

Eliciting the Objective Correlative within the Narrative Structure:
A Study of *Jasad al-Hara'iq* (The Body of Fires) by Waciny Laredj as a Model

استدراج المعادل الموضوعي في البنية السردية رواية جسد الحرائق لواسيني الأعرج. أنموذجا

Received: 17/09/2025

Accepted: 28/10/2025

Published: 25/12/2025

Fahima ZIADI CHIBANE *

Univeristy of 20 August 1955 in Skikda (Algeria)

Email : f.ziadi_chibane@univ-skikda.dz



Journal of research and human studies
Issue 19 N°02 year 2025 p.p. 588-603
ISSN : 1112-8151 EISSN : 2588-2317

Abstract :

This study encompasses insights into creativity confronted with critical judgments, whereby the creator seeks to establish a form of symbiosis between the hidden self—laden with repression, emotions, and sentiments—and its projection within the fabric of the novel. The latter generates textual interactions functioning as an objective correlative that, in turn, reflects the Algerian reality and the thematic diversity embedded in Algerian narrative texts.

*Given the significance of the technique of the objective correlative in structuring the narrative framework and designing a textual architecture founded upon the interplay between the visible and the concealed, this study seeks to present a critical approach by employing demonstrative mechanisms. The novel *Jasad al-Hara'iq* (Body of Fires) by Waciny Laredj is taken as a model for this approach, offering responses to the issues raised within this context.*

Keywords: *Objective correlative – thematic diversity – narrative structure – Waciny Laredj – visible/hidden*

المخلص :

تتضمن هذه الدراسة رؤى على إبداعية تقابلها أحكام نقدية، يتخذها المبدع من أجل إحداث نوع من المصاهرة بين الذات الخفية وما تحمله من كبت وأحاسيس ومشاعر تطرحها داخل المتون الروائية، هذه الأخيرة التي أنتجت تفاعلات نصية كانت معادلا موضوعيا، عكست في ظلها الواقع الجزائري والتنوع التيمي الذي احتوته النصوص السردية الجزائرية. ونظرا لأهمية تقنية المعادل الموضوعي في هيكلية البنية السردية وتصميم معمارية نصية قوامها تجانس بين الظاهر والمتخفي، سنحاول في هذه الدراسة تقديم مقارنة نقدية بالاعتماد على بعض الآليات المبرهنة على ذلك، ورواية جسد الحرائق لواسيني الأعرج كأنموذج لهذه المقاربة التي تجيب عن الإشكالات التي طرحت ضمن هذا الصدد.

الكلمات المفتاحية : المعادل الموضوعي - التنوع التيمي. البنية السردية - واسيني الأعرج. الظاهر/المتخفي

Introduction :

It is beyond doubt that critical inquiry, at every stage of its development, draws upon the creative movement, for the latter bears the initial stirrings and formative beginnings that constitute the point of departure and the rupture of confession, through which the hidden self emerges into the realm of truth, ultimately materializing as a literary work of substance.

This study may be seen in this very light, as it addresses a critical technique whose origins are rooted in the New Criticism school. Within this framework, the objective correlative emerges in the Algerian novel as a mechanism that has marked and distinguished the new narrative writing, compelling critical discourse to engage in deciphering its codes and unveiling its features and characteristics. These, in turn, indirectly reflect the author's emotions and sentiments through symbolic and suggestive connotations carrying equivalent meanings.

The works of the Algerian novelist Waciny Laredj stand as notable examples of such techniques, particularly his novel *Jasad al-Hara'iq*, which discloses in its depths the hidden dimensions that the creative act contained. In so doing, it achieves a poetics that distinguished post-independence narrative writing from its predecessors, employing the devices of the new narrative as instruments for interrogating the text, while relying on critical perspectives and interpretive readings. These, in turn, have provided responses to key questions and served as motivation for scholarly inquiry into this subject.

