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Reconfiguring Moroccan Literary Criticism through Traveling Theories: A Brief History since the 1960s

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Abstract: This article charts the evolution and landscape of Moroccan literary criticism since the 1960s. It seeks to close gaps in surveys which do not amply probe its history nor cover the post-2000 period. Building on Edward Said's model of traveling theories, it examines how traveling conjectures and approaches have incorporated into the criticism of Moroccan literature in Arabic. First, it considers the reception of the itinerant theories and the fierce debates to which they at times contribute when they enter into the critical landscape. Second, it discusses their theoretical underpinnings, the major translations enabling their entrance and important texts illustrating their adaptation and integration in(to) the landscape. It argues that traveling theories have animated and advanced the critical scene beyond conjectures and impressions, introducing Marxist, Formalist, (Structuralist) narratological, reader-response, psychoanalytic and cultural approaches to Moroccan literature. Given that it maps the broader scene where the theories have integrated, this article does not single out and delve into one theoretical instance. Instead, it foregrounds how those theories have enriched critical activity through an accrual of approaches and concepts which expand the focuses and horizons of studying Moroccan literature and weave the story of literary criticism.

Keywords: Moroccan Literature in Arabic, Traveling Theories, Critical Translation, Marxism, Narratology, Reader-Response Theory, Psychoanalysis, Cultural theory

Introduction

In "Traveling Theory" (1983), Edward Said argues that theories travel. "Like people and schools of criticism, ideas and theories travel—from person to person, from situation to situation, from one period to another."[2] When traveling, ideas or theories follow a common pattern involving three to four major stages. First, a theory originates, or seems to, in a context where it gains eminence and entrance to discourse. Second, it emigrates to another place or time in which it draws renewed attention in the critical debate. Third, it navigates the conditions of reception and the constrictions which dispute or oppose its integration. Fourth, it integrates in whole or in part, adapted or altered by/in new applications.[3] This article centers on the last stage of Said's model of traveling theories, investigating how theoretical conjectures and approaches have incorporated into the criticism of Moroccan literature in Arabic since the 1960s.[4] Still, it briefly traces their conceptual "roots" and

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[2] Edward Said, *The World, the Text, and the Critic* (Cambridge, Mass.: Harvard University Press, 1983), 226.

[3] Said, *The World, the Text, and the Critic*, 226-27.

[4] The 1960s is chosen a starting point, not independence, since there was a cultural vacuum after independence, and interest in critical activity was on the decline. Many authors and "critics" abandoned

routes, highlighting the role taken by translation as a conveyor of theory and facilitator of criticism since 1980s. Historically, it describes the reception of those borrowed conjectures and approaches as well as the conversations or controversies that they at times created upon their arrival. Critically, it discusses their theoretical foundations, the notable translations behind their transfer and seminal texts illustrating their incorporation into the critical scene. The article argues that traveling theories have enriched the scene beyond mere conjectures or impressions, introducing critical approaches untested yet in the study of Moroccan literature: Marxism, Formalism, (Structuralist) narratology, reader-response criticism, psychoanalysis and cultural studies. They have brought critical concepts to bear upon the Moroccan condition. Consider class, ideology and worldview; mood, space and voice; reading blanks and negations; textanalysis and the text's unconscious; and center-margin, nation and subculture. In Said's wording, the circulation and incorporation of those theories and concepts, "a usefully enabling condition of intellectual activity," has "nourished" and "sustained" the critical scene.[5] Because it seeks to map the larger landscape into which theories have integrated, the article does not concentrate on one conjecture or approach, demonstrating how it gains or loses in strength.[6] Instead, it highlights how the theories have helped advance critical activity and weave the story of literary criticism in Morocco.

Impressions and Intuitions

After Morocco gained independence in 1956, statesmen and scholars called for building a national identity and culture uncolored by colonialism. They set out to build an "advanced" and "coherent" Moroccan culture.[7] While

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the critical scene (Abderrahman El Fassi, Mohamed ben Abbas El Kabbaj, Ahmed Ziyad and Abdellah Guennoun) to help manage state administrations and institutions. New names, however, emerged to enliven the critical scene, including Mohamed Berrada, Hassan El Mniai and Mohamed Serghini. Indeed, these would turn into chief critics of Moroccan literature in Arabic. Mohamed Kharmach, *Al-naqd al-adabī al-ḥadīth fī-l-Maghrib: 1900-1956* (Casablanca: Afrīqīyā al-Sharq, 1988), 261.

[5] Said, *The World, the Text, and the Critic*, 226.

[6] In "Traveling Theory," Said argues that a theory loses in strength when it voyages somewhere else or sometime else since it derives its strength from the historical conditions where it organically arises. Said illustrates the argument with one traveling theory as a case study, not a survey of many theories. For him, Georg Lukacs' theory of reification loses its "insurrection role" when used by Lucien Goldmann in Paris and Raymond Williams in Cambridge. In "Traveling Theory Reconsidered," Said reevaluates the argument that "[l]ater versions of the theory cannot replicate its original power; because the situation has quieted down and changed, the theory is degraded and subdued, made into a relatively tame academic substitute for the real thing." He explores "an alternative mode of traveling theory" through Theodor Adorno and Frantz Fanon's adaptations of Lukacs' theory and the subject-object impasse in *Philosophie der neuen Musik* (1948) and *Les damnés de la terre* (1961), respectively. These are instances of a "traveling theory gone tougher, harder, more recalcitrant." Said, *The World, the Text, and the Critic*, 235; Edward Said, *Reflections on Exile and Other Essays* (Cambridge, Mass.: Harvard University Press, 2000), 436, 438, 440.

