



The Scientific Psychological Discourse in Contemporary Arab Criticism, From the Perspective of "Abdul Aziz Jasus" An Analytical Critical Study

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Abstract

This research paper focuses on the science of psychological criticism and its relationship to scientific discourse, which is considered a change in the emotional and expressive artistic value inherent in the artistic work, through which we have the artistic judgment on the literary work. Feeling is an artistic issue in the comprehensive sense, and the psychological observation in literary criticism has its implicit share in the scientific critical approach to clarify for us the psychological relationship between the emotional experience and the verbal image of the critic Abdel Aziz Jasous.

Keywords : criticism ; scientific dimension ; relationship ; psychological. emotional characteristics

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1. INTRODUCTION

Arab critics celebrated this trend in literary analysis, and it opened new horizons for them that enabled them to stand on the secrets of literary production, and poetry in particular, so many studies were held on Ham poets about their mysterious lives, such as Abu Nawas, Ibn Al-Roumi, Al-Mutanabbi and others, carried out by well-known critics. Like Akkad, Al-Mazni, Al-Nuwaihi, and others. Psychology takes awareness as a reference for it, and is distinguished by its challenge to the subject of psychology in the conscious inner life of man, and therefore it does not care about the deep and unconscious inner life of man as psychoanalysis cares about it with its branches, just as it does not care about the external behavioral appearance of man as behaviorism cares about it, so its central topic is the psychological forces Consciousness that moves man and controls his activity and his relationships, and that gives him his distinctive flavor among people, such as the mind, emotions and imagination, as focused on Coleridge (1772-1834) in his studies, and such as the spirit, emotions, emotions, feelings, intuition and genius that Bergson (1859-1941) focused on in his work. His aesthetic perceptions, and together they mixed scientific knowledge and philosophical contemplation in their perceptions about the human psyche and its relationship to fatherly production and reception, before psychologists tackled the study of human consciousness based on the scientific method, which is based on observation, extrapolation and deduction often, and sometimes experimentation. (Abdel Aziz Jasoos. 2007: 56) This is what we also find in this concept: "It is the approach that subjects the literary text to psychological research and tries to benefit from psychological theories in interpreting literary phenomena and revealing their causes and causes, and their hidden sources and subtle threads and their depths, dimensions and extended effects. (Youssef wa Gleesi, 2007: 22)

2. Critical writing and psychoanalysis

2.1 Foundations of scientific psychological discourse

Literary Psychology Paying attention to the psychological trend of literary analysis, and the relationship of literature to its origins began to be mentioned in some studies that depend on the realistic approach. Critics pointed to the poet's emotions and the impact that the poem or artistic text leaves on the recipient, but without specifying the features of those emotions and how they occur. Who takes behavioral psychology as a reference for him, and this science is represented in two basic psychological schools: behaviorism and gestaltism, and if we agree to adopt the experimental approach in their studies, they differ in their perception of human behavior and its creative activity. Literary psychology is distinguished from (psychological criticism) according to the differentiation of the psychology of behavior from the psychology of awareness at the subject and method level. Usually, the psychological critic derives his critical mechanisms from the theory of psychoanalysis, which was founded by Sigmund Freud (Freud.S) -1856-1939, when he interpreted human behavior in the light of it by referring it to the subconscious area. (Youssef and Gleesi, 1430: 21) From here it becomes clear to us that the psychological approach is based on the foundations and data of psychology in its treatment of the literary text, and these data are

based on the results of the studies carried out by psychologists. Its generation and the psychological conditions that accompany it, as it was defined by the psyche of the literary creator through the implications of his literary work, and it is also concerned with studying the effect of literary work on the psyche of the recipient (Abdul-Jawad Al-Mahmos, 1419: 88) And the psychological critic must use all the tools that enable him to analyze the text or artwork in order to reach knowledge of the content, and in this way Freud studied some of the works of the artist "Leonardo da Vinci" and reached the categorical conclusion about the artist, which is that he was suffering from homosexuality (Ibrahim Mahmoud Khalil, 2003: 35) The same position that Salih Howayda takes is that this criticism has its features in philosophy with Plato in his position on art and literature; and the impact of poetry on human emotions; And other social harm, for which he expelled poets from his virtuous city. And when Aristotle in the theory of "purification";