Accordingly, several questions arise: What is the objective correlative? What are its foundations and references? How is it embodied within the novelistic fabric? In order to answer these questions progressively, we deemed it necessary to revisit the origins and critical foundations of the objective correlative in both Arab and Western traditions, while also drawing upon certain analytical tools that assist in eliciting the objective correlative from within the narrative structures of *Jasad al-Hara'iq*.

The Nature of the Objective Correlative

Accessing emotions and feelings, along with the depths of the human psyche, is by no means a simple task. These remain confined within repression until they find release through the creative act, wherein writing—whether in poetry or prose—serves as the medium for their disclosure. Through this process, a correspondence is established between external reality and inner sentiment, allowing the writer to achieve, within the literary work, what could not be realized in lived experience.

Studies affirm that the earliest manifestations of the objective correlative coincided with the rise of Romantic literature. The concept was later championed and theorized by the critic T. S. Eliot, who defined it as “the only way of expressing emotion in the form of art... by finding an objective correlative; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked” (Eliot, 1920/1992, p. 92). Eliot thus anchored his position on the objective correlative in the interrelation between the hidden and the manifest: the former representing abstract sentiment, and the latter the tangible dimension of the creative work.

As one scholar noted, “the only means of expressing emotion in art is by finding an objective correlative... in other words, by creating a specific object, a situation, or a chain of events equivalent to the units intended for expression. Artistic necessity is thus fulfilled when external facts and internal emotions reach perfect equivalence” (Roshdi, 1964, p. 6).

On this basis, the distinctiveness of the objective correlative lies in its capacity to mediate between inner affect and artistic representation, making it a central construct in both creative practice and critical discourse. It functions as the mold into which the creator pours emotions and sentiments in symbolic form, thereby necessitating a concentrated critical and interpretive reading.

The Critical Trajectory of the Objective Correlative

2.1 In Western Thought

The discussion of the objective correlative and the degree of its acceptance within creative works across various genres is indeed extensive. While our approach focuses primarily on the novel, the foundations of this technique are deeply rooted in poetry, drama, painting, and other artistic forms. Numerous critical studies have confirmed this, and T. S. Eliot's poetic examples in his renowned 1919 essay *Hamlet and His Problems* prompted many critics to eagerly incorporate the concept into their works in diverse ways, regarding it as "one of the fundamental principles underlying their critical approaches and assertions" (Graham, 1999, p. 145).

French criticism, in particular, played a notable role in developing and investing in this technique. Figures such as Émile Zola, Gustave Flaubert, and Honoré de Balzac devoted significant efforts to consolidating innovation and advocating for the multiplicity of forms the objective correlative might take, shaping itself according to the laws and mechanisms of various literary genres in their differing structures and modes.

Equally noteworthy are the contributions of the American painter Washington Allston, who provided a refined visual articulation of the objective correlative, independent of the perspectives developed within literary genres. For Allston, the very elements of life—air, earth, water, and heat—constituted an objective correlative, as their existence in itself reflects the essential nature of humanity's lived experience (Allston, 1850, p. 15).

Thus, the objective correlative assumed multiple forms within Western culture. Its intensive application across diverse artistic works secured it a significant place in Arab creative production as well. Indeed, Arab creativity could not fully mature without the critical movement—across its various orientations—providing judgments that enhance the poetics of literary works. Such works have assimilated the objective correlative and its manifestations into the architecture of the novel, which, in turn, has developed distinctive qualities and variable degrees of artistic achievement from one creative text to another.

