

## Cultural Criticism: A Reading in The Dialectic of Patterns and References

Khaoula Boubasla

*University Badji Moukhtar Annaba (Algeria), Email: boubakhaoula88@gmail.com*

*Received : 07-05-2025 ; Accepted : 15-08-2025 ; Published : 02-11-2025*

### **Abstract :**

Contemporary critical studies in the second half of the twentieth century witnessed a set of radical transformations that touched the fields of scholarly knowledge. These transformations led to the emergence and spread of new currents and tendencies that called for the consolidation of postmodern concepts, concepts that arose against the background of a critique of Western modernity and its philosophical premises and rationalist inclinations, and against the background of a dismantling of the great central categories, which they sought to shatter and liberate themselves from their constraints that had held sway over a long stretch of time.

Postmodernity celebrated popular culture and the marginal and the profane, the strange and the different, and devoted its attention to studies of gender and Blackness, and reconsidered the axioms on which modernity had rested, whose theories and systems of thought were all subject to the principle of closure and alienation. That principle then became merely one mechanism among the mechanisms of modernity, from the ruins of which other principles were generated, founded on openness and emancipation and the dismantling of everything orderly and coherent. Amid these transformations, which encompassed a number of sciences and fields of knowledge, there appeared what came to be termed "cultural criticism." This latter fell within the current of postmodernity, and it succeeded in taking criticism out of the circle of the closed structure and out of the circle of rhetorical-aesthetic values; it likewise succeeded in freeing itself from the culture of the elite and its literature and from the authority of the dominant cultural institutions, working to expose and lay them bare, and to celebrate non-official discourses such as the discourses of opposition and the texts of popular literature and others, its fundamental aim being the uncovering of the unsaid and of the patterned defects implicit within the non-official and non-institutional discourse.

Cultural criticism drew its subject from culture, which in its turn nourished its intellectual and critical orientations and worked to relay its patterns and its forms and its formulas within texts and discourses, so that it might thereby carry out its task, which consists in dismantling those discourses and analyzing them and approaching them from a cultural standpoint, and uncovering the patterns implicit and concealed within them.

**Keywords:** criticism, cultural, references, patterns, emergence, concept.

## Preamble

Contemporary critical studies in the second half of the twentieth century witnessed a set of radical transformations that touched the fields of scholarly knowledge. These transformations led to the emergence and spread of new currents and tendencies that called for the consolidation of postmodern concepts, concepts that arose against the background of a critique of Western modernity and its philosophical premises and rationalist inclinations, and against the background of a dismantling of the great central categories, which they sought to shatter and liberate themselves from their constraints that had held sway over a long stretch of time.

Postmodernity celebrated popular culture and the marginal and the profane, the strange and the different, and devoted its attention to studies of gender and Blackness, and reconsidered the axioms on which modernity had rested, whose theories and systems of thought were all subject to the principle of closure and alienation. That principle then became merely one mechanism among the mechanisms of modernity, from the ruins of which other principles were generated, founded on openness and emancipation and the dismantling of everything orderly and coherent. Amid these transformations, which encompassed a number of sciences and fields of knowledge, there appeared what came to be termed "cultural criticism." This latter fell within the current of postmodernity, and it succeeded in taking criticism out of the circle of the closed structure and out of the circle of rhetorical-aesthetic values; it likewise succeeded in freeing itself from the culture of the elite and its literature and from the authority of the dominant cultural institutions, working to expose and lay them bare, and to celebrate non-official discourses such as the discourses of opposition and the texts of popular literature and others, its fundamental aim being the uncovering of the unsaid and of the patterned defects implicit within the non-official and non-institutional discourse.

Cultural criticism drew its subject from culture, which in its turn nourished its intellectual and critical orientations and worked to relay its patterns and its forms and its formulas within texts and discourses, so that it might thereby carry out its task, which consists in dismantling those discourses and analyzing them and approaching them from a cultural standpoint, and uncovering the patterns implicit and concealed within them.

### 1- Epistemic references of cultural criticism

The concept of cultural criticism, from its earliest beginnings in eighteenth-century Europe, was bound up with a group of critical practices that paved the way for its actual emergence at the beginning of the nineties, at which point these practices contributed to its birth and its crystallization, serving as the first building block in drawing its contours as a field of knowledge and thought. Among them may be mentioned the work of the Birmingham School for contemporary cultural studies, the Frankfurt School, New Historicism, Cultural Materialism, and others.

These references set forth a new epistemic conception in accordance with the axioms on which postmodernity was founded, so that from that point onwards the Western world witnessed a qualitative shift that touched all specializations, and at the head of them the literary and cultural and social and political domain. There is, then, a ground of which it may at the least be said that

it paved the way for and contributed to the crystallization of the earliest contours of cultural criticism.