[7] Mohamed Kharmach, *Al-tawajuhāt al-thaqāfiyah wa taṭawur al-fikr al-naqdī ḥtá al-thamānīnāt* (Fes: Maṭbʿat Info-Print, 2006), 49.

still looking within, they turned to various sources from the East, which inspired conservatism and nationalism, and from the West, which influenced the structure of state institutions and spheres of culture and thought. Critically, those sources brought forth two ways of approaching literature: conservative and innovative.[8] While conservative critics sought to cherish "authentic" beliefs and values, innovative critics sought to hone their critical approaches through traveling theories conveyed via firsthand readings or renderings into Arabic or French.[9] The two camps of critics were affiliated with right- or left-wing parties and unions along with their "culture-creating" institutions which advocated antagonistic agendas through newspapers.[10] Between the camps, there arose ideologically motivated controversies which bore marginally on literature and criticism. When relevant, they brought to light the role of literature in grasping and shaping society, featuring authorial engagement as a leitmotif. Often, the controversies descended into "chaotic" criticism, a descent ascribable to the ascendancy of ideology and politics and to the insufficiency of critical training which, if it were adequate, could have helped the critics master their tools and terms.[11] One camp was impressionist: it argued that literature is too pure or free to enmesh in the labyrinthine tangles of ideology and politics. The counter-camp was Marxist/Realist: it argued that genuine literature should depict and expose class struggle, showing sympathy towards whom they see as the forces of progress and the vast masses.[12] The arrival of impressionism as a traveling idea is explored in this section, and Marxism/Realism in the next.

Impressionistic criticism in Morocco builds on intuitive views about literature, not on close studies and critical theories. It draws on "personal taste" and "subjective impression" to arrive at statements the critic Mohamed Aqoudad describes as "absolute," "vague," "short" and "partial."[13] When impressionists address literary works, they do so in search for their characters, likings and scruples. Daghmoumi lists four factors instrumental to the rise of impressionism: acculturation, the "critic's" training, their ideological and social stands, and the press.[14] Just as acculturation with the East and West would later help traveling theories enter the critical scene in Morocco, it

[8] Kharmach, *Al-tawajuhāt al-thaqāfiyah*, 49, 99.
[9] Kharmach, *Al-tawajuhāt al-thaqāfiyah*, 49-50.
[10] Mohamed Daghmoumi, *Naqd al-riwāyah wa-l-qiṣṣah al-qaṣīrah bi-l-Maghrib: Marḥalat al-taʾsīs* (Casablanca: Sharikat al-Nashr wa-l-Tawzīʿ al-Madāris, 2006), 31. Consider the two antagonistic newspapers: the Independence Party's al-ʿAlam and the National Union of Popular Forces' *al-Muḥarir*.
[11] Kharmach, *Al-tawajuhāt al-thaqāfiyah*, 99.
[12] The "Marxist/Realist" designation comes from the camp's emphasis on material reality as an active force behind inventing literary works.
[13] Mohamed Aqoudad, *Muqārabat al-khiṭāb al-naqdī al-Maghribī: Al-taʾsīs* (Casablanca: Sharikat al-Nashr wa-l-Tawzīʿ al-Madāris, 2007), 22.
[14] Daghmoumi, *Naqd al-riwāyah*, 40. He encloses the word "critic" between quotation marks since impressionists do not count as critics who approach their subject matter based on studies and theories.

brought impressionistic readings to the study of literature. These readings are seated in the "depths of Arab impressionism" evident in writings by Taha Hussein, Abbas Mahmoud al-Aqqad, Mikhail Naimy and Muhammad Mandur.[15] In the style of these Eastern writers, Moroccan impressionists extolled the relationship between the "critic" and the writer or their work, making "absolute" and "vague" judgements based mostly on taste or on snippets from historical, sociological and psychological approaches.[16] For them, criticism is a mere description or explanation aimed at tasting or treating literature. They did not take an analytical approach in the belief that criticism pleases and teaches readers through taste. It was an undisciplined stand that reveals how inadequate the training and writing of impressionists are. Most were selective and eclectic, not using to one critical approach. They were inclined toward "moderation," not sophistication; they emphasized "the human" and "the moral" in literary works because they largely address a lay audience, a newspaper or magazine readership.[17] Indeed, impressionistic criticism evolved among journalists and literature enthusiasts who wrote "critical" thoughts, "criticism" columns, book reviews, prologues to literary works and textbook chapters.[18] Overall, impressionism in the study of Moroccan literature in Arabic was born of a personal taste for the literary, grown out of contact with traveling ideas or views from the East and taken by "critics" in the press to free literature from politics and society.