2.2 In Arab Thought

Interest in the objective correlative was not confined to Western thought alone; it has also been the subject of considerable engagement within Arab literary criticism, where it has gained prominence in shaping the architecture of the Arab novelistic discourse. This, however, does not imply its restriction to the novel, for what Eliot introduced also left an imprint on Arabic poetry. The critic Muḥammad Ghunaymī Hilāl, for instance, affirmed that “the only way of expressing emotion in artistic form is by finding an objective correlative... once the external facts, which must culminate in sensory translation, are fulfilled, the emotion is immediately aroused” (Hilāl, 2007, p. 307). For him, what persuades the recipient of the presence of an objective correlative within a creative work is the artistic impulse saturating that work, insofar as it embodies sentiments and emotions that are not limited to the individual but rather constitute a shared affective condition among all people—otherwise, how could the reader be moved by what is read?

Similarly, Rashād Rushdī’s call does not depart from this context. He argues that “eloquence does not lie in the sincerity of feeling, or in the sincerity of others, or in the beauty of style, or in the fluency of the writer’s expression of his personality. Rather, eloquence lies in the writer’s ability to create an objective correlative for the emotion he wishes to express; in other words, to create something that embodies the feeling and corresponds to it completely. Only when the objective correlative has been fully formed can the writer direct the reader toward the response he intends” (Rushdī, 1964, p. 6).

From the foregoing, it can be said that Rashād Rushdī’s contribution lies in linking eloquence to the artistic act, positing the latter as an objective correlative that reflects emotions and sentiments across genres (novel, poetry, and drama alike). This equation between the symbolism of eloquence and the complexities of the artistic work establishes a complementary relationship, the outcome of which is a critical technique that translates abstract feelings into concrete, perceptible realities—material counterparts to subjective emotions (Ouaglisi, 2005, p. 36).

Such is the objective correlative that we have endeavored to trace within the narrative architecture of Waciny Laredj's novel *Jasad al-Ḥarā'iq* (Body of Fires), wherein he achieved a symbolic language that characterizes his narrative writing.

3. The Objective Correlative and *Jasad al-Ḥarā'iq* (Body of Fires)

3.1 Narrative Structures

Engaging with the narrative text requires a solid mastery of its structures—beginning with character, moving through spatiotemporality, and culminating in language. Since the novel, with its varied structures, has long occupied a primary position in literary criticism, it continues to stand at the forefront of critical attention. This is due to its status as the “epic of the modern age” (Ḥabliyya, 2010, p. 1), particularly given its capacity to address diverse societal issues. This is precisely what we seek to examine in Waciny Laredj's *Jasad al-Ḥarā'iq* (Fragments of Burned Bodies), a novel distinguished by its treatment of social, political, and psychological themes, and its profound depiction of the crises and sufferings endured by Algerian migrants and expatriates in France.

a. The Temporal Structure

We begin our analysis with temporality, given its pivotal role in shaping and establishing the novelistic work. Laredj, as a writer associated with the “new school” that refuses to remain bound to a single form, consistently pursues multiplicity of expression, particularly through his experimental use of language. For him, narrative structures are never pre-given but instead a continuous and dynamic search.

In this respect, Laredj adopts renewal as a guiding mechanism across his works, a practice he enacts within the temporal structure of *Jasad al-Ḥarā'iq* by relying on temporal disjunctions—flashbacks and foreshadowing—alongside dialogic forms such as monologue and dialogue. He writes: “He clearly remembered that night when he was like a hero in that empty hall, which resembled a narrow barracks, where nothing could be heard but the snoring of

workers from the rooms adjacent to the dormitory” (Laredj, 2010, p. 132). Here, Laredj conveys the psychological suffering of “Rachid,” who “had always wished for a woman to share his longing, but in the end surrendered to the prohibitions of fate” (Laredj, 2010, p. 154). In this sense, the technique of flashback serves as an objective correlative for the protagonist’s psychological relief, derived from remembering his own past and that of his friend Rachid.

Equally, Laredj employs foreshadowing, as in the passage: “I began to forget that one day I would become your husband and that we would have children who would transform all the wonders of the world... We must remain faithful to our dream, only postponing it a little, a year or two at most. I am certain that everything will eventually find its beautiful pathways” (Laredj, 2010, p. 81). Here, Laredj deliberately disrupts chronological sequencing, breaking away from linear temporality by moving fluidly between past and future. This reliance on flashback and anticipation constitutes part of the experimental and innovative strategies of the new narrative form.

