emphasis on studying them as a unique form of expression that carries its own inherent aesthetics. As a contextual and cultural signifier bearing multiple meanings, "we must open the field to other forgotten and marginalized discourses beyond the realm of literature, such as narrative forms and other systems of expression... Anything that signifies is a language and an expressive discourse, whether it be a movement, an action, a gesture, or a text all are systems within discourse. Thus, there is no basis for distinguishing between refined and unrefined discourse, especially since we observe that non-institutional discourse often has a greater impact and influence on people... such as jokes, songs, and rumors. Consider which of these has the most profound effect on people, and we must not deny the literary value of these expressive forms.[10]"

Here Abdullah Al-Ghadami acknowledges the expressiveness of these popular forms songs, jokes, rumors, etc, and emphasizes their widespread appeal among people, issuing an explicit call to take them seriously and not deny their literary merit, as they possess immense potential and a remarkable capacity for influence. "They are laden with metaphorical, allusive, and

[7] John Storey, 2014.Cultural Theory and Popular Culture, tr: Dr. Saleh Khalil Abu Asbaa, Dr. Farouk Mansour, Abu Dhabi Tourism and Culture Authority / Project Kalima, Arab Emirates, vol. 01, , p. 22.

[8] Abdullah al-Ghadhami, Cultural Criticism: A Reading of Arab Cultural Formats, p. 23.

[9] Ibid, p: 25,26.

[10] Ibid, p. 61.



Attribution - Pas d'Utilisation Commerciale - Pas de Modification 4.0 International (CC BY-NC-ND 4.0)

symbolic energies... The proof lies in their tremendous influential power, which no official discourse can rival, no matter how heavily promoted or entrenched.[11]"

These perspectives mark the beginnings of scholarly engagement with popular culture, attempting to understand and approach it through serious critical frameworks. "Scholars study any traits of culture, whether high or low, popular or non-popular, finding such study fascinating as Jimmy Durrant noted, everyone wishes to participate in this phenomenon. From the standpoint of cultural studies, we find that all cultures deserve analysis and interpretation, and the distinctions once used to separate high arts from popular arts are no longer useful or valid.[12]"

Thus, the hierarchies between the popular and the official have collapsed, and the popular has taken its place among serious academic inquiries, with scholars dedicating significant effort to the study of popular documents.

### *3/ Popular Text from the Perspective of Cultural Criticism:*

Researchers have addressed popular literature, folk songs, popular culture, and folk materials, classifying their contents and domains into diverse and unlimited subcategories. They have also studied their connections and interactions with various disciplines, including archaeology, sociology, religious studies, linguistics, and history, among others. Cultural criticism, too, has had its share. As Dr. Mohamed Nagib Al-Tallawi states:

"Despite the lack of a precise definition for popular literature to this day, the demands of cultural criticism compel us to adopt a general conception that frames popular literature, enabling us through cultural criticism to delve into the depths of history, civilization, and culture. Through this lens, we address the issue of the marginalization of popular literature by some intellectuals and certain Arab societies to this day.[13]"

Cultural criticism examines popular discourse as a latent cultural phenomenon, attempting to link this phenomenon to its implicit cultural context. It does not approach the popular text merely as an aesthetic or artistic discourse that carries suggestive and meaningful aesthetic symbols; rather, it transcends this view, considering it a marginalized cultural system that reflects a significant amount of cultural and historical contexts. Hence, cultural criticism studies popular texts and discourses within their implicit contradictory structures: "Cultural criticism studies texts and discourses by transitioning from the aesthetic to the cultural, historical, political, ideological, and institutional dimensions."[14]

From this, it becomes clear that cultural criticism has chosen the popular text because it embodies a vast repository of

[11] Ibid, p: 61.
[12] Arthur Isaberger, "Cultural Criticism," A Preliminary Introduction to Basic Concepts, p. 195.
[13] Dr. Mohammed Najeeb 2012,Al-Tallawi, Popular Literature from the Perspective of Cultural Criticism (Article), Al-Jasra Cultural Magazine, July 14, Issue 21.
[14] Wahid Taja interview, 2002.Al-Watan newspaper, Amman, No. 6941, July 16,

Attribution - Pas d'Utilisation Commerciale - Pas de Modification 4.0 International (CC BY-NC-ND 4.0)

cultural systems. The popular text is regarded as an important cultural, historical, ideological, and institutional document in the view of the cultural critic, who seeks to study it analytically in order to highlight its most significant relationships and the influential factors that contributed to its formation. The critic aims to uncover these elements while distancing the analysis from the elitist/popular..dichotomy.