Which linked creativity to its psychological functions through consulting fear and pity (Saleh Al-Huwaidi, 1426: 80)

2. Psychoanalysis and critical issues

At the subject level, behaviorists and Gestaltists agree that the subject of psychology is behavior and not consciousness. Watson says: "The soul must abandon consciousness in order for it to be scientific or objective. Consciousness does not play any role, and it is not a method of psychological knowledge. It is not permissible That the purpose of a study deserves attention" (Ahmed Sail Humaidan, 1991 : 96) Rather, some researchers went to the fact that the emergence of behaviorism was a protest of the psychology of consciousness. (Ahmed Sail Humaidan, 1991: 96) The involvement of behaviorism and Gestaltism in behavior as a subject of psychology produced two different views for them on the same subject: As for the level of methodology: the behaviorists and the Gestaltists agree on adopting the experimental method in their analyzes, and they criticized the confirmation of that the psychology of consciousness in its dependence on introspection and meditation and considered it ignorant of science in that. The behaviorists and the Gestaltists were concerned with the creativity process in particular. The first considered it a psychological activity generated by a reaction to external or internal stimuli. However, what distinguishes the scientific creativity of the Father is that it is a linguistic response based on the fact that language and thought represent two sides of the same coin. If the ordinary person is stimulated externally or internally His response is through thought, which takes the appropriate position in his reaction. As for the writer, he transforms the intellectual response into a linguistic response, given that thought is nothing but the words that remained behind the sound, as Watson went to that. (Abdel Aziz Jasoos. 2007: 56) Informing critics of the basis of the trend in Western thought also had a role in publishing it, and Ahmed Haidoush attributed the manifestations of renewal in criticism to the following methods:

- 1- The resurrection of the ancient Arabic rhetorical and critical heritage.
- 2- Opening up to Western heritage, especially French literature and criticism.
- 3- Al-Homsi's role in spreading the doctrine of Saint Bev.
- 4- A psychological analysis of literary symbols.

And the Diwan group recognizes "the need for the poet's poetry to indicate his personapoet's life to be part of hlity and for the is poetry, and for his poetry to be inseparable from his life" (Abdul Aziz Ateeq, 1972:25)About him is a literary activity that draws inspiration from his mental and psychological experiences, and for this reason, literature is the mirror of the writer's mind and himself." (Abdul Aziz Ateeq, 1972: 61) Returning the poetic queen of Ali bin Abdulaziz Al-Jurjani, in his book Mediation between Al-Mutanabbi and his opponents, he attributed it to various factors; Of nature, vision, and intelligence, and that the difference in poetry is due to the different natures of the poets themselves; it must be gentle manners; To be smooth in speech, and for the coarse, harsh, sloppy of words, and complex in discourse, and the people used to differ in that... so the hair of one of them was thinned and the hair of the other hardened, The owners of the Diwan School took care of the obscure poets, due to their saturation with the romantic heritage. at their time or later. Mostafa Soueif was able to establish a research group in integrative psychology that distinguished data from the Gestalt and behavioral schools and benefited from various psychological studies concerned with the phenomenon of creativity. In other literary genres, such as my study of Egyptian Abdel Hamid Hanoura on the novel and the play and Shaker Abdel Hamid's study on the short story, as well as the latter's interest in fatherly reception from a psychological angle, and this is what resulted in his latest studies tagged with (aesthetic preference). (Abdel Aziz Jasoos, 2007 : 56) In their aforementioned studies, they adopted the experimental approach based on intelligence, investigation, and the study of drafts and notes of writers in pursuit of knowledge of the subtleties of the creativity process based on its original sources. In their studies, they reached a set of funny results, but they raise a set of questions about their relationship to literary criticism. (Abdel Aziz Jasoos, 2007: 56) Behavioral psychology has sought to establish a branch of