The protagonist, caught in states of dispersion, loss, and instability, rejects the immediacy of the present moment, replacing it with memories of the past, no matter how bitter: “At that moment, he sank into a restless sleep that tightened its grip upon him” (Laredj, 2010, p. 25).

From this interplay of flashback and anticipation in *Jasad al-Ḥarā’iq*, we may conclude that Laredj deploys these two techniques as a means of escaping the lived moment. He weaves into the narrative a constant oscillation between recalling past events to flee the present, or anticipating future moments that may never materialize, all as strategies of evading the oppressive reality of the now. This dynamic constitutes the very essence and core of the objective correlative. Karim’s flight from his present condition—by retreating into memory or projecting himself into an imagined future—articulates the human psyche’s desire to escape harsh circumstances and cling instead to a remembered past or a future vision suffused with hope: “Thirty years, every day I tell myself perhaps tomorrow will be different. One day devours another, one month effaces the last,

and one year erases the previous one. And so it continues until the desire to return dies within you” (Laredj, 2010, p. 158).

Laredj’s consistent use of flashback and anticipation serves as mechanisms for rejecting present reality, as evidenced in: “I will come to you, my love, with the wind, for tomorrow promises only doves of blood and shapeless longing. Take care of yourself, for now you are pregnant with a rainy day whose labor will be difficult. Perhaps the day after tomorrow will bring Lina without estrangement, our radiant longing enduring even when cruel time shatters our fragile dreams” (Laredj, 2010, p. 159). For Laredj, the obscurity of the human psyche is explained through enigmatic places: “He would have been waiting for me outside, on a day whose secrets I do not know. Who can tell? The city always surprises us with what it has in store” (Laredj, 2010, p. 160).

Thus, the temporal paradoxes embedded in the narrative text function as outlets for the intense desires borne by the novel’s characters, beginning with its author and extending to its protagonists. The states of bewilderment, nostalgia for the past, and rejection of the present—through anticipation of a yet-to-come moment—serve as equivalents of the emotional burdens within the human psyche, paralleling unconscious states that attract one moment while rejecting another.

Language constitutes the essential medium through which the writer articulates his repressed emotions; it is the fundamental material from which the creative work is fashioned, as a coherent system shaping the effort that continually revolves around “the linguistic structure in order to reach the constant and permanent reality concealed behind varying subjectivities” (Ibrahim, 1992, p. 21). Among the few novelists distinguished by linguistic creativity is Waciny Laredj, whose texts are marked by multilingualism. This stylistic feature functions as both an experimental device and a technique aligned with the stream-of-consciousness novel. Laredj deliberately incorporates colloquial expressions, proverbs, folk songs, and even French, thus allowing his narrative fabric to blend and interact with diverse expressive modes. These, in turn, merge to forge an innovative experimental vision replete with connotations and symbols. In doing so, he liberates his prose from rigid, report-like language,

thereby endowing the text with both poeticity and aesthetic value, mechanisms that serve as means to realize the objective correlative.

Accordingly, Laredj's deployment of various forms of popular expression and foreign language becomes an objective correlative of the protagonist Karim's psychological state—his inner oppression, repressed frustrations, and existential pressures. This necessity compels him to escape the constraints of formal, declarative language in favor of colloquial speech, which provides both the author and the narrator with an outlet of expression.

Moreover, Laredj's narrative language intertwines with a range of techniques, among which dialogue—both internal (monologue) and external (dialogue)—is particularly prominent.

The monologue is evident in passages such as:

“I muttered to myself: Long live justice, long live America... and long live the free world.” (Laredj, 2010, p. 80)

The evolution of dialogue within the narrative can also be discerned in scenes like the following exchange:

“The policeman broke the silence of the waiting hall and asked:

— Are you Karim?