Among the impressionist critics stands out the name of Ghallab.[19] According to Aqoudad, Ghallab's writings about literature can be seen as "the mainstay of impressionist criticism."[20] He wrote about culture, politics, Islam and thought, yet his writings seem to lack "depth," "rigor" and "study."[21] An impressionist as he may well have been, Ghallab has a clear view about literature, criticism and engagement. In *Fī al-thaqāfah wa al-adab*, he notes that literature is a "reflection of human emotions" inspired by the writer's inner self or the outer world; it is a revelation of the writer's inner life shaped

[15] Aqoudad, *Muqārabat al-khiṭāb al-naqdī*, 44.
[16] Aqoudad, *Muqārabat al-khiṭāb al-naqdī*, 44.
[17] Daghmoumi, *Naqd al-riwāyah*, 41. Amid the 1970s criticism controversy, impressionists like Abdelkrim Ghallab and Hassan Tribak called on critics to esteem writers and their works and to make "independent" judgements serviceable to Moroccan literature. Despite the calls, impressionists did not suppress their anger at Marxist/Realist critics like Driss Nakouri and Najib Elaoufi, questioning their status as writers in the cultural scene. See Kharmach, *Al-tawajuhāt al-thaqāfiyah*, 97-117.
[18] Daghmoumi cautions against viewing those impressionistic writings as critical works; they should be seen as a body of beliefs, impressions and opinions on literature advocated by journalists who kept an eye on literature.
[19] Ghallab's "critical" views on literature, engagement and criticism are chosen as a classic instance of impressionistic criticism. Other notable impressionists include Abdeljabbar Shimi and Tribak. For Shimi's impressions on literature and criticism, see Aqoudad, *Muqārabat al-khiṭāb al-naqdī*, 30-31, 36-39, 41(42. For Taribak's, see Kharmach, *Al tawajuhāt al-thaqāfiyah*, 71–84.
[20] Aqoudad, *Muqārabat al-khiṭāb al-naqdī*, 24.
[21] Kharmach, *Al-tawajuhāt al-thaqāfiyah*, 55.

by both their selfhood and their milieu—what they see, hear and touch in nature, society and the world.[22] For him, literature is not a mirror image of society: it is a deeper human image of the writer's self inspired by and interacting with the world. Ghallab's definition of literature builds on a traveling idea which was borrowed from Hussein and Naimy's conceptions of literature as a "mirror of human self."[23] Still, literature in Ghallab's judgement goes beyond an expression of the human self through the writer to an exploration of the natural, the social and the universal. It is a larger-than-self exploration. Though the Ghallabian conception attaches too much importance to literature as an expression of selfhood, it underlines its worldly function. In *Difāʿʿan fan al-qawl*, Ghallab redefines literature in connection with society or the world, stating that it goes beyond the realm of inner emotions to embrace society and its worthy and worldly causes: freedom, justice, dignity, virtue and good.[24] For him, "living literature" originates in this generous world and it is incomplete or immature if it does not include and inspect people's emotions, desires, hopes and causes in the world.[25] To illustrate this worldly feature, Ghallab highlights the vital role literature has taken in combating colonialism, asserting that it could have taken even a pivotal part in guiding and lauding revolutionary movements. In a word, literature for Ghallab celebrates the emotional and commits to the circumstantial.

As regards engagement, Ghallab contends that literature has always been committed to "justice," "good," "virtue" and "beauty."[26] His contention that engagement in literature has been one of its longest-standing features might dismiss the criticism made by Marxist/Realist critics like Nakouri and Elaoufi, who brand him as an ivory-tower bourgeois intellectual.[27] For him, literature has always portrayed and supported whoever seeks to scratch a living or secure their liberty and dignity, so the Marxist/Realist calls for engagement are foregone conclusions because writers have abandoned what he describes as "absolute bourgeois thought."[28] Ghallab argues that engagement should not be a constraint on writers imposed by dogma, party or state, and literature or culture at large should never serve party or state politics. Writers should not engage as slaves who are sold to political doctrines or personal interests since they are individually free to choose what

[22] Abdelkrim Ghallab, *Fī al-thaqāfah wa-l-adab* (Casablanca: Maṭbʿat al-Aṭlas, 1964), 129.
[23] Aqoudad, *Muqārabat al-khiṭāb al-naqdī*, 25.
[24] Abdelkrim Ghallab, *Difāʿʿan fan al-qawl* (Casablanca: Dār al-Fikr al-Maghribī, 1972), 86.
[25] Ghallab, *Fī al-thaqāfah wa al-adab*, 132.
[26] Ghallab, *Difāʿʿan fan al-qawl*, 102. It is worth remarking that Ghallab cares less to explain what the concepts or values mean in literary theory.
[27] Sometimes, the Marxist/Realist criticism of "bourgeois" writers is more derogatory, depicting them as "exploitive," and "tyrannical." See, for instance, Driss Nakouri, *Al-muṣṭalaḥ al-mushtarak: Dirāsāt fī al-adab al-Maghribī al-muʿāṣir* (Casablanca: Dār al-Nashr al-Maghribīyah, 1979), 10-12.
[28] Abdelkrim Ghallab, *Maʿa al-adab wa-l-udabāʾ* (Casablanca: Dār al Kitāb, 1974), 154.

to engage in. This is what Ghallab calls "individual engagement" which comes from within unconstrained by outer forces to capture the writer's inner conditions and extoll the never-dying values of good, beauty and love.[29] He insists that engagement should be lived, not imported as a Marxist dogma. The Ghallabian notion is no sheer novelty. Although critical of engagement as a concept or conduct adopted by Marxist/Realist critics, Ghallab does detach it from its origins in class, ideology and politics. Instead, he calls on writers to embrace the human in one society or the world at large. He leans toward a literature inspired by "social" or "human" engagement that foregrounds the delights and debacles of humans wherever they are. Despite Ghallab's attempt at humanizing engagement, he has been intellectually motivated by the ardor to combat the Marxist/Realist camp, not by an in-depth study of or in literary theory.[30] His remains a "incidental" and "amateurish" talk about literary engagement.[31] It is impressions upon impressions.

