

Cultural Criticism and the Question of Indigenization: From Necessity to Practice

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Abstract:

This paper examines the problem of localizing cultural criticism within the Maghrebi context by interrogating the transition from the level of theoretical necessity to that of actual critical practice. It is based on the assumption that cultural criticism, as an approach that reveals the implicit structures embedded in discourse, can only achieve its full presence through the adaptation of its analytical tools to local cultural specificities.

Accordingly, the study seeks to trace the trajectories through which this critical field has been received and to analyze the stakes involved in its localization between the influence of Western theoretical references and the demands of the Maghrebi cultural context. It also addresses the most prominent methodological and epistemological challenges that hinder its transformation from a borrowed conceptual framework into a critical practice capable of producing meaning. Ultimately, the paper aims to highlight the potential of cultural criticism in re-reading texts and cultural phenomena within a critical horizon more closely connected to questions of identity and context.

Keywords: Criticism; Cultural Criticism; Discourse; Cultural Critics; Indigenization.

1. Introduction

The emergence of cultural criticism can be traced to the fragmentation and gradual exhaustion of modern literary critical schools. Over more than a quarter of a century, these schools had largely exhausted their theoretical and methodological potential, reaching a point where they began to reproduce their own assumptions without offering substantial new contributions. Consequently, many of these approaches gradually lost their explanatory effectiveness and critical relevance. Nevertheless, during their most productive phase, they played a crucial role in enriching literary and critical discourse by introducing a wide range of concepts, analytical tools, and methodological frameworks.

Critical production, however, is inherently cumulative and historically grounded. Cultural criticism later capitalized on this accumulated legacy while simultaneously moving beyond the rigid boundaries that earlier approaches had imposed upon themselves. Structuralism, for instance, famously restricted critical inquiry to the internal structures of the text, with its theorists asserting that “everything outside the text is irrelevant.” In contrast, proponents of cultural criticism argued that the text cannot be isolated from the broader cultural, social, and ideological contexts that shape its production and reception. From this

perspective, everything within the text maintains a dynamic relationship with what lies beyond it.

2. Preliminary Remarks

Cultural criticism is a strategy that addresses human problems, the issues of life, and their various means. It contributes to defining and identifying the humanities and social sciences. Moreover, it constitutes a broad field that encompasses the worlds of art, imagination, and ideas. Cultural criticism seeks to employ thought, culture, and reflection in order to uncover hidden and implicit truths embedded within different structures. It begins with aesthetic appreciation and relies on analysis, reasoning, and interpretation, thereby transforming critical practice into a cultural one. As such, it serves as an effective mechanism for knowledge and for determining the nature of objects and subjects.

This study has been structured according to a plan consisting of an introduction and two sections. It addresses the need for texts and various discourses to be approached through a cultural perspective, as well as attempts to situate cultural criticism within the Maghrebian context. The need for cultural criticism has become more than a necessity, as its analytical tools are capable of interpreting cultural phenomena within their local contexts. The first section examines the nature of cultural criticism, its significance, and its areas of interest. The second section highlights the capacity of cultural criticism for investigation and exploration, testing the methodological boldness and possibilities it possesses.

3. The Nature of Cultural Criticism

The conventions of academic research and scholarly studies require approaching the subject under investigation through a conceptual entry point that opens the way to its essence and core, and that determines the conceptual framework of its key terms. In this respect, cultural criticism is regarded as an intellectual approach characterized by considerable epistemological richness, as it is grounded in the concept of culture, which performs an important role in social and political developments, as well as in the formation and development of individual identity. Such identity varies from one society to another and represents a distinctive feature through which each society possesses its own cultural particularities—those it has created, produced, and experienced. Accordingly, cultural criticism proves applicable to texts that belong to diverse structures and languages, since it focuses on the characteristics of the cultural structure of the text, while examining its language and the social and intellectual life of its members (Delbani, 2007, p. 13).

This concerns the intellectual orientation of cultural criticism and its epistemological foundations. As for its procedural tools, cultural criticism studies discourse as discourse, regardless of whether it is poetry, popular speech, or other forms of expression. It analyzes discourse in order to reveal its rational and non-rational systems, with all their complexities and contradictions. Therefore, all forms of discourse fall within the domain of cultural criticism, which eliminates elitist selectivity that distinguishes between the elite and the popular (Berger, 2003, p. 38).