### **1-1- The Birmingham School (CCCS) for contemporary cultural studies**

The work of the Birmingham School (CCCS), through its development of contemporary cultural studies, constituted a referential framework for cultural criticism, for the scope of its specialization did not confine itself to elite culture alone but extended beyond that to the culture of the working class and to popular culture, in addition to its opening onto the world of dress and fashion and cinema and opera. It also attended to women's writings and to the issues relating to race and color and Blackness and gender, alongside its attention to the matters of everyday life. Cultural studies is considered a field or domain of knowledge of several specializations that addresses a number of areas: the social sciences, <<the media, popular culture, subcultures (sub culture), ideological matter (Ideological matter), literature (littérature), semiotics (semiotics), gender-related issues (gender related issues), social movements (social movements), everyday life (everyday life), and other varied subjects>><sup>1</sup>

It becomes clear from this point of departure how broad the horizon of the specializations and domains of cultural studies is, and how ramified its epistemic fields are, to the point that the Algerian critic Fayçal al-Aḥmar permitted himself to describe or to name it "the octopus-like field of knowledge."<sup>2</sup>

As for the question of the founding of this centre, it was established in Britain in 1964 at the hands of Richard Hoggart and through the efforts of Raymond Williams and Stuart Hall, the last of whom assumed the direction of the centre for a period of ten years, from 1969 until 1979, while Arthur Asa Berger holds the view that <<it arose in the seventies, when the Centre for Contemporary Cultural Studies at the University of Birmingham began in 1971 to publish a journal of working papers in cultural studies>><sup>3</sup> This journal, however, soon ceased publication, leaving behind it a considerable trace from which a number of critical schools and currents benefited, <<and from that time onwards the field has sought to extend its cultural base and its geographical range, and there have come to be workers in cultural studies in the United States of America and Australia and Africa and Asia and Latin America, each with his own form of cultural studies and his own mode of work>><sup>4</sup>

It is perhaps this cluster of questionings that enabled it to be a distinctive cultural critical practice unlike its predecessors, hindered neither by constraints nor by barriers from absorbing all the branches of knowledge and the arts, intersecting with the trajectories of cultural criticism in its propositions and its procedures and in its concerns, concerns that did not confine themselves to the marginal alone but also attended to the repressed and the effaced and to everything that is disowned and scorned.

### **1-2- New Historicism**

New Historicism is considered one of the most prominent postmodern critical practices that engaged with the fields of cultural studies and took up their foundations, by way of its attempts to break the Western cultural hegemony and to re-interrogate it.

As for the beginnings of the crystallization of its earliest contours, it appeared in the United States of America and developed at the hands of its pioneer Stephen Greenblatt, through his publication of his study entitled "Toward a Poetics of Culture," which was the initial point of departure in the growth of his project, a project consisting in a critique of the discourse of the English Renaissance, by which he reread the literary texts in accordance with the perspective of New Historicism. What, then, is meant by it? And what are its fundamental pillars? The beginning of New Historicism reaches back<sup>5</sup> to the end of the seventies and the beginning of the eighties, although its actual emergence was at the beginning of the seventies, when Clifford Geertz issued a book entitled "The Interpretation of Cultures."

In this sense, Clifford Geertz pointed to a new reading, differing from the preceding textual readings, which had focused on the internal structure, a structure closed, by virtue of which the anthropologist kept away any external context or external reference that might have an effect on that closed internal structure. This, precisely, is what the pioneers of New Historicism did, such as Stephen Greenblatt, whom we have already mentioned, Louis Montrose, Jonathan Goldberg, Leonard Tennenhouse, Stephen Orgel, Walter Benn Michaels, Catherine Gallagher, Richard Helgerson, and others, who concerned themselves with <<the historical formation of the self, and with the combative role of literature in the Renaissance era .... and how the literary texts fall within the discursive practices and the institutions of the period concerned, where they deal with literature not as a reflection of social reality or a product of it, but rather as one practice among several practices that are in conflict, at times in opposition to one another>><sup>6</sup>

It appears from this context that the concerns of the New Historicist critics were not confined to the literary text alone and to the circumstances that move it, whether they be cultural or social or ideological circumstances bearing a tight relation to the era in which it was produced; rather, there were further concerns made clear in <<the cultural expressions such as: accusations of witchcraft, medical manuals, and clothing ..... They concerned themselves with examining the relation between writing and society, which is what Richard Wilson termed "the textualization of history." These figures also specialized in the study of the literature of the Renaissance era and of the literature of the Victorian and Elizabethan eras, and concentrated as well on the study of Shakespearean drama>><sup>7</sup> in accordance with the data and the pillars of New Historicism.