“The study of popular and mass culture has been integrated with the study of high culture, leading to a new kind of grand knowledge and cultural studies.”[15]

### *4. The Approach of Cultural Studies in Popular Texts:*

"Modern Arab criticism faces a number of major challenges, foremost among them the issue of seeking a critical method or methods capable of interrogating literary discourse and reading it in a creative way.[16]" Cultural criticism presents itself as a critical approach that inherently possesses this ability to interrogate discourse and bring forth what is marginalized or hidden what Abdullah Al-Ghadhami calls “the ugly,” the system that has long been concealed behind the beautiful. In studying popular discourse, this method begins with the analysis of theoretical concepts and operational terms. It then moves from the stages of understanding and explanation to cultural-critical interpretation, posing questions and interrogating the popular document from a systemic perspective. It prioritizes the hidden and marginalized over the explicit and symbolic, and mass consumption over elite creativity. It focuses on binaries such as "central and marginal," "institution and neglected," and "public and private," etc. The questions are precise and focused, aiming to comprehensively encompass the text from all dimensions.

The cultural critic believes that "cultural and human communication, in its deepest sense whether between the self and the other, between the reader and the text, or between the individual and the world can only be achieved by overcoming the feeling of alienation. This requires objective criteria, the most important of which is the emergence of a sense of unity, familiarity, and solidarity between the individual and the world, the text and the reader, or the self and the other. Such a feeling leads to a similarity in patterns of psychological processes, which become more stable and enduring due to the reader encountering intellectual experiences that resemble his or her own cultural framework, thus increasing the psychological and cultural coherence between them.[17]"

Furthermore, cultural criticism emphasizes the systemic function of the text rather than its aesthetic function, which views the text as linguistic signs with a literal nature. Instead, it is concerned with the hidden cultural structures. In this regard, Abdullah Al-Ghadhami states:

[15] Arthur Isaberger, Cultural Criticism, A Preliminary Introduction to Basic Concepts, p. 195.

[16] Fadel Thamer: 1994,The Second Language: The Problems of Method, Theory and Terminology in Modern Arab Critical Discourse, Arab Cultural Center, Lebanon, Morocco, ed: 01, p:217.

[17] Saad al-Bazai: Reception of the Other: The West in Modern Arab Criticism, Arab Cultural Center, Lebanon, Morocco, Edition: 01, 2004, p. 21



Attribution - Pas d'Utilisation Commerciale - Pas de Modification 4.0 International (CC BY-NC-ND 4.0)

"Our greatest creators such as Abu Tammam, Al-Mutanabbi, Nizar Qabbani, and Adonis—carry in their texts implicit structures that reveal a system of classism, masculinity, backwardness, and authoritarianism. These are all hidden patterns that were neither in their awareness nor in ours.

We and they are victims and products of these structures. These inhumane and uncivilized systems have continued to seep into our cultural consciousness without being exposed or noticed, to the point that we can observe a terrifying resemblance between the poetic alpha-male and the political and social tyrant. This is the very core and unnoticed nucleus of the system. The time has come for our critical practice to activate creativity through the gateway of cultural criticism, to reveal what creative texts contain—not merely of aesthetics we accept, but of systemic ugliness we had never before paid attention to."[18]

From this standpoint, cultural criticism calls for intensified efforts and the development of its critical tools to keep pace with contemporary critical movements and to meet the challenge of reaching its desired specificity..

## *5. Cultural Formats and Folklore:*

### *1.5 Cultural Forms:*

Cultural criticism is essentially based on the procedural tool "the format," as it is a study concerned with formats. The word "format" is used frequently in public and private discourse, starting with the simple meaning of what was in one system. According to de Saussure's term[19], it may be synonymous with the meaning of the structure or the meaning of the system. Cultural critics are interested in studying and caring about implicit cultural structures, and their task is to research the hidden implicit, whether the author's intention or what is left to the reader's conclusions. If this condition is not fulfilled, there will be no cultural criticism[20]. The existence of cultural criticism depends on the presence of semantic implications that contradict the discourse's data.