The importance of cultural criticism lies in its role as a legitimate representative of the age of globalization. This stems from its open nature toward various fields of knowledge and sciences without adherence to a particular ideology or a specific theory. Thus, “the role of cultural criticism emerges as a necessity, as indicated by some studies, due to the transformations and factors that have led to globalization and postmodernity. It is not merely a result of them so much as a partner arising from the same sources and belonging to the same intellectual climate. (Qansuwa, 2007, p. 5)” There is no doubt that a pressing necessity has prompted Maghrebian critics to turn toward cultural criticism and to explore the epistemological foundations that establish and theorize the forms of this critical practice, as it examines the foundations of culture as a whole and considers cultural production an inseparable part of that whole.

4. The Effectiveness of Cultural Criticism

Cultural criticism has demonstrated considerable effectiveness in the study of texts and cultural discourses. It has shown a significant capacity for probing phenomena and uncovering their intellectual, political, social, religious, and historical connections. It also engages in deep inquiry aimed at revealing the hidden elements, systems, and ideologies that shape and influence such phenomena. The potential of cultural criticism extends far beyond the common perception that has been widely entrenched within Arab criticism, where it has often been reduced to the mere search for an implicit structure that contradicts the apparent meaning—typically perceived as “ugly” within an aesthetic text, often belonging to marginal or unofficial discourse, and whose aesthetic value is determined by the public rather than by official institutions.

Cultural criticism is distinguished by the integrative nature of its approach. It relies on a synthetic perspective that examines the various dimensions of a text in order to deconstruct and analyze it through a comprehensive methodology. This methodology interrogates the different linguistic, semiotic, social, and historical structures of the text in search of the multiple meanings of reading and its diverse systems, which reflect the richness of the text and the importance of both the author and the reader without marginalizing or excluding either party (Saadallah, 2007, p. 56).

Moreover, cultural criticism allows creative writing to open itself to reality, enabling the text to encompass diverse expressions, opinions, and ideas that interact and even conflict with one another in an objective manner. This simultaneously provides the text with the dynamism, vitality, and aesthetic value it requires (Riani, 2021). In this way, the text enters into a dialectical relationship with itself through its linguistic, structural, semiotic, and narrative composition. At the same time, it establishes an interactive relationship with the reader and with the reader’s cultural, social, and historical structure, without imposing a reductive framework that would restrict the freedom of the text or its interpretive extensions. Instead, it assumes the multiplicity of readings, understanding, and interpretation within logical and methodological parameters.

From this perspective, the approach of cultural criticism delves into the depths of the text to deconstruct its cultural and epistemological systems in search of its underlying truth. It also contributes to the discussion of literary texts as reflective images of certain social currents,

while calling attention to other texts—both written and unwritten—within the Maghrebian reality. This has led to an expansion of the concept of the cultural to include everyday practices of life and the phenomena that emerge from them. Some of these phenomena may become subjects of literary study, whereas traditional literary criticism has tended to focus solely on literary texts, which represent particular social groups but do not necessarily reflect society as a whole (Salih, 2012, p. 8).

Cultural criticism also seeks to question concepts and values that are often taken for granted as natural. It works to deconstruct the dominant binary oppositions prevalent in Western thought (such as reason/body, male/female, nature/culture). Furthermore, it places particular emphasis on analyzing discourses that shape concepts of gender and sexuality. Cultural criticism also focuses primarily on the relationship between culture and the various forms of power, as well as on analyzing how the “Other” (whether defined by race, gender, class, or other differences) is represented within culture.

The project of cultural criticism was not conceived within a narrow or particularistic horizon; rather, it emerged to broaden the scope of reading the text after it had long been confined within the horizon of the reader’s expectations. It thus opens the text to wider domains—namely culture itself—where the reader transcends the limits of the self to assume the role of a mediator between culture and the text.

Cultural criticism goes beyond the task of evaluating literary works after analyzing them and identifying their internal laws. Instead, it creates a network of epistemological intersections that encompass the domains of human knowledge seeking to uncover the implicit structures embedded within literary texts. In this sense, cultural criticism becomes an inquiry into the causes and foundations of cultural discourse. It calls for the rejection of a unilateral vision of cultural models and manifestations and firmly opposes forms of systematic cultural domination. It also advocates transcending rigid cultural classifications, since cultures are inherently communicative in nature and contribute to the cumulative formation of knowledge. Thus, “within cultural criticism, interpretation develops along two dimensions: the first deconstructs the systems of cultural texts and reveals their underlying causes, while the second is grounded in a postmodern vision that focuses on uncovering the historical contexts absorbed by the text and that contributed to its production—contexts that often remain implicit. (Al-Ghadhami, 2005, p. 35)”

From this perspective, cultural criticism seeks to bring the text together with its surrounding environment. It moves beyond the level of words to explore what lies behind them and around them, whether near or distant. In other words, it is concerned with everything surrounding the text in a comprehensive manner by linking it to its context and circumstances. Cultural criticism embraces all forms of discourse regardless of whether they possess rhetorical sophistication or not. It emphasizes ideas and meanings, draws upon the insights of the humanities, and pays attention to marginalized texts alongside other forms of textual production.