its branches, which is (the psychology of the father) concerned with studying the process of the father's creativity as a human behavioral activity similar to the various patterns of human behavior, which is what includes it within the topics of the psychology of behavior, and is characterized by behavioral characteristics, which is what makes it included in The scope of pure psychology with the aim of (scientific disclosure) about this process and distancing it from interpretations and reflections that are alien to science. Father's criticism. (Abdel Aziz Jasoos, 2007: 56) Freud is one of those interested in studying psychological states or their impact on literature, especially since a person cannot recognize his inner world in his life. Freud's theory of personality was based on the distinction between three forces, the id, the ego, and the superego, which is that if they interact positively, they produce the normal personality, and if they interact negatively, they produce the pathological personality, and between them comes the personality of the writer who resorts to escalation through imagination to create positive interaction. With an emphasis on the fact that the latter is a mighty force that resides in the depths of the self and seeks to fulfill its desires, the ego, as the external manifestation of the self, and the superego, as the external moral and social conscience, combine efforts to curb it and mitigate its intensity. However, the tyranny of this deep power makes it exploit all An opportunity to triumph over the other two forces such as sleeping dreams, daydreaming, and art in general, including poetry. And the poet practices daydreaming and spreads his fantasies to people.... These fantasies are based on childhood experiences and their complexities.” (Rene Wellek ,1981: 235)

3. Psychoanalytic theories

Freud did not stop at the limits of building his theory about literature and art based on his concepts in psychoanalysis, but rather went beyond that to analyzing literary works to give credibility to his theory of understanding literature and scientifically revealing its secrets and the deep psychological backgrounds controlling its production and reception, as he analyzed literary texts such as my play. The King and the Writer) by Sophocles, (and Hamlet) by Shakespeare, and the characters of some writers such as (Leonardo da Vinci) and (Dostoevsky), and some fictional characters such as the characters of the novel (LA GRADIVA) by the German writer (Wilhelm Jansen W.JENSEN (1873-1950) (Abdul Aziz Jasoos, 2007: 56). Thus, Freud, with his proud theory and analysis, spread in modern proud criticism what has come to be called (classical psychological analysis of literature), which is based on the following pillars:

- 1-A psychological analysis of the author.
- 2- A psychological analysis of the father figures.
- 3-A psychological analysis of the parental symbols.

Despite the uproar caused by Freud in the field of human sciences and in the field of proud criticism (Abdulaziz Jasoos, 2007: 59), his concepts and perceptions did not last long, as two psychoanalysts emerged from under his coat who were considered among his dissident followers: Alfred Adler: ALFRED ADLER (1870-1938), who adopted what was called (individual psychology), which meets Freud's theory in giving importance to feeling in the human personality, but it differs from him in that feeling does not have common features among all people, because every person is governed With his individual psychology that distinguishes him from others, which is based on two forces: First: the strong sense of inferiority that a person has since childhood under the pressure of his family and society. Second: the power of self-affirmation that aims to compensate for the perceived deficiency. Adler considers literature and art in general as a manifestation of the completion of the personality of the artist and writer when they feel inferior and feel the inferiority imposed on them since childhood. (Hanna Abboud, 1999: 210) This shift led to the emergence of a group of critics who grafted their psychological analyzes with concepts derived from different critical theories. Psychological critics became concerned, in addition to analyzing the psychology of writers, with: 1- The linguistic level in the literary text 2- The psychology of the reader and the audience 3- The social dimension in shaping the psychological content. (Samir Masoud, 1992: 208) Among the most prominent of these critics, Charles Moron (1899-1966) whose approach was based on axes: the social milieu, the personality of the creator, and the language of the literary text (Fouad Abu Mansour, 1985: 88) and Jean

Lacan (1901-1981) who reshaped psychoanalysis Freudian in the light of structural and post-structural theories (Fouad Abu Mansour, 1985: 102) and Gaston Bachelard (1884-1962), who was inspired in his literary studies by Freud and Jung's proposals and linguistic and structural concepts with openness to phenomenology. This transformation produced what became known as (the new psychoanalysis of literature), which was based on two essential factors:

- 1- The development of critical theory and methodology, especially with structuralism sweeping the critical arena by exaggerating the authority of the text and announcing the death or marginalization of the author, and with the leveling of the sociology of literature that is above the authority of society in the literary approach.
- 2 - The development of psychoanalysis itself, which is no longer convinced of Freud's concepts, especially those related to psychological complexes. This transformation led to the emergence of a group of critics who coveted their psychological analyzes with concepts derived from different critical theories, so the psychological critics became concerned in addition to analyzing the psychology of writers:
 - 1- The linguistic level in the literary text.
 - 2- Reader and audience psychology.
 - 3- The social dimension in shaping the psychological content. (Samir Masoud, 1992: 208)

3.1 Psychoanalytic studies

However, these studies focused on filling the gaps that appeared in the lives of poets on the one hand, and explaining their behavior on the other hand, and finding reasons for that. It leads to the disappearance of artistic values in the folds of psychological analyses.” (Abdulaziz Ateeq, 1972: 266) The basis is to highlight the aesthetics of the artwork and the foundations on which it is built. Research in the field of psychoanalysis was numerous before the Second World War, but it was neither abundant nor accurate based on exact observation and quantitative analysis, nor did it have the ability to reach results with applied capabilities such as those that we are witnessing it in modern research and its applications in the West. In his analysis of literary works, Freud was not satisfied with the personality of the novelist, but rather went beyond it to analyze the heroes and characters of the novel itself. He went further than that to analyze the creative process itself; For him, it is similar to three human activities: playing, imagining, and dreaming. For the creator is like a child or a teenager, both of them play, fantasize, and dream in order to create an imaginary world for themselves to enjoy, to correct some of their reality¹⁸ and replace it with their true desire. The critics also focused on their critical approaches, claiming that they could establish a scientific knowledge of literature and its textual manifestations, as Frey argued that these sciences teach criticism, and do not teach literature. Opening up to each other to determine the extent to which these sciences can provide critics when he said: The theory of criticism includes not humanity in its educational aspect according to our principle that says: What is taught and learned directly is criticism and literature, and this is what turns the feeling of confusion about the theory of literature into anxiety On the fate of the human sciences and their crisis, and therefore the delirium of borders within criticism will eventually lead to making critics

more aware of the links of criticism as a whole with other sciences (Muhammad Asfour, 1991: 25) And his position on the natural sciences and humanities in their relationship to literature and literary criticism, does not go. To the extent of advocacy and absolute separation from them, there are areas that can be benefited from, provided that the critics' endeavor is (establishing their

independent field) instead of falling into the arms of science: “Criticism has many neighbors, and the critic has to establish relations with them in a way that reduces his independence, because he needs to know something.” From the natural sciences, but he has to waste time in order to consolidate that interpretation. In his numerous and abundant studies, Farra expanded his theory on literature by distinguishing between two major parts:

- 1- The linguistic level in the literary text.