### *2.5 Folklore:*

The cultural framework of any society is its folklore itself, and we hardly find an exact definition of folklore, as it is a term that has suffered many tensions and differences between scientists and researchers and its meaning and meaning varied, and we choose among the many definitions the definition of Muhammad Al-Jawhari, where he says: "The science that is characterized by a comprehensive overview of popular life[21]", because it is a research into the life of the people that sheds light on various popular phenomena and looks into their roots, and Idris Karam defines it by saying: "It is folklore and folk poetry, which includes all folkloric forms that use the word as a tool and that are

[18] Abdullah al-Ghadhimi, Cultural Criticism: A Reading of Arab Cultural Formats, p. 76.
[19] Abdullah al-Ghadhimi, Cultural Criticism: A Reading of Arab Cultural Formats, p. 76.
[20] Ibid: P76.
[21] Mohamed El-Gohary, 2006,Introduction to the Study of Egyptian Folklore, Cairo, Vol. 01p:39.

Attribution - Pas d'Utilisation Commerciale - Pas de Modification 4.0 International (CC BY-NC-ND 4.0)

created by man.[22]" From this, folklore acquires its meaning from its cultural framework, just as the cultural pattern acquires its meaning from its function in the folkloric discourse itself, and from here cultural criticism and folklore meet, as both are research into the popular lesson, guidance, care and concern to elevate it and elevate its text to the level of an elite text. Whenever we see a cultural product or text that is widely and quickly accepted by the public, we are in a moment of implicit textual action... This can be in songs, fashion, stories and proverbs, as well as in poems, rumors and jokes"[23].

### *6. Feminist Cultural Criticism and the Gendered Politics of the Popular*

Feminist cultural criticism has made an indispensable contribution to the study of popular culture by systematically drawing attention to the ways in which gender is constructed, represented, and contested within cultural texts. Pioneering scholars such as Laura Mulvey, Janice Radway, and Angela McRobbie have demonstrated how popular culture can simultaneously reinforce and challenge patriarchal ideologies[24].

A key area of focus for feminist cultural critics has been the in-depth analysis of female audiences and their interpretive practices. Radway' (1984) groundbreaking ethnographic study of romance novel readers, for example, powerfully challenged the prevailing view of these readers as passive, uncritical, and "duped" consumers. She argued that women actively use romance novels as a way to carve out a psychic space for themselves, to escape from the pressures of their everyday lives, and to explore their own fantasies and desires. More recently, feminist cultural critics have turned their attention to the ways in which new media technologies are reconfiguring our understanding of gender and power. The rise of social media, for instance, has created unprecedented new opportunities for women to express themselves, build communities, and challenge traditional gender norms. However, it has also given rise to new and insidious forms of surveillance, harassment, and misogynistic backlash, highlighting the ongoing and often fraught nature of the struggle for gender equality in the digital age.

### *7. Methodological Toolkit: Power, Discourse, and Deconstruction*

As cultural studies evolved, it productively assimilated key theoretical frameworks from French post-structuralism. The scholarship of Michel Foucault proved particularly seminal. Foucault contested the notion of power as merely a repressive, top-down force, re-conceptualizing it instead as a productive network of relations operating fundamentally through discourse—the pervasive systems of

[22] Idriss Karam, 2004.Popular Literature in Morocco, Roles and Relationships in the Shadow of Modernization, Publications of the Union of Moroccan Writers, Rabat, I0 , p:21.

[23] Abdullah al-Ghadami, Cultural Criticism, A Reading of Arab Cultural Formats, p:79/80.

[24] Idriss Karam, 2004.Popular Literature in Morocco, Roles and Relationships in the Shadow of Modernization, Publications of the Union of Moroccan Writers, Rabat, I01, , p:21.



Attribution - Pas d'Utilisation Commerciale - Pas de Modification 4.0 International (CC BY-NC-ND 4.0)

knowledge, language, and practice that establish societal norms governing truth, normality, and permissibility. His formulation of power/knowledge elucidated the mechanisms by which institutions (such as prisons, hospitals, and schools) generate discourses that regulate and discipline subjects.[25] For cultural studies, this offered a critical methodology for analyzing cultural texts as integral components of broader discursive formations that actively produce and police identities—particularly those grounded in race, gender, sexuality, and class.

The deconstructive philosophy of Jacques Derrida provided another crucial methodological impetus. Deconstruction entails rigorously interrogating and dismantling the binary oppositions (e.g., high/low, man/woman, nature/culture) underpinning Western metaphysics, demonstrating how one term is invariably privileged within these hierarchical pairs. Cultural studies strategically appropriated this approach to deconstruct the entrenched hierarchy separating "elite" from "popular" culture, thereby legitimizing both as equally valid objects of scholarly analysis[26]. Edward Said's Orientalism stands as a paradigmatic application of these Foucauldian and Derridean insights. Said meticulously demonstrated how the West discursively constructed the "Orient" through a vast corpus of academic, artistic, and political texts, fabricating a stereotyped and inferior "Other" against which Europe could define its own purported superiority[27].