Cultural criticism thus possesses a remarkable capacity to probe the depths of culture and reveal its hidden structures and their profound influence on both the individual and society.

Through its diverse tools and critical methodologies, it seeks to achieve a deeper understanding of cultural phenomena and to challenge dominant ideologies.

5. Methodological Boldness, Expansion, and Openness to Multiple Fields

Cultural criticism has come to embrace plurality and difference, removing the barriers and boundaries that once limited its engagement with diverse forms of knowledge and disciplines. By dismantling these rigid boundaries, cultural criticism has acquired a comprehensive and interdisciplinary character that enables it to analyze various cultural media and intellectual domains. “Its scope has expanded to include literary theory, aesthetics, criticism, philosophical reflection, media analysis, cultural and popular criticism, as well as interpretations of semiotics, psychoanalytic theory, social theory, anthropology, communication studies, and media studies” (Al-Rubaie, 2015, p. 23).

It is therefore evident that the field of cultural criticism has broadened significantly, with its interests branching into numerous directions. Cultural critics have not neglected marginal or popular expressions, nor have they limited themselves to elite or aristocratic cultural forms. Instead, their work represents a genuine attempt to uncover aspects and details that had previously received little attention. This effort aims to generate new insights capable of reshaping the cultural landscape, which for long periods had celebrated certain groups or subjects that enjoyed particular prominence in earlier historical stages.

Cultural criticism draws upon multiple sources and fields of inquiry. It can be understood as “an intellectual activity concerned with cultural patterns that reflect a wide range of cultural, historical, social, ethical, and human contexts, as well as civilizational values, and even religious and political cultural systems” (Youcef, 2007, p. 169).

Accordingly, cultural criticism may employ analytical tools derived from Marxist, Freudian, or anthropological criticism. This diversity also indicates that scholars working in the field of cultural criticism often come from different academic backgrounds, including literature, philosophy, and history. Such diversity has a direct impact on the practice of critical analysis. Cultural critics do not operate without a perspective; rather, they are often connected to particular intellectual traditions or schools of thought, such as linguistic, Marxist, Freudian, semiotic, social, or anthropological approaches, or sometimes a combination of several of these perspectives (Khalil, 2012, p. 7).

From this perspective, cultural criticism can be regarded as the most suitable critical mechanism for engaging with discourse on multiple levels. It has convinced many critics to adopt its strategies and has become a priority in the reading of discourses and creative texts. As long as any real practice occurring within society becomes an object of interest for this form of criticism, its field of application continues to expand and extend. Moreover, cultural criticism possesses the capacity to open itself to diversity and plurality—an attribute that emerges from the cultural reality of the age that gave rise to it, as well as from the nature of the texts that necessitated its emergence.

Cultural criticism therefore demonstrates a flexible epistemological openness toward various corpora of texts and discourses. It is capable of operating within any text whose material is language and within which culture plays a role in its production. Likewise, it can

extend its analysis to fields such as painting, architectural design, and other cultural productions in which culture participates in shaping their formation. In this sense, the existence of cultural criticism remains both legitimate and necessary.

6. Cultural Criticism as an Intellectual Necessity in Confronting Simplification and Building Critical Awareness

Cultural criticism holds significant importance due to its boldness and its capacity for renewal and production. It keeps pace with the spirit of the age and draws inspiration from its social realities, making it highly valuable for understanding and analyzing different societies and cultures.

6.1 A Deeper Understanding of Culture and Society

Cultural criticism reveals the cultural systems, values, and implicit beliefs that shape the behavior of individuals and societies, whether these are official or popular in nature. It also connects culture to its context by studying various texts and cultural discourses within their social, political, economic, and historical frameworks. This approach provides a more comprehensive understanding of how these factors influence culture.