There is, then, a group of fundamental bases on which New Historicism rested, which made of it a critical practice aiming at transcending the earlier modernist standards and exploring the possibility, or the extent, of the interaction of texts and discourses, both literary and non-literary, with culture and its various practices, the historical and the social and the political. It is, if the expression may be permitted, another face among the faces of cultural criticism; it reads and scrutinizes and undermines and critiques the central categories and the dominant cultural institutions.

### 1-3- Cultural Materialism

Cultural Materialism, for its part, constituted a divergent critical consciousness that became clearly apparent in its being a procedural analytical operation that differed from the other critical orientations that appeared in the seventies of the twentieth century, for it is <<an aspect among

the aspects of cultural studies and another critical tendency that broke the boundaries of the traditional critical studies, since many scholars saw in it a British version of its American counterpart, New Historicism>><sup>8</sup>

This close intertwining between it and its American counterpart prompts us to ask about the nature of this orientation and its connection with New Historicism.

The importance of Cultural Materialism emerges in its being <<a method for dealing with literature, which began in Britain in the late seventies, and with which have been associated the names of thinkers and critics counted among the American-European left, at their forefront Raymond Williams>><sup>9</sup>

The latter succeeded in laying down the foundations of his intellectual endeavour, to the point that he delimited its contours after this matter had taken him close to thirty years to move from <<the adopted Marxist theory [Engels, Plekhanov, Fox, Caudwell, West, Zhdanov] (which I began by generally accepting), and through many forms of theory and research, until I arrived at the position that I now adopt and which I identify as Cultural Materialism>><sup>10</sup>

An apprehension of the facets of this new proposal, Cultural Materialism, which Raymond Williams put forward, makes it possible to deduce the motives that gave rise to its emergence. It appeared as a consequence of <<the fracturing of the consensus that had prevailed in British political life during the seventies, and the accompanying collapse of the traditional assumptions about the values of literary criticism and its aims>><sup>11</sup>

In light of these epistemic references, to which we have referred above, cultural criticism took shape and drew from them its foundations and its premises; these references were thus the arsenal upon which it drew during the stages of its development.

## **2- Emergence of cultural criticism**

### **2-1- In the West**

There is no doubt that the project of cultural criticism opened the doors onto new cultural practices located within the framework of a culture of plurality and cultural interpenetration upon which the propositions of postmodernity rested, and which were made into a pretext for the unseating of the central categories dominant within Western culture at that time. It intersected in many sites, if it is not to be said that it was a part of them, with many postmodern concepts and issues, such as the questions of the postcolonial and studies of Blackness and gender, and others of what is bound up with the marginal and the popular and the non-official.

It likewise devised for itself a way of reading texts and discourses that made of it a cultural project aiming at lifting the veil from the defects of literary criticism and its critical excesses, so as to put in its place a postmodern pattern of critical reading resting on cultural procedures and mechanisms and concepts, a reading that examines the recesses of texts and discourses and uncovers what is hidden and concealed within them. How, then, did this criticism, which overturned the balance of the Western and Arab aesthetic taste alike, arise? And who is its founder?

This criticism, in its concept, its mechanisms, and its epistemic and cultural practices, had its own precursors which embraced its first appearance. <<What is observed in the emergence of cultural criticism is that the term had an appearance far earlier than the appearance of the concept and its manifestation on the critical and intellectual scene; for while the Western and Arabic writings affirm the rise of cultural criticism as concept and theorization>><sup>12</sup>

This latter appeared in actual form at the beginning of the nineties at the hands of the critic V. Leitch, who in his book "Cultural Criticism: Literary Theory After Poststructuralism," issued in 1992, set out from a conception that made him deal with texts as a cultural icon, so that he <<called for a poststructuralist cultural criticism whose fundamental task would be the enabling of contemporary criticism to come out of the tunnel of formalism and surface criticism, which had confined critical practices within the framework of literature alone>><sup>13</sup>

V. Leitch attempted by that call to free the literary text from the shortcomings of formalism and the authority of structuralism, which had confined the literary work within its formal and linguistic framework and had distanced it from the external contexts surrounding it.

## 2-2- In the Arab world

It is known that cultural criticism, as an intellectual practice with its tools and its procedural mechanisms, likewise arrived on the Arab critical scene, as did the rest of the other Western methods, to the point that Arab critics took it up and adopted its foundations and its premises and its concepts in study and translation, and hastened to search for its roots in Arab culture, <<just as Dr. Nāṣir al-Ḥujaylān did when he found "that cultural criticism had its terms and its tools come to the fore with Ḥasan Shāmī in his doctoral dissertation in 1967 on cultural behaviour and its relation to the unconscious, through a study of the dynamics of inherited culture," and he holds that he codified certain cultural concepts such as "pattern," "cultural behaviour," "the external mask," "the register of memory," "acculturation," and others>><sup>14</sup>

What concerns us through these indications is the terminological and conceptual aspect with which we are engaged, for the matter relating to the critic Ḥasan Shāmī and the regarding of his terms as cultural terms makes it evident that there is a confusion at the level of the term and the concept on the part of the critics, and perhaps it is fitting for us to pause at this point.