### *8. Gender, Performativity, and Intersectionality*

Feminist cultural criticism has been a constituent element of the field since its inception, systematically interrogating the construction, representation, and contestation of gender. Foundational analyses, such as Laura Mulvey's exposition of the controlling "male gaze" in narrative cinema, revealed how dominant popular culture frequently positions the spectator within a masculine perspective, thereby objectifying female subjects[28]. Janice Radway's ethnographic study of romance novel readers, conversely, transcended purely textual analysis, demonstrating how female audiences actively appropriate popular genres to negotiate patriarchal constraints in their lived experiences[29].

A significant reorientation occurred with Judith Butler's work. In Gender Trouble (1990), Butler advanced the argument that gender is not a stable, internal essence but

[25] -Foucault, Michel.1977.. Discipline and Punish: The Birth of the Prison. Translated by Alan Sheridan, Pantheon Books,

[26] -Derrida, Jacques. 1976.Of Grammatology. Translated by Gayatri Chakravorty Spivak, Johns Hopkins University Press,.

[27] -Said, Edward W.1978.. Orientalism. Pantheon Books,

[28] -Mulvey, Laura. 1975."Visual Pleasure and Narrative Cinema." Screen, vol. 16, no. 3, , pp. 6–18.

[29] -Radway, Janice A1984.Reading the Romance: Women, Patriarchy, and Popular Literature. The University of North Carolina Press,.

Attribution - Pas d'Utilisation Commerciale - Pas de Modification 4.0 International (CC BY-NC-ND 4.0)

fundamentally performative. It is constituted through the stylized repetition of acts, gestures, and enactments, generating the illusion of a coherent, inner gender identity [30].This theoretical intervention furnished a powerful analytical tool for comprehending both how cultural norms produce and regulate gender, and the potential for their subversion through non-normative performances.

More recently, feminist cultural studies has been profoundly shaped by Kimberlé Crenshaw's conceptual framework of intersectionality. Crenshaw theorized that systems of oppression—such as racism, sexism, and classism—operate not in isolation but intersect dynamically, generating unique experiences of discrimination and marginalization. This paradigm necessitates that cultural analyses transcend monolithic conceptions of "woman" or any singular identity category, demanding instead a consideration of how intersecting axes of identity shape both cultural production and reception [31].

### *9. Contemporary Currents:Globalization, Postcolonialism, and the Digital Age*

From the late 20th century into the 21st, cultural studies has critically engaged with the forces of globalization and the ascendancy of digital technologies. Postcolonial theorists have extended Said's foundational critique, exploring the intricate and enduring cultural legacies of colonialism. Homi K. Bhabha, for instance, introduced influential concepts like hybridity and mimicry to articulate the ambivalent and often subversive positionalities through which colonized peoples appropriate and transform the culture of the colonizer [32]. Gayatri Chakravorty Spivak incisively interrogated the epistemological limitations of dominant Western discourses, famously questioning whether the most marginalized subjects—the "subaltern"—can ever achieve authentic audibility within them.

The proliferation of the internet and social media has catalyzed the emergence of digital cultural studies as a distinct subfield. Scholars now investigate how algorithms mediate cultural consumption, how online communities facilitate the forging of novel identities, and how participatory culture (as theorized by Henry Jenkins) enables users to become co-creators of media content [33]. Concurrently, globalization has intensified the transnational circulation of cultural products, engendering what Arjun Appadurai terms complex, fluid "scapes"

[30] -Butler, Judith. 1990 Gender Trouble: Feminism and the Subversion of Identity. Routledge.

[31] -Crenshaw, Kimberlé. 1991"Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color." Stanford Law Review, vol. 43, no. 6 , p. 299.

[32] -Bhabha, Homi K.1994.. The Location of Culture. Routledge,

[33] -Jenkins, Henry. 1996.Convergence Culture: Where Old and New Media Collide. New York University Press,



Attribution - Pas d'Utilisation Commerciale - Pas de Modification 4.0 International (CC BY-NC-ND 4.0)

(e.g., mediascapes, ethnoscapes) [34]. This dynamic generates a constitutive tension between perceived tendencies towards cultural homogenization (often interpreted as Americanization) and the emergence of new forms of cultural hybridity and heterogeneity.

### *6. Conclusion*

This study provides an overview of cultural criticism's contribution to the study of popular texts and their elevation to official texts. It also attempts to track cultural criticism's interest in popular studies and its role in preserving the value of popular texts and their cultural backgrounds. Additionally, it shifts research from an aesthetic focus to an examination of hidden aspects, giving popular texts special value. The study attempts to reveal their structures and formations, as popular texts, or "popular documents," are conscious expressions of social reality. However, this special type of expression requires critical mechanisms and serious study due to its unique aesthetic.