Furthermore, cultural criticism moves beyond the purely aesthetic perspective. It does not limit itself to analyzing the aesthetic aspects of texts but extends to examining their cultural and ideological dimensions and their impact on the recipient or reader. In this sense, it shifts from studying texts and identifying their meanings to examining the implicit cultural systems embedded in the patterns of thinking of the reader. It does so by focusing on what is concealed between the lines of the rhetorical and aesthetic layers—namely, the implicit ideas and underlying assumptions that the author may not have explicitly articulated. It also considers texts as hidden elements that influence the mentality and aesthetic taste of the reader.

6.2 Questioning Power and Hegemony

The significance of cultural criticism also lies in its ability to uncover the mechanisms of power and analyze how power operates in its various forms—whether political, economic, social, or cultural—particularly in the production and reinforcement of certain cultural patterns while excluding others. Cultural criticism also works to deconstruct ideologies by revealing the ideologies embedded within cultural discourses and demonstrating how they contribute to shaping consciousness and legitimizing unequal power relations.

Moreover, cultural criticism examines and highlights how culture can function as a mechanism of domination, while also showing how it may serve as a tool of resistance and change for marginalized groups. Through its propositions, it seeks to liberate discourse from the principle of submission and to establish the idea of critiquing the culture of the center and its authority, thereby confronting the dominance of hegemonic systems.

Another aspect of its importance lies in its rejection of selectivity. Cultural criticism focuses on the cultural value of the text beyond its aesthetic value and may even reveal aesthetic dimensions that had previously gone unnoticed. It also gives attention to what has been excluded, marginalized, implicit, unspoken, or suppressed.

What distinguishes cultural criticism from other forms of writing that study culture is that it does not merely analyze cultural phenomena that appear on the surface of a given society.

Rather, it delves deeply into processes of investigation and exploration in order to uncover the implicit layers embedded in texts or within cultural codes, including those manifested in human behavior. In doing so, it also responds to the logic of the cultural market, which requires forms of writing that address the needs and concerns of the public. Such writings—whether literary or non-literary—are often the most widely circulated and the most influential (Al-Ansari, 2008, p. 55).

6.3 Analyzing Identity and Difference

Cultural criticism works to question dominant conceptions of identity, challenging fixed and monolithic notions of identity. It pays particular attention to cultural diversity, plurality, and difference, and examines marginalized or excluded identities (such as ethnic minorities and women), seeking to understand their experiences and perspectives. Cultural criticism also analyzes the relationship between the self and the Other, focusing on how the Other is represented within cultural discourses and how such representations contribute to the construction of stereotypes and the reinforcement of prejudice.

6.4 Understanding the Impact of Globalization and Cultural Change

Cultural criticism also seeks to understand the impact of globalization and cultural transformations. It analyzes the influence of incoming or external cultures by examining how globalization and the flow of diverse cultural forms affect local cultures and the processes of interaction and acculturation between them. In addition, it contributes to understanding and evaluating the transformations that occur in cultural values and practices as a result of technological, social, and economic developments.

6.5 Promoting Critical Awareness

Cultural criticism encourages individuals to think critically about cultural products, media messages, and dominant ideologies rather than accepting them passively. It also contributes effectively to social change by exposing injustice and cultural inequalities. All of this plays an important role in strengthening social awareness and fostering demands for change.

In reality, there is a pressing need to call for greater engagement with cultural criticism, which offers insightful readings of texts and discourses. Cultural criticism is not merely writing about culture, as is often the case with many scholars who study cultural history or particular cultural aspects. Rather, its true significance lies in providing another level of awareness regarding the effectiveness of writing, expanding the scope of its discoveries, and strengthening it through the power of critical reading. Here, the cultural dimension refers to uncovering the deep structural systems within the text, viewing it as a carrier of ideas or meanings and as a source of signals that investigate what has been obscured due to various pressures, which may include political, religious, or anthropological factors.

What further distinguishes cultural criticism is that it represents a practice that moves beyond the purely linguistic toward the semantic dimension, revealing implicit cultural systems that literary discourse may conceal beneath rhetorical or metaphorical dominance. This is what motivates cultural criticism to transform reading into an act of uncovering what is hidden within these systems in order to study them, understand their implications, and expose their dominant structures. Such an approach renders the act of criticism more open and liberated,

both in terms of methodology and in redefining the concept of criticism so that it becomes more conscious and reflective.