— Yes.

— Follow me...

— Have you been in France for long?

— Not really.

— You live in...

He then called out to the immigrants: ...Malabry Beach.” (Laredj, 2010, p80)

In *The Body of Fires*, Laredj also foregrounds polyphony in dialogue, distributing it across the narrative in a spiral structure—a feature observable in many passages, such as:

“Did you see, Karim, my brother... God’s mercy is vast.

— God protect you.

— Is everything alright? What is troubling you?

— All is well, brother... It’s the airplane. I fear these moments.

— What will happen...” (Laredj, 2010, p. 86)

The novelist reinforces his dialogues—both internal and external—with expressions of suffering, pain, and despair born of the prevailing condition. The protagonist’s troubled psyche seeks catharsis for latent emotions and unconscious anxieties. All of this manifests as an unintentional yet positive projection embodied in dialogue, which, in turn, aligns with the notion of the objective correlative, as illustrated in the following scene:

“The driver’s gaze never left Karim’s face, studying him through the rearview mirror, which compelled Karim to initiate conversation:

— Have you been in this profession long?

— Since the independence of the country you come from—fifteen years.

— I thought you were French.

— You are not mistaken. I am French, of course, but of Algerian origin.

He said this in flawless Arabic.” (Laredj, 2010, p. 166)

(c) The Structure of Character

Waciny Laredj mobilizes the device of dream and integrates it into the narrative fabric, projecting it specifically onto the novel's characters. This technique functions as an unconscious outlet for the protagonists, a fissure that generates rupture and eventual explosion in a symbolic manner. Repressed desires, deeply buried and inexpressible, find their only articulation through dreams, which serve as the ultimate refuge for the novel's figures. As the protagonist confesses:

"Maryam... my life. The beloved, whose name, whenever I recall it or see her in a dream, makes me feel how guilty I am toward her." (Laredj, 2010, p. 155)

Laredj continues his narration through the voices of his characters:

"Forgive me, Karimo, my brother, five royal minutes—during which the sweetest thing in the world becomes possible." (Laredj, 2010, p. 192)

Life itself is depicted as hope, action, and optimism:

"We must remain faithful to our dream—postpone it only slightly, a year or two. I am certain that everything will eventually find its beautiful pathways." (Laredj, 2010, p. 81)

For the protagonist Karim, the dream thus becomes a means of releasing his repressed emotions and his deeply ingrained suffering, pressed upon by daily anguish and psychological misery:

"The face has now grown paler, yellowed, withered; the body exhausted, as though it had just emerged from the pits of death. This was not due to the mocking reflections of life in the mirrors, but rather the pallor that bore the misery of the age and the stupidity of humankind etched into its features. Everything returned him to the fear he could not resist." (Laredj, 2010, p. 27)

Here, the character reveals a fervent desire to escape this strained psychological state and the suffocating repression into which he has fallen:

“... Sir, when the world decays, we unlock its secrets through dreams. In this, we are only slightly better than animals.” (Laredj, 2010, p. 154)

For Laredj, escape from the harshness of reality becomes a gateway to psychological relief:

“I dream of embracing you, and I grieve because you are not here. I will continue opening the doors of my weary eyes to you and to all those buried beneath the earth and above it. Dreams, dreams... until death.” (Laredj, 2010, p. 159)

The psyches of the characters, in their multiplicity, reach a state of crisis—an echo of the bitter present. Their recourse lies in free association and proverbial wisdom, as exemplified in:

“You are now my dream, and what remains of life’s thread.” (Laredj, 2010, p. 79)

“I was dreaming, and the rain was a thread descending from the sky.” (Laredj, 2010, p. 82)

Whether in the form of daydreams or nocturnal visions, the dream operates as an objective correlative: an indirect projection of the individual’s hidden emotions and subconscious experiences, externalized into symbolic problems that mirror inner feelings.