Among the critics are those for whom the vision has become clear and who have identified the obvious differences between cultural criticism and the Arab studies in which culture manifested itself in its political and social and other dimensions, and among them are those who failed to separate the two.

In this way the scholar may understand the background on whose basis the two critics applied the label of general cultural criticism to those writings, since both of them had apprehended the rift existing between the two terms; the naming, consequently, was not a mere distortion or confusion, but rather constituted an act of consciousness founded on a sound understanding of the term and the concept.

The picture of cultural criticism in the Arab context was not completed, however, except with 'Abd Allāh al-Ghadhāmī's project, issued in the year 2000 and entitled "Cultural Criticism: A Reading in the Arab Cultural Patterns," which is the first serious attempt in the field of Arab cultural criticism, since <<it theorizes and applies and interprets and engages with a vast reading corpus including pre-Islamic poetry, and the literature of the Islamic, Umayyad, and Abbasid eras, and the modern era. It likewise places the reader in a state of disarray because of the shock which this book creates in him through its decisive and categorical judgments on Arab culture and literature, and on the reactionary character of Arab modernity, and on the reactionary character of each of Abū Tammām, al-Mutanabbī, Adūnīs, Nizār Qabbānī, and others>><sup>15</sup>

The importance of this book lies in its procedural strategy and in its selection of ancient and modern poetic samples through which its author attempted to answer the questions posed in the introduction to his book, and to demonstrate through them that <<the time has come for us to investigate the patterned defects of the poeticized Arab character, carried by the Dīwān of the Arabs and manifested in our social behaviour>><sup>16</sup>

He made of his book a significant site for the raising of several questions that still seek an answer, for despite the weight of his project it provoked in clear fashion a great controversy, particularly from those pens that erupted in opposition to his project. He thus met with a stream of criticisms directed at him, while a group of Arab critics took up this project and applied it to poetic and narrative texts.

### **3- Concept of cultural criticism**

The concept of cultural criticism in its turn is marked by two meanings: the general meaning and the specific meaning. In its first meaning, Arthur Asa Berger defined it as <<an activity, and not a domain of knowledge particular to itself>><sup>17</sup> This definition sets before its reader a group of questions: what does Arthur Asa Berger mean by an activity and not a field of knowledge? Does this mean that cultural criticism cannot be considered a critical theory standing on its own?

The obscurity generated by Arthur Asa Berger's definition he was obviously bound to remove, and to answer those questions that turn in the mind of the recipient. He accordingly followed it with more clarifying details of the concept of cultural criticism, by which he meant:

that the critics of culture apply the included concepts and theories to the high arts and popular culture and everyday life and to a host of subjects bound up with them (..). The cultural, as I believe, is an interconnected and interwoven and transgressive and multiple task, just as the critics of culture come from different fields and employ diverse ideas and concepts. It is in the capacity of cultural criticism to encompass literary theory and aesthetics and criticism, and also philosophical thinking, and the analysis of media, and popular cultural criticism. It is also within its capacity to interpret (the theories and fields of semiotics, and the theory of psychoanalysis, and Marxist theory, and social theory and anthropological theory ... etc.) and communication studies and investigation into the media and the other various means that characterize contemporary society and culture, and even those that are non-contemporary>><sup>18</sup>

The spaces and sciences from which this criticism drew its principles and its procedural mechanisms are, then, manifold; that opening indeed enabled it and furnished it with concepts

and terms. From another side, however, the earlier question remains standing: can cultural criticism be considered a critical theory?

The critics Sa'd al-Bāzi'ī and Mījān al-Ruwaylī engaged with the concept of this criticism: <<in its general signification it may be said that cultural criticism, as its name suggests, is an intellectual activity that takes culture in its comprehensiveness as a subject for its examination and its thought, and expresses positions on its developments and its features>><sup>19</sup>

Culture, in the conception of the two critics Mījān al-Ruwaylī and Sa'd al-Bāzi'ī, is the fundamental focal point that grants the critic the possibility of exercising his critical reading; through it the writer relays literary and non-literary discourses that may be charged with political or ideological or religious or social ideas, and the task of cultural criticism here is the uncovering of them and the investigation of their implicits and the reading of them in a cultural reading.