Cultural criticism also plays an important role in interrogating creative texts that have gained prominence through the promotion of their aesthetic qualities, while seeking to uncover the cultural systems concealed behind them. At the same time, it pays attention to marginal texts and activates their role alongside canonical works. For this reason, cultural reading aims to examine literary texts in light of their historical and cultural contexts, given that they often contain elusive systems capable of evasion. Their meanings within literary creativity cannot be fully revealed without developing a comprehensive understanding of the nature of the cultural structures of society and its different social strata.

It can therefore be argued that cultural criticism is essential for understanding the complex dynamics of culture and society, uncovering hidden relations of power, analyzing diverse identities, evaluating the impact of global transformations, and promoting critical awareness, thereby contributing to the construction of more just and equitable societies.

7. Cultural Criticism between the Allure of Open Reading and the Renewal of Knowledge Narratives

In an era in which knowledge flows like an overwhelming torrent and interpretations multiply in seemingly endless directions, cultural criticism emerges as a tool that mediates between the freedom of interpretation and the necessity of intellectual structure. It navigates between the allure of open reading—where meanings are liberated and expanded—and the imperative of renewing knowledge narratives that reshape understanding through constantly evolving frameworks. Cultural criticism, as commonly understood, does not merely function as an instrument for examining texts, deconstructing discourses, or uncovering concealed meanings. Rather, it represents a bold intellectual practice that seeks to construct more comprehensive and equitable epistemological horizons. Within this framework, history may be rewritten, dominant structures dismantled, and the possibilities of interpretation opened widely. Cultural criticism thus appears as a bridge between the seduction of open reading, which calls for liberation from the authority of a single text, and the renewal of knowledge narratives that reconstruct understanding through innovative methodological mechanisms.

In this regard, the Saudi scholar and critic ‘Ālī al-Qurashī states that “*cultural criticism has succeeded in answering many questions related to the modernist text and culture. At the same time, it has opened the door to numerous studies and places us before an intellectual temptation, as it activates the process of reading and excavates the relational structures that constitute ideas and written texts.*” Cultural criticism therefore represents an attractive and often controversial field whose significance has grown noticeably in recent years. Numerous books, studies, and research projects have been devoted to it, while lectures and academic symposia have increasingly addressed its concepts and applications. The need for cultural criticism continues to grow because it addresses culture as a whole rather than remaining confined solely to literary studies.

Today, cultural criticism has gained considerable attention within academic circles. It has become a subject taught to university students in departments of literature and criticism, and

master's and doctoral theses are increasingly devoted to it in many Maghrebian universities. Only a few years ago, cultural criticism was a relatively obscure field known to a limited number of scholars; however, it now appears that almost everyone in the academic community is familiar with the question: *What is cultural criticism?*

Without such a critical perspective, many contemporary cultural phenomena might not have emerged or been adequately interpreted. For instance, the televised discussion programs addressing issues such as gender, religion, women, and politics might not have gained visibility without the interpretive frameworks offered by cultural criticism. Likewise, contemporary texts that challenge the normative constraints of language, rigid forms, and established rules would be difficult to interpret through traditional critical models alone. Moreover, cultural criticism should not be viewed merely as an elitist form of discourse, for the implicit values and hidden systems it uncovers often represent dimensions of popular culture itself.

Consequently, the practice of cultural criticism often becomes a field of intellectual contestation that demands perseverance, strategic thinking, and methodological innovation from the critic. Cultural critics must confront competing perspectives, negotiate intellectual disagreements, and develop analytical strategies tailored to the complexity of the cultural phenomena they study. Through this process, critics refine and synthesize diverse methodologies until they produce distinctive approaches capable of addressing theoretical conflicts, resolving conceptual problems, and uncovering concealed cultural meanings. Although this path is undoubtedly challenging for pioneers of cultural criticism, its theoretical propositions have often been regarded as intellectual revolutions. Due to the wide resonance they have received, they have come to represent significant epistemological breakthroughs. Cultural criticism has also prompted a reconsideration of various human actions and sensibilities that individuals often perceive as natural or innocent—such as pleasure, consumption, influence, reading, action, and reaction, among others.

From my perspective, cultural criticism represents one of the most effective approaches to reading and understanding texts, as it directs us toward the deeper meanings embedded within them while helping to avoid the pitfalls of misinterpretation and the gap between superficial and profound readings. The increasing interest in cultural criticism among researchers and scholars therefore appears both justified and understandable, reflecting their desire to demonstrate its importance and intellectual value.