In *Maʿa al-adab wa al-udabāʾ*, Ghallab describes literary criticism as "the art of studying texts, discriminating among various styles and evaluating literary works. This [art] considers every idea, image and example; a surface or thorough analysis of linguistic, stylistic and rhetorical functions; and the composition of the poem, essay, story or novel [under study]."[32] It analyzes and evaluates literary works to stress the aesthetic qualities which engage the reader's imagination and inner emotions. For him, criticism is scientific and artistic. It is scientific because it explores the literary work's multiple facets: aesthetic, psychological, philosophical and so forth. It is artistic because it depends on taste, an innate gift refined through practice, to discriminate "the beautiful" and "the aesthetic" from "the ugly" and "the unworthy."[33] Despite this double emphasis on art and science, Ghallab gives more importance to the former. For him, fine taste allows critics to address and appraise the work's language, imagery, action, dialogue and the motive behind its making. It is incomparable to science. Like impressionists, Ghallab acknowledges the intellectual importance of science but challenges its primacy over taste when approaching literature. "I do not want to state that taste is more important than science, but I stress that its value is no lesser than science in criticism. It is even more arduous to cultivate than science."[34] According to Aqoudad, taste in Ghallab's belief outweighs science that simply serves to confirm the "critical" judgement at which taste arrives.[35] Like Mandur, Ghallab sees taste as a "genuine" approach to criticizing literature. Ghallab's intellectual

[29] Ghallab, *Difāʿ ʿan fan al-qawl*, 107.
[30] Kharmach, *Al-tawajuhāt al-thaqāfiyah*, 54-55.
[31] Kharmach, *Al-tawajuhāt al-thaqāfiyah*, 54-55.
[32] Ghallab, *Maʿa al-adab*, 85.
[33] Ghallab, *Maʿa al-adab*, 85.
[34] Ghallab, *Maʿa al-adab*, 44.
[35] Aqoudad, *Muqārabat al-khiṭāb al-naqdī*, 28.

borrowing from Mandur – and from the French critic Gustave Lanson – is visible in quoting him as evidence and in stressing the value of a taste improved by knowledge and practice.[36] As Ghallab accentuates taste, he depreciates critical approaches based on reason and theory. For him, even though they have grown in maturity, the approaches impose commitment to stubborn ways of studying literature, locating works within schools "invented" by critics and grouping writers accordingly – lauding them when they concur and mauling them when they differ.[37] "If critical approaches have helped criticism as a science and culture . . . they have not at all helped the literary work as it inches toward creativity and originality."[38] Hailing taste as a guide, Ghallab calls on critics to avoid critical approaches and literary movements when studying a writer. His anti-theory is conceptually inconsistent. Aqoudad and Kharmach attribute this "disorder" to Ghallab's unscholarly interest in literary criticism and theory.[39] Overall, Ghallab, who has drawn on impressionism from Mandur and Lanson, is more of a criticism enthusiast touring criticism than a critic probing literary works.

Class, Ideology and Worldview

In the 1970s, the Marxist/Realist critics, who self-styled as innovative in theory and practice, came to the fore. They were thrust by an increase in revolutionary fervor inspired by student upheavals, state crackdowns, class struggles and criticism controversies. Their burst onto the critical scene was hailed as an "enlightening moment" with a "dialectical horizon."[40] It ushered in what Abdellah Laroui calls "the sociology of literature."[41] A traveling theory which is historically and socially immersed, Marxism started with Mohamed Berrada and Abdelkebir Khatibi and matured later with the Marxist/Realist Nakouri, Elaoufi and Chaoui in the 1970s and Mohammed Bennis, Abdellah Rajii, Said Alouch, Hamid Lahmidani and Driss Belmlih in the 1980s with the espousal of Lucien Goldmann's Structuralism.[42] The three Marxist/Realist critics challenged impressionist criticism, discrediting it as bourgeois, descriptive and even obsolete. Beyond impressions and intuitions, they sought to advance a critical approach though it was nonnative to

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[36] Aqoudad, *Muqārabat al-khiṭāb al-naqdī*, 30; Kharmach, *Al-tawajuhāt al-thaqāfiyah*, 56.
[37] Aqoudad, *Muqārabat al-khiṭāb al-naqdī*, 29; Kharmach, *Al-tawajuhāt al-thaqāfiyah*, 56.
[38] Ghallab, *Maʿa al-adab*, 90.
[39] Aqoudad, *Muqārabat al-khiṭāb al-naqdī*, 45; Kharmach, *Al-tawajuhāt al-thaqāfiyah*, 58.
[40] Akkar, Abdelhamid, "Taṭawūr al-naqd al-adabī al-ḥadīth bi-l-Maghrib," in *Taḥawulāt al-naqd al-adabī al-muʿāṣir bi-l-Maghrib*, ed. Said Yaktin (Rabat: Dār al-Manāhil, 2009), 23.
[41] Fatima-Zahra Azerouil, *Naqd al-riwāyah bi-l-Maghrib: Maṣādiruhā al-ʿArabīyah wa-l-ajnabīyah* (Casablanca: al-Fanak, 1989), 29; Bachir Qamari, "Huwwiyat al-naqd al-adabī bi-l-Maghrib," in *Al-adab al-Maghribī al-ḥadīth: ʿalāmāt wa-maqāṣid,* ed. Ahmed El Madini and Abdelfattah Lahjomri (Rabat: Maṭbaʿat al-Maʿārif al-Jadīdah, 2006), 76.
[42] Akkar, "Taṭawūr al-naqd al-adabī," 23. The Marxist/Realist turn would not have taken place without the groundwork laid by notable critics like Ahmed El Yabouri, Hassan El Mniai, Mohamed Serghini and Ibrahim Soulami, who had been contributing organically to literary life since the late 1950s.