As for the researcher Ṣalāḥ Qanṣūwa, he holds that cultural criticism <<is not a method among other methods, nor a doctrine nor a theory, nor is it a branch or a specialized domain among the branches and domains of knowledge, but rather a practice or an activity drawing on all that culture produces in the way of texts, whether material or intellectual, and the text here means every practice, in word or in deed, that generates a meaning or a signification>><sup>20</sup>

And since the general picture of cultural criticism has been made clear through the preceding definitions and has been determined as being an intellectual activity or practice opened onto sciences and critical theories from which it drew its concepts and its tools and its terms, it becomes incumbent upon us, after this step, to acquaint ourselves with its specific meaning, which 'Abd Allāh al-Ghadhāmī defined as being <<a branch among the branches of general textual criticism, and thus one of the sciences of language and one of the fields of linguistics, concerned with the criticism of the implicit patterns that the cultural discourse enfolds in all its manifestations and its forms and its formulations, that which is non-official and non-institutional and that which is likewise, all on a par, with respect to the role of each of them in the reckoning of the collective cultural consumer; it is for this reason concerned with the uncovering not of the aesthetic, as is the case with literary criticism, but rather its concern is the uncovering of what is hidden beneath the masks of the rhetorical-aesthetic, and just as we have theories in aesthetics, so what is required is the finding of theories in (anti-aesthetics) (qubḥiyyāt), not in the sense of investigating the aesthetics of ugliness, which would be a reformulation and a re-establishment of the rhetorical commonplace in the institution of the aesthetic and its consolidation; the meaning rather of the theory of anti-aesthetics is the uncovering of the movement of the patterns and their action contrary to consciousness and to the critical sense>><sup>21</sup>

If the critics mentioned above had taken cultural criticism to be an intellectual activity or an activity, 'Abd Allāh al-Ghadhāmī went far beyond that to a conception considerably deeper than the preceding conceptions; for cultural criticism in his hands became a branch among the branches of linguistics and of the science of language and of the text, and he made the process of investigating and uncovering the implicit cultural patterns the aim of this criticism and its task. Nor did he confine himself to that measure, but rather he took a path full of passion and of challenge with respect to the Arab aesthetic taste, which stood in wait for him to confront his ideas and his propositions, and at the same moment to reject his new perspective, through which

he announced the death of literary criticism, affirming its end and claiming that his view, that is, literary criticism, confines itself solely to the rhetorical-aesthetic values and does not take into consideration that which is hidden behind them in the way of anti-aesthetics, which leads to the necessity of finding theories concerned with the investigation and study of those implicit and concealed anti-aesthetics hidden behind the rhetorical-aesthetic values. This is what 'Abd Allāh al-Ghadhāmī drew and set down in his cultural scheme.

#### 4- Concept of the cultural pattern

The nature of the cultural pattern stands out, in accordance with the conceptual framing of cultural criticism and its function, as being <<a criticism of implicit patterns: it directs itself in the first instance toward what the texts of culture, in their diversity, contain by way of patterns; for the concept of the pattern constitutes a central axis in the project of cultural criticism>><sup>22</sup>

Al-Ghadhāmī approached the cultural pattern from a divergent perspective. First: he gave his attention and his focus to the pattern within its particular framework, that is to say the cultural, and set aside its linguistic and lexical and semantic meaning, that is, its general meaning. Second: after his posing of the question "what is the cultural pattern ...?" in his work, we awaited a comprehensive definition fully informed of this latter, yet he put forward directly delimitations of its function in place of the building of a definitional ground for it that might lift from it the obscurity, so that it should not remain unknown, as the critic 'Abd al-Nabī Iṣṭīf affirmed when he wondered about the reason for <<al-Ghadhāmī's unbelievable overlooking of the defining of this central concept in his call, especially since he attributes to it many other terms and concepts, such as the patternal constituent ..... and the patternal sensibility ... and the cultural patternal ... and the patternal function ... and the implicit of the pattern ... and I do not know how the reader may follow al-Ghadhāmī's argument as he strides and ranges in defence of this unknown or pattern without his being aided even by a simple definition that might ease for him his keeping company with him in his struggle on behalf of cultural criticism>><sup>23</sup>

From another side, the critic Yūsuf 'Alīmāt is likewise found defining it on the basis of its function and its features and its critical characteristics, considering that <<patternal criticism, as it manifests itself in this theorization, selects the pattern as a central element in civilization and knowledge and culture and politics and society; for the pattern, in so far as it is a system (nizām), is marked by dissimulation and by the exploitation of the aesthetic and the figurative in order to relay its manifestations and its implicits, which are not uncovered save by the scrutinizing reading>><sup>24</sup>

Proceeding from this conception, which not only showed us the extent of the capacity and the craft of the patternal element in concealment, but also drove us toward it, the patternal element, to become acquainted with the characteristic of manifestation and latency that marks it, the manifest pattern is <<the counterpart of the implicit pattern and its opposite at once; it accompanies it and is not separated from it, and it differs from it; the manifest pattern is announced and is manifested in the surface of the text and in its meanings and its structures>><sup>25</sup>

As for the implicit, it <<works at concealment and withdrawal and retreat in the depths of the text and in its deep structure; indeed perhaps in its silent and hidden structure within the unsaid in the text>><sup>26</sup>