8. Maghrebian Cultural Criticism: From the Margins to the Forefront – Attempts at Localization

Attempts to localize cultural criticism within the Maghrebian critical discourse constitute an important topic that has increasingly attracted the attention of scholars and critics in the Maghreb. After a period characterized largely by the importation and application of Western critical methodologies, awareness has gradually grown regarding the necessity of adapting these theories and approaches to suit the cultural, social, and historical specificities of the Maghreb region.

8.1 Manifestations of Localization Attempts

Maghrebian cultural criticism can be viewed as a project that has emerged within a particular environment shaped by its own historical, political, and epistemological contexts. Its presence in the critical landscape has continued to develop and evolve toward new horizons, particularly through the efforts of a group of critics such as Idriss El Khadraoui, Wahid Ben Bouaziz, Yahya Ben Al-Walid, Mohammed Bouazza, and Tarek Bouhala, along with many other Maghrebian critics who have contributed to the construction of a cultural-critical edifice. Their work has been grounded in establishing scientific rigor and providing the necessary epistemological foundations for a Maghrebian cultural-critical discourse.

This critical movement seeks to attain recognition and intellectual legitimacy within the broader field of Maghrebian criticism. Its presence has become notably prominent in the Maghreb, marking an important feature within contemporary critical discourse. It has functioned as a constructive and purposeful form of criticism that begins by exposing the contradictions of culture and revealing its implicit mechanisms and hidden dynamics.

In this way, cultural criticism has gradually become localized through its conceptual framework, refining its critical sensibility and elevating its epistemological significance. At the same time, it has contributed to the establishment of a critical project specifically oriented toward Maghrebian culture—one that maintains its distinctiveness and cultural specificity.

9. The Ethics of Cultural Criticism

Cultural criticism represents a vital tool for understanding and analyzing the various manifestations of culture and society, ranging from literary and artistic texts to social and political practices. Given the power of criticism to shape awareness and influence intellectual debates, there emerges a pressing need to examine the ethical foundations upon which it operates and through which it is practiced. Without a clear ethical framework, criticism may shift from a constructive instrument into a means of distortion, destruction, or even the reinforcement of prejudice.

For this reason, it becomes necessary to explore the principles that should govern this important intellectual activity, identify the challenges surrounding it, and propose perspectives for building a cultural-critical practice characterized by integrity, responsibility, and respect.

The ethics of cultural criticism therefore function as a guiding framework that regulates this practice and directs it toward fairness and mutual respect. They do not call for beautifying or sanctifying cultures; rather, they encourage understanding cultures in all their complexity while questioning them with an awareness of historical and social power imbalances. At the same time, they seek to deconstruct dominant discourses without undermining the dignity of human communities.

The ethical dimension of cultural criticism can thus be understood as striving to build a culture free from conflicts of contempt and discrimination—whether racial, ethnic, sectarian, class-based, or gender-based—among individuals and groups within the same society, as well as within the relationships between peoples and cultures across the world. In this sense, cultural criticism proceeds from a strategy whose fundamental aim is the construction of a culture of respect (Taha & Afafa, 2016), grounded in deep understanding and careful adaptation to specific cultural contexts.

10. Conclusion

Based on the discussion presented in this research paper, and from the perspective of this analytical framework, a number of conclusions can be drawn:

- The sharp reactions that initially confronted the propositions of cultural criticism have gradually become less intense than they once were.
- The justifications for cultural criticism have become increasingly accepted, due to the analytical approaches it offers, which are largely capable of understanding and interpreting new texts and their emerging discursive forms.
- Critics and researchers have embraced this new intellectual approach, adopting its propositions and applying them to literary texts as well as to various other forms of discourse.
- A new generation of critics has emerged, contributing to the enrichment of the Maghrebian critical landscape and assuming the responsibility of localizing cultural criticism within the region.
- Cultural criticism has succeeded in building a new critical and intellectual awareness, particularly in questioning texts, exposing discourses, revealing underlying ideologies, liberating writing, and attempting to uncover its structural limitations and contradictions.
- This critical approach has enabled a re-reading of the cultural self and has fostered a critical dialogue with the wider world.
- It has opened new horizons for reading texts, particularly through the analysis of Maghrebian literature from non-traditional perspectives, such as the deconstruction of colonial discourse and the study of cultural hybridity.
- Cultural criticism has also reexamined oral traditions through cultural-critical tools, restoring their significance as an essential component of cultural identity.
- It has revisited historical events from the perspective of the victim or the marginalized, such as anti-colonial resistance and feminist liberation movements.
- Finally, cultural criticism has revealed contradictions within national discourses surrounding identity, particularly in relation to colonialism, language, and heritage.

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