Moroccan culture. They thought of themselves as "impartial" and "sensible" critics who strives to grasp the "actualities" shaping reality.[43] They sought to create a critical alternative, devoting space to a literary theory in line with their critical beliefs and in response to the historical turmoil. For them, criticism is not a sight-seeing tour in the style of Ghallab, whose aim is to reveal or trigger inner emotions. Instead, it is a scholarly enterprise which is theoretically grounded. It has two features or functions. First, it should be conceptually conscious, deriving from literary theory (although narrowly condensed into Marxism). Second, it should be circumstantially conscious, striving to make a stand aimed at changing the world.

The Marxist/Realist Nakouri, Elaoufi and Abdelkader Chaoui approach literature as an expression of historical and social conditions shaped by class struggle. They argue that the material reality of a given class determines literary works, and these works are instrumental in advancing the interests of dominant classes. They made this stand amid the 1970s revolutionary zeal, in which ideological disputes motivated by politics reigned supreme, and authors and critics, interested or indisposed, engaged in politics and society. The three critics consider literature and criticism as pointless if they do not engage in studying and solving worldly woes. For Nakouri, "genuine" and "scientific" criticism should connect to material reality, so it can combat or disrupt bourgeois literature, which is invested in an ideological apparatus guarding and expanding the class' material and moral ascendancy.[44] Beyond literature, it should mount an antagonistic stand against the bourgeoisie to change the world in favour of the masses. Although scholarly in nature, criticism is central to spreading "correct consciousness" and speeding "historical inevitability."[45] For Elaoufi, Marxist/Realist criticism is unparalleled because it has proven its ability to study both the textual and the material as well as its ability to adapt from other critical approaches.[46] Its essential function is "to control [combine] both reality and literature through thought not only to establish intellectual control, but to change thought into a material strength and into a transformative and revolutionizing instrument."[47] For Chaoui, who does not name the approach adopted in *Sulṭat al-wāqiʿyah*, writers should embrace a "democratic" or "revolutionary" culture which drums up support for the masses and calls for

[43] Mohamed Kharmach, *Al-wāqiʿyah wa al-wāqiʿyah al-jadaliyah* (Fes: Maṭbʿat Info-Print, 2006), 29, 75.
[44] Driss Nakouri, "Difāʿā ʿan al-manhaj al-ijtimāʿī," *Al-Thaqāfah al-Jadīdah*, no. 9 (Winter 1978): 16.
[45] Driss Nakouri, *Al-muṣṭalaḥ al-mushtarak*, 5.
[46] Najib Elaoufi, *Darajat al-waʿy fī al-kitābah: Dirāsāt naqdīyah* (Casablanca: Dār al-Nashr al-Maghribīyah, 1980), 29.
[47] Najib Elaoufi, "Al-Manhaj al-jadalī: Ḥudūd mutaḥarikah wa-lānihāʾiyah," *Al-Thaqāfah al-Jadīdah*, no. 9 (Winter 1978): 46.

revolutionary action.[48] The three critics argue that criticism should be a Marxist stance in writing and a revolutionary praxis in the world. It should be an engagement or, in Akkar's words, an "intellectual translation" of liberatory beliefs and revolutionary behaviors.[49]

The three Marxist/Realist critics were influenced by voyaging Marxist theories. They were theoretically entranced by Marxist theses and methodologically entranced by Lukácsian, Brechtian and Goldmannian methods of studying literature.[50] They were fascinated by readings of major Marxists like Marx, Engels, Lenin, Zedong, Gramsci, Lukács and Goldmann and by readings of Arab Marxist critics like the Lebanese Hussein Marwa and the Egyptian Amin El Alem, not to mention non-Marxist French theorists like Sartre, Barthes and Todorov.[51] It was a twin theoretical influence: Western and Eastern. Both readings encouraged them to engage, entangling literature in ideological disputes to achieve worldly change; dividing writers based on their class and party; and highlighting the ideological character of literary criticism.[52] It is this emphasis on criticism as an engagement to the worldly (namely material reality, the underclasses and revolutionary change) that serves as thread unifying the three Marxist/Realist texts by Nakouri, Elaoufi and Chaoui. For them, not only do texts contribute to a critical knowledge or approach, but also entrust authors and critics with worldly tasks. It is a combative criticism. Later, however, the emphasis on criticism as a circumstantial engagement or combative experience would turn out to be a limitation because it confined the critical endeavor in the study of Moroccan literature to Marxist sources. Certain critics who were once Marxist advocates chose to quit. In the late 1970s, Ibrahim El Khatib, for instance, embraced Formalism, another traveling theory to the critical scene. For him, it has become vital to explore innovative concepts to enhance literary criticism, ones which draw from literary theory as a whole, not from "an outmoded sociology of literature."[53] El Khatib was not the only critic to abandon Marxism. So did Berrada and Elaoufi, using a critical approach whose focus turns to the literary work before it extends to the world.