### *5. Bibliography List :*


1) *Abdullah al-Ghadami, 2008."Cultural Criticism: Reading Arab Cultural Formats," Arab Cultural Center, Morocco, Vol. 4,*

2) *Abdullah Al-Ghadhami, 2007 Al-Mashalla wa al-Difference, Arab Cultural Center for Publishing and Distribution, Beirut, Lebanon, date.*

3) *Arthur Isaberg. , 2003 Cultural Criticism: A Preliminary Introduction to Basic Concepts. Translated by: Wafaa Ibrahim and Ramadan Bastawisi, translated by the Supreme Council of Culture's National Translation Project, Cairo, vol. 1.*

4) *Fadel Thamer: 1994. "The Second Language: The Problems of Method, Theory, and Terminology in Modern Arab Critical Discourse. Arab Cultural Center. Lebanon and Morocco. Ed. 1.*

5) *Idriss Karam, 2004. Popular Literature in Morocco: Roles and Relationships in the Shadow of Modernization. Publications of the Union of Moroccan Writers. Rabat. Vol. 1.*

6) *Jabbour Abdelnour. 1979.Dar al-Alam al-Malayeen. Beirut. T: 01.*

7) *John Storey;2014, Cultural Theory and Popular Culture, trans. Saleh Khalil Abu Asbaa and Farouk Mansour, Abu Dhabi Tourism and Culture Authority/Project Kalima, UAE, Vol. 1,.*


[34] -Appadurai, Arjun. 2006.Modernity at Large: Cultural Dimensions of Globalization. University of Minnesota Press.

Attribution - Pas d'Utilisation Commerciale - Pas de Modification 4.0 International (CC BY-NC-ND 4.0)

8) Majdi Wahba and Kamel al,1984.- Muhandis, Ma'jam al-musallim al-arabiya fi al-lugha wa al-adab, Bibliotheca Lubnan, Beirut, T: 02,

9) Mohamed El-Gohary. 2006 Introduction to the Study of Egyptian Folklore. Cairo:. Vol. 1.

10) Muhammad Najeeb al-Tallawi 2012,, "Popular Literature from the Perspective of Cultural Criticism," Al-Jasra Cultural Magazine, July 14, Issue 21

11) Saad Al-Bazai: 2004."Reception of the Other: The West in Modern Arab Criticism. Beirut: Arab Cultural Center, 2004. 1,

12) See Ibn Manzoor, San'an al2011- Arab, Dar Sadr, Beirut, T07/, Maj: 03.

13) See Mohamed Suleiman and Mohamed Abdul Hafeez, ", 2009 The Impact of Cultural Components in Building the Rhetorical Image," Ph.D. thesis, supervised by Prof. Dr. Mohamed Abdel-Muttalib Mostafa, Faculty of Arts, Ain Shams University. Library of the Institute of Arabic Research and Studies, Cairo. Registration number. Pages 17 and beyond.

14) Wahid Taja, interview in 2002.Al-Watan newspaper, Amman, No. 6941, July 16,

15) Foucault, Michel.1977.. Discipline and Punish: The Birth of the Prison. Translated by Alan Sheridan, Pantheon Books

16) Derrida, Jacques. 1976.Of Grammatology. Translated by Gayatri Chakravorty Spivak, Johns Hopkins University Press,.

17) Said, Edward W.1978.. Orientalism. Pantheon Books.

18) Mulvey, Laura. 1975."Visual Pleasure and Narrative Cinema." Screen, vol. 16, no. 3, , pp. 6–18.

19) Radway, Janice A1984.Reading the Romance: Women, Patriarchy, and Popular Literature. The University of North Carolina Press,.

20) Butler, Judith. 1990 Gender Trouble: Feminism and the Subversion of Identity. Routledge.

21) Crenshaw, Kimberlé. 1991"Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color." Stanford Law Review, vol. 43, no. 6 , p. 299.

22) Bhabha, Homi K.1994.. The Location of Culture. Routledge,

23) Jenkins, Henry. 1996.Convergence Culture: Where Old and New Media Collide. New York University Press,

24) Appadurai, Arjun. 2006.Modernity at Large: Cultural Dimensions of Globalization. University of Minnesota Press.

Attribution - Pas d'Utilisation Commerciale - Pas de Modification 4.0 International (CC BY-NC-ND 4.0)