Thus, the totality of sentiments and desires deemed unspeakable in a society governed by moral and ethical strictures finds in dreams a refuge and vessel, where the individual channels repressions and latent longings. Through this symbolic, non-declarative mode, the mechanisms of the *objective correlative* are realized.

(d) The Structure of Space

We have deliberately employed the term “space” so as to allow a vast domain for these “burned bodies” to voice themselves with freedom and expression. Space constitutes the container within which the events of the novel unfold, and in “The Body of Fire” it functions as a reflection and projection of the psychological state experienced by the characters. Despite the diversity and multiplicity of places, most of them are imbued with the connotations of despair and tension that dominate the protagonist’s life. As the narrator recounts:

“The wide marketplace swallowed me up and hurled me beneath the feet and hands of the many people. It embraced me, then released me to care for others. I lifted my head: Rue Rochecouart, the cheap Tati shops. Suddenly, a strong hand pulled me out of the crowd; perhaps there was something in me that moved in an unnatural way.” (Laredj, 2010, p. 78)

Although most of the spaces in the novel are open spaces, they operate for the protagonist as barriers—obstacles that stifle his ability to breathe and articulate his inner turmoil. Thus, he longs to flee this land and return to the homeland, which, despite its poverty and deprivation, symbolizes for him goodness, freedom, and stability:

“I suddenly remembered how wrong I was and how attached I had been to that land. I felt as if a wound had been etched onto my body, sealed by beloved fate with a fire that could never be mended.” (Laredj, 2010, p. 86)

The significance of space is therefore intimately linked to human affectivity in general, and to the novelistic locales in particular. For the narrator-protagonist, France becomes the objective correlative of death, loss, and disillusionment:

“This is the hidden world of Paris, a world in which the living and humanity are grilled, branded with fire and searing iron. In it, faces are stamped with eternal disfigurements justified by nothing but an insatiable desire for life.” (Laredj, 2010, p. 135)

4. Textual Interaction

Textual interaction is a technique long favored by creative writers, functioning as a kind of expressive outlet. In this novel, Laredj employs intertextuality in its multiple forms—drawing on religious texts, heritage references, and historical allusions. These are woven seamlessly into the fabric of the narrative, becoming an integral part of it. The protagonist’s psychological void compels him to summon the history of his homeland, its glories, and his pride in the heritage of his ancestors.

Such intertextualities serve as an objective correlative for the emotional state experienced by Karim, the novel’s hero. From beginning to end, the narrative is suffused with proverbial sayings, popular songs, and inherited expressions. Among them we find, to mention but a few:

- “Determined to pour his venom into the void, the remarkable thing was that he wore upon his chest the insignia of every figure of resistance—Marx, Che Guevara, Lenin, De Gaulle, Victor Ragar... along with the slogans of the Sandinista Revolution.” (Laredj, 2010, p. 43)
- “Lived on what he earned, died leaving nothing behind.” (Laredj, 2010, p. 33)
- “Forget sorrow, and sorrow will forget you.” (Laredj, 2010, p. 143)
- “He eats from the harvest but curses the nation.” (Laredj, 2010, p. 148)
- “God curse you, Paris... you left Layla without a guardian.” (Laredj, 2010, p. 110)
- “Came seeking one, lost nine.” (Laredj, 2010, p. 101)
- “Adorned from the outside, but what of the inside?” (Laredj, 2010, p. 105)
- “Grease the wheels, and they will turn.” (Laredj, 2010, p. 106)
- “Enfin... c’est une façon de parler.” (Laredj, 2010, p. 187)
- “The list of betrayed martyrs... Boudia, al-Hamshari, Hassan, Ibn Habab, Ibn Barka... many names remain in memory, surrounded by fences of agonizing questions.” (Laredj, 2010, p. 164)
- “Algeria is not French.” (Laredj, 2010, p. 167)
- “Ben M’hidi, Zahanna, Si el-Habri... they did not die, nor will they ever die.” (Laredj, 2010, p. 178)

This intertextual strategy generates a notable artistic beauty within the narrative. Through the renewal of techniques, the experimentation with multiple devices, and the remarkable manner in which Laredj deploys intertextual references to serve his text, “The Body of Fire” emerges as both a testimony to modernity and a prelude to the horizons of a new literary practice, grounded in innovative methods and contemporary narrative techniques.