Since the early 1980s, certain Moroccan critics set out to overcome the 1970s ideological slants and splits. They sought to study the inner

[48] Kharmach, *Al-wāqiʿyah*, 46.
[49] Akkar, "Taṭawūr al-naqd al-adabī," 24.
[50] Akkar, "Taṭawūr al-naqd al-adabī," 24.
[51] Aqoudad, *Muqārabat al-khiṭāb al-naqdī*, 85.
[52] The Marxist/Realist critics explore literature inspired by a materialist conception of society, emphasis on class wars, the interplay between the base and superstructure, and the belief that Marxism is the revolutionary ideology of the underclasses for whom authors and critics should stand. Kharmach, *Al-wāqiʿyah*, 126.
[53] Ibrahim El Khatib, "ʿAnāṣir li-fahm azmatinah al-naqdiyah," *Al-Thaqāfah al-Jadīdah*, no. 12 (Winter 1979): 146.

world(s) of literary texts, especially their linguistic and stylistic aspects. They sought to counterbalance the influence of the worldly over the literary, refocusing attention toward the aesthetics of literary works away from their intense involvement in politics and society. This counterbalance was struck by the adoption of Goldmann's Genetic Structuralism, an approach which meets two sensibilities: literary and worldly. The Goldmannian-inspired critics strove to guarantee more autonomy for literature, offsetting the impact of external reality. They strove to guard literary particularity without discounting worldly connections. Unlike the Marxist/Realist critics, they did not dismiss literature as an inconsequential testimony depicting or reflecting the material world which was seen as vital in inspiring and judging its value. Nor did they mistake central characters for writers or engage in the fiery rhetoric of class politics. For them, writers no longer advance a hidden agenda in favor of their class or party, and works no longer embrace a class ideology. They rethought the status of literature in the world, attaching more importance to literary aspects before exploring worldly ones. In his Arabic translation of Khatibi's *Le roman Maghrebin*, Berrada remarks that Goldmann's Structuralism is a balanced approach to studying literary works in that it connects them to their socio-historical conditions without making snap judgments characteristic of Marxist critics before Lukács and Goldmann and oblivious to the "creative" worlds made by writers to develop a possible consciousness.[54] The Goldmannian critics aimed to comprehend literary works before locating them within the wider structures of history, politics and society. This was a gap in the critical scene unfilled by the Marxist/Realist critics, and it was a crucial step toward what Kharmach calls "critical efficacy" in the study of Moroccan literature in Arabic.[55]

Since its arrival on the critical scene as a traveling theory, the Goldmannian approach held the attention of Moroccan critics. It was seen as an "essential guide" that ensures a double reading of literature: "scientific" and socio-historical.[56] Also, it was seen as a "conceptually adaptable and historically intertwined" approach, if not the "most desirable and most valuable" alternative then.[57] It was seen as capturing the historical and literary moments through homology and coming "closer to scientific spirit," thus

[54] Abdelkebir Khatibi, *Al-riwāyah al-Maghribīyah*, trans. Mohamed Berrada (Rabat: al-Markaz al-Jāmiʿī li-l-Baḥth al-ʿIlmī, 1971), 7. Elsewhere, Berrada uses the Goldmannian approach to study the critical writings of Mandur. For him, the approach is defined by its "conceptual elasticity" and the "utmost importance" it attaches to history. Mohamed Berrada, *Muḥammad Mandūr wa tanẓīr al-naqd al-ʿArabī* (Beirut: Dār al-Ādāb, 1979), 21.

[55] Mohamed Kharmach, *Al-binyawiyah al-takwīniyah bayna al-naẓar wa-l-taṭbīq* (Fes: Maṭbʿat Info-Print, 2001), 91.

[56] Mohammed Bennis, *Ẓāhirat al-shiʿr al-muʿāṣir fī al-Maghrib: Muqārabah binyawīyah takwīniyah* (Casablanca: al-Markaz al-Thaqāfī al-ʿArabī, 1985), 27.

[57] Mohamed Berrada, *Muḥammad Mandūr*, 21; Ahmed El Madini, *Fan al-qiṣṣah al-qaṣīrah bi-l-Maghrib: Fī al-nashʾah wa-l-taṭawur wa-l-itijāhāt* (Beirut: Dār al-ʿAwdah, 1980), 10.

unlocking the interplay between literature and society or humanity.[58] Its "positivity" and "suitability" were incontestable.[59] According the critics, it is an apt approach that enables an inward-and-outward study of literature.