To each of them belongs a nature suiting its mode of work, as appears in the two preceding passages; but cultural criticism has cast a great light upon <<the implicit pattern, whereas the manifest pattern is granted of attention only the measure by which it is regarded as a means for the uncovering of the implicit concealed behind it, and by the measure of what it carries here or there of intimation or suggestion of the implicit pattern lying beneath it contrary to the manifest; for this reason cultural criticism devotes great care to the implicit pattern>><sup>27</sup>

That is so because the nature of the implicit pattern, which relies on withdrawal and concealment, constitutes a danger, contrary to what takes place with the manifest, whose dimensions and manifestations it is possible, and that simply, to uncover, and which does not constitute any danger or difficulty, as is the case with the implicit, whose <<danger resides in its being latent, in that it exercises its influence without any watchman>><sup>28</sup>

And it is perhaps that signification of it, which rests on the characteristic of concealment and withdrawal, that made it not answerable to any law that might regulate it, nor subject to any oversight that might prevent it from relaying images and discourses of which it may be said that they are not of the author's making nor of the reader's.

## Conclusion

The cultural critic is accordingly in need of the four conditions mentioned above, for they make clear many indispensable premises; there may be mentioned by way of example the first condition and in particular the second. This latter makes clear the importance of the manifest pattern, over which the implicit cannot tower or which it cannot cancel; rather its existence is bound up with the existence of the first, and it therefore has great importance. This condition likewise contradicts the earlier statement of the critic Saḥar Kāzīm Ḥamza, in which she said that the manifest pattern is not granted great attention and that cultural criticism devotes great care to the implicit pattern.

## Notes

<sup>1</sup> Arthur Asa Berger, *Cultural Criticism: A Preliminary Introduction to the Principal Concepts* (al-Naqd al-thaqāfī: Tamhīd mabda'ī lil-mafāhīm al-ra'isiyya), translated by Wafā' Ibrāhīm, al-Majlis al-A'lā lil-Thaqāfa, 1st ed., 2003, p. 31.

<sup>2</sup> Fayṣal al-Aḥmar, *The Horizon of Cultural Studies* (Ufuq al-dirāsāt al-thaqāfiyya), Manshūrāt Dīfāf, Algeria; Manshūrāt al-Ikhtilāf, Algeria and Beirut, 1st ed., 2019, p. 19.

<sup>3</sup> Arthur Asa Berger, *Cultural Criticism*, p. 31.

<sup>4</sup> Fayṣal al-Aḥmar, *The Horizon of Cultural Studies*, pp. 19, 20.

<sup>5</sup> New Historicism or cultural analysis: one of the most prominent critical tendencies in the poststructuralist phase, for this tendency grew from the opening of the eighties, and among its most prominent figures is Stephen Greenblatt, professor at the University of California, Berkeley, known for his serious New Historicist studies of the literature of the Renaissance era through what he termed "the poetics of culture." See: Yūsuf 'Alīmāt, *The Aesthetics of Cultural Analysis: Pre-Islamic Poetry as a Model* (Jamāliyyāt al-tahlīl al-thaqāfī: al-shi'r al-jāhilī namūdhajan), al-Mu'assasa al-'Arabiyya lil-Nashr wa-l-Tawzī', 1st ed., 2004, p. 27.