2- The psychology of the reader and the audience

The social dimension in shaping the psychological content. (Samir Masoud, 1992 :208) However, these studies focused on filling the gaps that appeared in the lives of poets on the one hand, and explaining their behavior on the other hand, and finding reasons for that. It leads to the disappearance of artistic values in the folds of psychological analyses.” (Abdulaziz Ateeq, 1972). The basis is to highlight the aesthetics of the artwork and the foundations on which it is built. Research in the field of psychoanalysis was numerous before the Second World War, but it was neither abundant nor accurate based on exact observation and quantitative analysis, nor did it have the ability to reach results with applied capabilities such as those that we are witnessing it in modern research and its applications in the West. In his analysis of literary works, Freud was not satisfied with the personality of the novelist, but rather went beyond it to analyze the heroes and characters of the novel itself. He went further than that to analyze the creative process itself; For him, it is similar to three human activities: playing, imagining, and dreaming. For the creator is like a child or a teenager, both of them play, fantasize, and dream in order to create an imaginary world for themselves to enjoy, to correct some of their reality¹⁸ and replace it with their true desire. The critics also focused on their critical approaches, claiming that they could establish a scientific knowledge of literature and its textual manifestations, as Frey argued that these sciences teach criticism, and do not teach literature. Opening up to each other to determine the extent to which these sciences can provide critics when he said: The theory of criticism includes not humanity in its educational aspect according to our principle that says: What is taught and learned directly is criticism and literature, and this is what turns the feeling of confusion about the theory of literature into anxiety On the fate of the human sciences and their crisis, and therefore the delirium of borders within criticism will eventually lead to making critics more aware of the links of criticism as a whole with other sciences (Muhammad Asfour, 1991: 25) And his position on the natural sciences and humanities in their relationship to literature and literary criticism, does not go. To the extent of advocacy and absolute separation from them, there are areas that can be benefited from, provided that the critics’ endeavor is (establishing their independent field) instead of falling into the arms of science: “Criticism has many neighbors, and the critic has to establish relations with them in a way that reduces his independence, because he needs to know something.” From the natural sciences, but he has to waste time in order to consolidate that interpretation. In his numerous and abundant studies, Farra expanded his theory on literature by distinguishing between two major parts: The first of them: the fictional section: which included literary works with internal characters and includes the four literary genres: novels, plays, narrative poetry, folk tales, and everything that tells a story. Second: The section that is related to the subject or (thematique) in which the author and the recipient are the only two personalities who control it, and it includes: lyric poetry, essays, didactic poetry, and rhetoric. Each section has its own style of legends. (Abdul Hamid Ibrahim Shiha, 1989: 53-54) The first section (the novelist) has its own myths that lead to what is deposited in the depths of humanity, that (bliss) is found in the (upper) and that (hell) is found in the (lower), and that nature with its order in (the seasons) and (the parts of the day) is found between them. As a consequence, the establishment of four mythical movements that have controlled the depths of humanity since ancient times through its view of the universe and life and its endeavor to build a harmonious system of thinking that accommodates it, namely: The highest bliss Lower Hell If we try to read the four fictional works as he classified them according to this first legendary construction, we will find that they are identical with the mythical movements, and with the cycle of nature manifested in the rotation of the earth around the sun in (the four seasons) with its rotation around itself (the four sections of the day): Morning - Day-evening-night. Romantic literature corresponds to it (bliss), which is a movement towards the (higher), and it is represented by the story of (spring) in which nature reaches its peak, and it corresponds to it in the sections of the day (morning). Comedy literature is also matched by (bliss), which is a movement towards (the top), but it represents the story of (summer), which represents the new birth of the sun, and is matched in the sections of

the day (day). Literature of accountability is matched by (hell), which is a movement towards (downward), represented by the story of (autumn) when nature withers, and is matched in the sections of the day (evening). (Abdul Aziz Ateeq, 1972 : 61) Those, then, are the critical issues that aroused controversy at the time and emphasized the necessity of being practical in the study of literature by adopting psychological analysis and the knowledge that helps in that, in line with scientific development and the humanities in particular. It is an approach that studies patterns or psychological models in literary works, studies the laws that govern these works in the study of literature, and links literature with the psychological state of the writer. The impact of poetry has appeared on human emotions; And other social harm, for which he expelled poets from his virtuous city. And when Aristotle in the theory of "purification"; Which linked creativity to its psychological functions through consulting fear and pity (Saleh Al-Huwaidi, 2004: 80)

3.2 Critical Practice and Psychological Scientific Analysis

The relationship of psychological analysis with literary criticism has undergone many fluctuations within the framework of critical practice in the sea of the last century. The critical interest in the psychological field shifted from researching the author's psyche to the personality in the literary work, and then to the psyche of the reader, and from there to the relations between the author, the reader, the text, and the language. Psychoanalysis began to operate as a treatment that seeks to reveal the repressed essence through language through dialogue between the patient and the analyst, but it moved to the field of creativity in an attempt to capture two important axes:

The principle of pleasure and the principle of reality. It is clear that the nature of psychological criticism mainly seeks to find new values and rules that establish a system for literary criticism that benefits from psychological research, to respond to theses of psychoanalysis, which harness literary work to make it a field for applying psychological theories. From this standpoint, psychoanalysis becomes a subject of literary study, and is subject to the elements and characteristics of literary aesthetics, and the dominance of literary critical discourse becomes at the expense of the delicate epistemological cognitive aspect related to psychology. The main effort is to create a new perspective that unites psychoanalysis and literary criticism. It is not limited to the formal linguistic analysis of texts, nor does it remove an extremist tendency that distorts the reality of the literary effect. Rather, it is an effort to reveal the unconscious psychological aspects on the one hand, and the network of rhetorical images on the other hand, valuing all of this according to a vision of harmony between psychological analysis and literary criticism. The systematic research in the field of psychological studies is a track full of interactions between Arab criticism and the various European schools of criticism. And if the elements of interaction between Arab criticism and Western criticism, the critical research had a side of it, then the field of testing was characterized by diversities, differences and differences, whether in the areas of taking from the source, or in the level of application and methodological interpretation. Therefore, psychological studies in the field of literary criticism in the Arab world were a mixed interaction with the origins from which he drew his literature. Hence, the Arab psychological critical discourse - which defined the field of psychological studies at the end of the nineteenth century and the beginning of the twentieth century - did not have its serious beginnings until the forties of the twentieth century, when studies appeared characterized by clarity of vision and greater awareness of the method, and the analysis began to study the psychology of the poet from through his hair. It is possible to talk about the serious scientific dimension of psychological criticism with the issuance of the book: (Studies in Literary Psychology) by Hamid Abdel Qader (1949), and the subsequent studies carried out by various researchers, headed by Muhammad Khaf Allah, who sought to root the relationship of literature with psychology. These studies, in their entirety, ranged between defining general psychology and the analytical psychological approach, or attempting to apply psychological analysis, allowing for clinical reading based on reproducing a critical value, linking concepts that seek to search for the truth about creativity and its relationship to mental illness. Or on the grounds that the creator is the basic subject of the study.

The problem of giving literary criticism a scientific character has led to two distinct approaches: The possibility of giving literary criticism a scientific character in a connection that seeks all the cognitive and cultural fields envisaged for the scientific degree. Then the possibility of producing scientific knowledge of literature. One of his studies opened to Arab and Western critical times, as it was presented to explore the opinions of ancient Arab critics, and showed that their efforts called for reducing the limits of impressions and influences in the study of poetry and subjecting them to a logical trial. Therefore, Abdul Aziz Jasous saw that “the effectiveness of criticism is gained from the merit of the critic who possesses scientific authority that qualifies him to understand and judge without anyone else.” Modern critics in the Arab and Western spheres have invested in the concepts of human sciences and their methods in the study of literature in order to achieve the scientificity of literary criticism on the one hand, and to produce scientific knowledge of literature, visible and texts, on the other hand. Therefore, Abdel Aziz Jasous goes that the modernity of literary criticism has been linked to its openness to the humanities, but this openness has deepened the problem, because the credibility of these sciences presents itself with urgency in the field of sciences, which made many people call for the independence of literary criticism from the humanities. The problem of scientific discourse in contemporary Arab literary criticism is based - according to the author - in the search for the science of literary criticism and the production of scientific knowledge of the literary phenomenon and its textual manifestations. Two things have been linked to literary criticism and theoretical and methodological perceptions to monitor the three-dimensional problem: (<https://elaph.com/Web/Culture/2008/5/329293.htm>)

4. CONCLUSION

So the psychological critical trend that appeared to us is a trend that is guided by the general vision, and we may find critics who marry contextual and textual trends to come out with a critical vision that deals with the external contexts of the texts without neglecting what the texts themselves broadcast. Its non-prevalence and permanence lies in its focus on the psychological analytical nature of the personality of the creator, and the interpretation of writing in light of the data of psychoanalytic theories concerned with the study of sexual instincts, repressions, and subconscious motives.

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