Consider the critic and poet Bennis. He "believes in" the Goldmannian approach in that it enables him to consider the linguistic and the socio-dialectical aspects of literary texts.[60] For him, the text is a linguistic act within the world, not a language game detached from history and society. It is not a self-enclosed object of study or a marginal testimony on the world: it is a "creative act" of language and a socio-historical production governed by literary and worldly laws and conveying the beliefs and hopes of a given class.[61] It is a language enmeshed in the world, and its study should delve inward and extend outward. Inspired by Goldmann, Bennis comprehends Moroccan poetry in Arabic through an analysis of its metric, linguistic and semantic aspects to identify "significant units" merged into what Goldmann calls a "significant structure," a "deeper unit" revelatory of the worldview born in the text.[62] Beyond comprehension, Bennis explains the worldview of "fall and wait" within the cultural scene and the larger socio-historical context of the petty bourgeoisie. Like Bennis, El Madini is inspired by Goldmann's double reading though it is not overtly avowed. For him, the approach adopted to examine the "merits" and "demerits" of the Moroccan short story in Arabic builds on the select stories whose "geneses" he aims to establish.[63] After an inward textual study, El Madini notes that he has been "eventually" guided to using a "critical approach" backed by a "historical approach."[64] The "approaches" can be understood as the two modes of Goldmann's analysis: comprehension and explanation. The "critical" mode explores the aesthetic and thematic content of the stories while the "historical" mode explains their origins within the historical and material actualities which have shaped their inception and evolution. His critical-historical reading follows Goldmann's comprehensive and explanatory modes. Like El Madini, Lahmidani models on Goldmann's traveling theory. He hails the approach as "great," one whose methods and findings bring more clarity and depth to the critical endeavor.[65] For him, it is a cutting-edge approach which navigates the interplay between

[58] Driss Allouch, *Al-riwāyah wa-l-idyūlūjyah fī al-Maghrib: 1960-1975* (Beirut: Dār al-Kalimah, 1981), 12; Hamid Lahmidani, *Al-riwāyah al-Maghribiyah wa-ruʾyat al-wāqiʿ al-ijtimāʿī: Dirāsah binyawiyah takwīniyah* (Casablanca: Dar al-Thaqāfah, 1985), 10.
[59] Driss Belmlih, *Al-ruʾyah al-bayānīyah ʿinda al-Jāḥiẓ* (Casablanca: Dār al-Thaqāfah, 1984), 15; Abdellah Rajii, *Al-qaṣīdah al-Maghribiyah al-muʿāṣirah: Binyat al-shahādāt wa-l-istishhād* (Casablanca: Manshūrāt ʿUyūn, 1988), 171.
[60] Bennis, *Ẓāhirat al-shiʿr al-muʿāṣir*, 24.
[61] Bennis, *Ẓāhirat al-shiʿr al-muʿāṣir*, 24, 26.
[62] Bennis, *Ẓāhirat al-shiʿr al-muʿāṣir*, 26, 29.
[63] El Madini, *Fan al-qiṣṣah al-qaṣīrah*, 7.
[64] El Madini, *Fan al-qiṣṣah al-qaṣīrah*, 9.
[65] Lahmidani, *Al-riwāyah al-Maghribiyah*, 14.

literary creation and material reality. Although it eclipses others, it is too adaptable to derive their theoretical insights to discover literary structures and themes. Lahmidani distinguishes between two modes of studying the Moroccan novel in Arabic with a slight relabelling of Goldmann's designations. Comprehension explores the artistic and thematic structures of Moroccan novels to highlight their "significant structures" and the novelists' stands or views toward society.[66] Explanation extends beyond the novels to locate the views within larger structures, including the ideologies advancing them and the classes embracing them amid social struggle.[67] Among others, Bennis, El Madini and Lahmidani regard Goldmann's Structuralism as an innovative approach, which allows for a balanced reading with twin emphases on literary and worldly aspects. But, this balance would not last. It would be altered by critics inspired by traveling theories focused on the inner workings of literary texts.

The Rise of "New" Criticism

Goldmann's Structuralism was not the only traveling theory used by Moroccan critics in the 1980s. Others, notably Russian Formalism and French Structuralism, were in the remaking or waiting to explode onto the critical landscape. When adopted by Moroccan critics, Goldmann's approach was not implemented as comprehensively and meticulously as it had been designed by its originator. It was adapted.[68] Its adaptations and alterations can be ascribed to the difference between the context of its production in the post-World War II Sorbonne and the one of its reproduction in Moroccan academia, where it was used by Bennis, El Madini and Lahmidani – among others. Its production and reproduction involve what Said describes as "a set of initial circumstances in which the idea [or theory] came to birth" and the "conditions of acceptance or, as an inevitable part of acceptance, resistances" that challenge the traveling approach when introduced.[69] Further, they can be ascribed to the genre or nature of the corpus it was originally based on or designed for (Pascal's *Pensées* and Racine's tragedies) and the corpus it was later redesigned for (Moroccan literature in Arabic). When it arrived on the critical scene, Goldmann's theory must have been rethought in light of these shifting contexts and corpuses, not to mention the distance it had crossed before its arrival. Inspired notably by Structuralism and semiotics, the alterations of and variations on the theory were made to study the linguistic and stylistic make-up of literary texts. Later, the variations would turn into a

[66] Lahmidani, *Al-riwāyah al-Maghribiyah*, 15, 45.
[67] Lahmidani, *Al-riwāyah al-Maghribiyah*, 16, 46.
[68] See Kharmach, *Al-binyawiyah al-takwīniyah*, 141-164. Kharmach considers the alterations Moroccan critics have made to adapt the Goldmannian approach to the corpus under study. For him, they do not always yield deep insights. An adapted approach could be chosen because the critic is intellectually incapable of incorporating the whole approach as a body of concepts and modes.
[69] Said, *The World, the Text, and the Critic*, 227-28.

theoretical bridge shifting the interest of Moroccan critics toward textually centered approaches. Akkar metaphorically describes the Goldmannian moment, and the Marxist one in general, as the "cultural womb" which gave rise to critical "experimentation" and "theorization" from the 1980s onward.[70] Like Akkar, Qamari describes the Marxist moment as a transition stage leading up to the discovery of Formalism and Structuralism. It ushered in "new" criticism across the Arab world, experimenting with critical tools and terms advanced by Barthes, Todorov, Genette, Kristeva and Jakobson.[71] This experimentation helped deepen the study of literary texts, highlighting the artistic devices and features which distinguish them – what Jakobson, Shklovsky and Tynianov consider their literariness, "what makes a given work a literary work."[72] Unlike the Marxist moment marked by the revolutionary spirit of the late 1960s and 1970s, the "experimental" moment would extend beyond the 1980s and 1990s to comprise nontextual approaches, too. Its continuity owes mostly to contact with traveling Western theories, which arrived through firsthand readings and renderings made by Arab and Moroccan critics.