- 
- <sup>6</sup> Jonathan Culler, *Literary Theory (al-Nazariyya al-adabiyya)*, translated by Rashād ‘Abd al-Qādir, Publications of the Ministry of Culture, Damascus, Syria, no ed., 2014, pp. 154, 155.
- <sup>7</sup> Yūsuf ‘Alīmāt, *The Aesthetics of Cultural Analysis: Pre-Islamic Poetry as a Model*, p. 29.
- <sup>8</sup> Saḥar Kāzim Ḥamza, *The Dialectic of the Implicit Patterns in Cultural Criticism (Jadaliyyat al-ansāq al-muḍmara fī al-naqd al-thaqāfī)*, Dār al-Ḥiwār, Syria, 1st ed., 2017, p. 42.
- <sup>9</sup> Ḥifnāwī Rashīd Ba‘lī, *Trajectories of Criticism and Orbits of Postmodernity in the Taming of Discourse (Masārāt al-naqd wa-madārāt mā ba‘d al-ḥadātha fī tarwīḍ al-khiṭāb)*, Durūb lil-Nashr, Amman, 1st ed., 2011, p. 14.
- <sup>10</sup> C. Knellwolf, C. Norris, and J. Osborne, *The Cambridge Encyclopedia in Literary Criticism: The Twentieth Century, the Historical, Philosophical and Psychological Entries (Mawsū‘at Kambūrdj fī al-naqd al-adabī: al-qarn al-‘ishrūn, al-madākhil al-tārīkhiyya wa-l-falsafiyya wa-l-nafsiyya)*, reviewed and supervised by Raḍwā ‘Ashūr, al-Majlis al-A‘lā lil-Thaqāfa, Egypt, 1st ed., 2005, p. 74.
- <sup>11</sup> Saḥar Kāzim Ḥamza, *The Dialectic of the Implicit Patterns in Cultural Criticism*, p. 43.
- <sup>12</sup> *ibid.*, p. 50.
- <sup>13</sup> Fāris Tawfiq al-Bīl, *The Gulf Novel: A Reading in the Cultural Patterns (al-Riwāya al-khalījiyya: Qirā‘a fī al-ansāq al-thaqāfiyya)*, Sharikat Dār al-Akādīmiyyūn lil-Nashr, Amman, 1st ed., 2016, pp. 17, 18.
- <sup>14</sup> *ibid.*, pp. 64, 65.
- <sup>15</sup> Nādir Kāzim, *The Contradictions of Cultural Criticism, or the Journey in Search of the Replicated Pattern (Ta‘āruḍāt al-naqd al-thaqāfī, aw riḥlat al-baḥṭh ‘an al-nasaq al-mutanāsikh)*, within the book "‘Abd Allāh al-Ghadhāmī and Critical and Cultural Practice" (‘Abd Allāh al-Ghadhāmī wa-l-mumārasa al-naqdiyya wa-l-thaqāfiyya): Ḥusayn al-Samāhījī and others / Arab authors, al-Mu‘assasa al-‘Arabiyya lil-Dirāsāt wa-l-Nashr, Beirut, Lebanon, no ed., 2003, p. 105.
- <sup>16</sup> ‘Abd Allāh al-Ghadhāmī, *Cultural Criticism: A Reading in the Arab Cultural Patterns (al-Naqd al-thaqāfī: Qirā‘a fī al-ansāq al-thaqāfiyya al-‘arabiyya)*, al-Markaz al-Thaqāfī al-Gharbī, Casablanca, Morocco, 3rd ed., 2015, p. 7.
- <sup>17</sup> Arthur Asa Berger, *Cultural Criticism: A Preliminary Introduction to the Principal Concepts*, p. 30.
- <sup>18</sup> *op. cit.*, pp. 30, 31.
- <sup>19</sup> Mījān al-Ruwaylī and Sa‘d al-Bāzī‘ī, *The Literary Critic's Guide (Dalīl al-nāqid al-adabī)*, al-Markaz al-Thaqāfī al-‘Arabī, Casablanca, Morocco, 4th ed., 2005, p. 305.
- <sup>20</sup> Ṣalāḥ Qanṣūwa, *Exercises in Cultural Criticism (Tamārīn fī al-naqd al-thaqāfī)*, Dār Mīrīt, Cairo, Egypt, 1st ed., 2007, p. 5.
- <sup>21</sup> ‘Abd Allāh al-Ghadhāmī, *Cultural Criticism: A Reading in the Arab Cultural Patterns*, pp. 84, 85.
- <sup>22</sup> *op. cit.*, p. 85.
- <sup>23</sup> ‘Abd Allāh al-Ghadhāmī and ‘Abd al-Nabī Iṣṭīf, *Cultural Criticism or Literary Criticism (Naqd thaqāfī am naqd adabī)*, Dār al-Fikr, Damascus, no ed., 2004, p. 189.
- <sup>24</sup> Yūsuf Maḥmūd ‘Alīmāt, *Patternal Criticism: Representations of the Pattern in Pre-Islamic Poetry (al-Naqd al-nasaqī: Tamaththulāt al-nasaq fī al-shi‘r al-jāhilī)*, Dār al-Ahliyya lil-Nashr wa-l-Tawzī‘, Amman, Jordan, 1st ed., 2015, p. 9.

<sup>25</sup> Nu‘ayma Būlka‘ībāt, The Implicit Pattern in the Anecdotes of Juḥā (al-Nasaq al-muḍmar fī nawādir Juḥā), Majallat Fuṣūl, vol. 25/3, issue 99, spring 2017, p. 433.

<sup>26</sup> op. cit., p. 433.

<sup>27</sup> Saḥar Kāzim Ḥamza, The Dialectic of the Implicit Patterns in Cultural Criticism, p. 96.

<sup>28</sup> ibid., p. 96.