Conclusion

From the foregoing, we may conclude that the objective correlative is a protean term, deeply rooted in Western critical thought, that has taken on diverse forms and varying interpretations among Arab scholars. Yet, at its core, it ultimately traces back to T. S. Eliot, who emphasized that the objective correlative constitutes an escape from the dominance of emotions and feelings, serving as a mask that conceals the lived reality of the text’s creator. The concept has retained both its critical practice and its popularity, remaining a term of considerable significance in the history of literary criticism, and one of the most influential modern concepts within the critical arena.

Accordingly, our study has reached several key findings that may serve as pillars for contemporary writing, renewal, and the pursuit of continuous creative excellence:

* The saturation of the creative process with new writing mechanisms has enhanced its appeal to the reader, thereby realizing what is often termed the multiplicity of readings.

* The reliance on deconstruction, reconstruction, and rebellion against the conventional within narrative texts charts a path toward renewal and alignment with contemporary developments in the structural elements of narration.

* Confessional writings acquire a distinctive character, thereby actualizing the technique of the objective correlative.

* The adoption of the objective correlative as a narrative device functions as a form of psychological therapy for both poles of the communicative act (the creator and the receiver) alike.

References and Sources :

Laredj, W. (2010). *Jasad al-Hara'iq: Intishār al-Ajsād al-Muḥtariqa* \[The Body of Fires: The Proliferation of Burnt Bodies] (1st ed.). Al-Jamal Publications, Beirut.

Chérif, H. (2010). *Bunyat al-Khiṭāb al-Sardī: Bunyat al-Khiṭāb al-Riwā'ī. Dirāsa fī Riwayāt Najīb al-Kīlānī* \[The Structure of Narrative Discourse: The Structure of the Novelistic Discourse. A Study of the Novels of Naguib al-Kilani] (1st ed.). 'Ālam al-Ḥadīth Publishing & Distribution, Jordan.

Rushdi, R. (1964). *Shakespeare al-Mu'ādil al-Mawḍū'ī* \[Shakespeare and the Objective Correlative]. *Al-Masrah Journal*, 4 (April).

Hilal, M. G. (2007). *Al-Naqd al-Adabī al-Ḥadīth* \[Modern Literary Criticism] (7th ed.). Misr Company for Printing, Publishing and Distribution.

Hilal, M. G. (n.d.). *Fī al-Naqd al-Taṭbīqī wa-al-Muqāran* \[On Applied and Comparative Criticism]. Nahdat Misr for Printing and Publishing, Cairo.

Azzam, M. (1999). *Al-Manhaj al-Mawḍū'ī fī al-Naqd al-Adabī* \[The Objective Method in Literary Criticism]. Publications of the Arab Writers Union, Damascus.

Ibrahim, N. (1992). *Naqd al-Riwāya* \[Novel Criticism]. Dar Gharib for Printing (n.d.), Cairo.

Ouaglissi, Y. (2004–2005). *Muḥāḍarāt fī al-Naqd al-Adabī al-Mu'āshir* \[Lectures on Contemporary Literary Criticism]. Mentouri University Publications, Constantine.

Eliot, T. S. (1920). *The Sacred Wood: Essays on Poetry and Criticism* (p. 92). Methuen & Co. Ltd., London.

Allston, W. (1850). *Lectures on Art and Poems* (p. 15). Baker and Scribner, New York.