## References

1. Berger, Arthur Asa. Cultural Criticism: A Preliminary Introduction to the Principal Concepts (al-Naqd al-thaqāfi: Tamhīd mabda‘ī lil-mafāhīm al-ra‘īsiyya). Translated by Wafā’ Ibrāhīm. 1st ed. al-Majlis al-‘Alā lil-Thaqāfa, 2003.
2. al-Aḥmar, Fayṣal. The Horizon of Cultural Studies (Ufuq al-dirāsāt al-thaqāfiyya). 1st ed. Algeria: Manshūrāt Dīfāf; Algeria and Beirut: Manshūrāt al-Ikhtilāf, 2019.
3. ‘Alīmāt, Yūsuf. The Aesthetics of Cultural Analysis: Pre-Islamic Poetry as a Model (Jamāliyyāt al-tahlīl al-thaqāfi: al-shi‘r al-jāhilī namūdhajan). 1st ed. al-Mu‘assasa al-‘Arabiyya lil-Nashr wa-l-Tawzī‘, 2004.
4. Culler, Jonathan. Literary Theory (al-Nazariyya al-adabiyya). Translated by Rashād ‘Abd al-Qādir. Damascus, Syria: Publications of the Ministry of Culture, 2014.
5. Ḥamza, Saḥar Kāzim. The Dialectic of the Implicit Patterns in Cultural Criticism (Jadaliyyat al-ansāq al-muḍmara fī al-naqd al-thaqāfi). 1st ed. Syria: Dār al-Ḥiwār, 2017.
6. Ba‘lī, Ḥifnāwī Rashīd. Trajectories of Criticism and Orbits of Postmodernity in the Taming of Discourse (Masārāt al-naqd wa-madārāt mā ba‘d al-ḥadātha fī tarwīd al-khiṭāb). 1st ed. Amman: Durūb lil-Nashr, 2011.
7. Knellwolf, C., C. Norris, and J. Osborne. The Cambridge Encyclopedia in Literary Criticism: The Twentieth Century, the Historical, Philosophical and Psychological Entries (Mawsū‘at Kambrīdj fī al-naqd al-adabī: al-qarn al-‘ishrūn, al-madākhil al-tārīkhiyya wa-l-falsafiyya wa-l-nafsiyya). Reviewed and supervised by Raḍwā ‘Āshūr. 1st ed. Egypt: al-Majlis al-‘Alā lil-Thaqāfa, 2005.
8. al-Bīl, Fāris Tawfīq. The Gulf Novel: A Reading in the Cultural Patterns (al-Riwāya al-khalījīyya: Qirā‘a fī al-ansāq al-thaqāfiyya). 1st ed. Amman: Sharikat Dār al-Akādīmiyyūn lil-Nashr, 2016.
9. Kāzim, Nādir. "The Contradictions of Cultural Criticism, or the Journey in Search of the Replicated Pattern" (Ta‘āruḍāt al-naqd al-thaqāfi, aw riḥlat al-baḥth ‘an al-nasaq al-mutanāsikh). In ‘Abd Allāh al-Ghadhāmī and Critical and Cultural Practice (‘Abd Allāh al-Ghadhāmī wa-l-mumārāsa al-naqdiyya wa-l-thaqāfiyya), Ḥusayn al-Samāhījī and others / Arab authors. Beirut, Lebanon: al-Mu‘assasa al-‘Arabiyya lil-Dirāsāt wa-l-Nashr, 2003.
10. al-Ghadhāmī, ‘Abd Allāh. Cultural Criticism: A Reading in the Arab Cultural Patterns (al-Naqd al-thaqāfi: Qirā‘a fī al-ansāq al-thaqāfiyya al-‘arabiyya). 3rd ed. Casablanca, Morocco: al-Markaz al-Thaqāfi al-Gharbī, 2015.
11. al-Ruwaylī, Mījān, and Sa‘d al-Bāzi‘ī. The Literary Critic's Guide (Dalīl al-nāqid al-adabī). 4th ed. Casablanca, Morocco: al-Markaz al-Thaqāfi al-‘Arabī, 2005.
12. Qanṣūwa, Ṣalāḥ. Exercises in Cultural Criticism (Tamārīn fī al-naqd al-thaqāfi). 1st ed. Cairo, Egypt: Dār Mīrīt, 2007.

- 
13. al-Ghadhāmī, ‘Abd Allāh, and ‘Abd al-Nabī Iṣṭīf. Cultural Criticism or Literary Criticism (Naqd thaqāfī am naqd adabī). Damascus: Dār al-Fikr, 2004.
  14. ‘Alīmāt, Yūsuf Maḥmūd. Patternal Criticism: Representations of the Pattern in Pre-Islamic Poetry (al-Naqd al-nasaqī: Tamaththulāt al-nasaq fī al-shi‘r al-jāhilī). 1st ed. Amman, Jordan: Dār al-Ahliyya lil-Nashr wa-l-Tawzī‘, 2015.
  15. Būlka ‘ībāt, Nu‘ayma. "The Implicit Pattern in the Anecdotes of Juḥā" (al-Nasaq al-muḍmar fī nawādir Juḥā). Majallat Fuṣūl, vol. 25/3, issue 99, spring 2017.