Translating Theory, Stimulating Criticism

Apart from studies conducted at university, translation was essential to the growth and voyage of literary theories. Initially, Moroccan critics were dependent on Eastern translations of milestone texts and theories in criticism. Criticism in the Arab East, notably in Egypt, helped guide Moroccan critics to its sources in the West and elsewhere.[73] They learned from critical studies and translations by notable names like Salah Fadl, Abdessalem Mseddi, Kamal Abu-Deeb, Zakaria Ibrahim and Youmna El Eid. But, this dependence on the East did not endure. It would lessen when Moroccan critics began discovering those sources in the original and translating them into Arabic.[74] Qamari dates this shift to the mid-1960s when major Moroccan critics went

[70] Akkar, "Taṭawūr al-naqd al-adabī," 25. Akkar traces the inception of the "experimental" moment in Moroccan literary criticism to the late 1970s and as further as to the late 1960s. He cites the inaugural works that brought forth this moment and sought to establish "systematic" knowledge through the analysis of aesthetic aspects: El Yabouri's *Taṭawur al-qiṣṣah fī a-l-Maghrib* (1967) and *Dīnāmiyat al-naṣ al-riwāʾī* (1993); Berrada's *Muḥammad Mandūr wa tanẓīr al-naqd al-ʿArabī* (1973) and *Asʾilat al-riwāyah, asʾilat al-naqd* (1996); Abdelfattah Kilito's *Al-adab wa-l-gharābah: Dirāsāt binyawiyah fī al-adab al-ʿArabī* (1982), *Al-ghāʾib: Dirāsah fī maqāmat al-Ḥarīrī* (1985) and *Al-ḥikāyah wa al-taʾwīl: Dirāsāt fī al-Sard al-ʿArabī*; and Mohamed Miftah's *Taḥlīl al-khiṭāb al-shiʿrī: Istrātījiyat al-tanāṣ* (1985) and *Dīnāmiyat al-naṣ: Tanẓīr wa injāz* (1987).

[71] Qamari, "Huwwiyat al-naqd al-adabī," 77.

[72] Kharmach, *Al-binyawiyah al-takwīniyah*, 166.

[73] Azerouil, *Naqd al-riwāyah*, 39; Qamari, "Huwwiyat al-naqd al-adabī," 73.

[74] According to Azerouil, Moroccan university helped whip up interest in traveling theories from France and Russia. It underlined their cruciality to the advancement of a burgeoning criticism. Besides, nerve centers of culture in the Arab world were historically torn by wars. Consider the impact of the June 1967 debacle over Egypt, the Lebanese Civil War (1975-1990) and the Iran-Iraq War (1980-1988). *Naqd al-riwāyah*, 39-40.

beyond Hussein, Mandur and Abbas Mahmoud al-Aqqad as well as El Alem, Chokri Mabkhout and Rajaa al-Naqqash to explore Western sources and theories through firsthand readings and translations.[75] In the 1980s and 1990s, translations of new criticism began to boom, bringing to the critical scene traveling ideas, terms and ways of reading literature untested yet in the Arab world. Inaugural translations by Berrada and El Khatib appeared along with journal issues devoted to translating literary theories. But, these were not the only translational endeavors.

Mostly critics by trade, translators individually and collectively enriched the critical scene, enabling critical schools and theories to voyage in. Berrada, for instance, translated two texts by Barthes and Mikhail Bakhtin: *Al-darjah ṣifr li-l-kitabāh* (1985) and *Al-khiṭāb al-riwāʾī* (1987).[76] Much later, with Hassan Bourkia, Berrada translated Paul Ricoeur's *Du texte à l'action: Essais d'herméneutique* (1986) as *Min al-naṣ ilā al-fiʿl* (2002). Also rendering from French into Arabic, El Khatib, whose name is associated with Russian Formalists, translated *Naẓariyat al-manhaj al-shaklī* (1982) and Vladimir Propp's *Mūrfūlūjyah al-khurāfah* (1986).[77] His translations introduced alternatives to "mainstream" critical approaches, "implanting" traveling concepts untested yet like motif, plot and theme.[78] Besides the individual efforts, there were collective ones. The *Āfāq* journal compiled *Al-binyawiyah al-takwīniyah wa al-naqd al-adabī* (1982), a collection of translations of Goldmannian and Goldmannian-inspired essays made by Mohammed Sabila, Berrada, El Madini and others. A decade later, a body of narratological texts by Barthes, Tzvetan Todorov and Gérard Genette was translated by Akkar, Bahraoui and others as *Ṭarāʾiq taḥlīl al-sard al-adabī* (1992). Clearly, these translations feature French theorists since the enthusiasm for French theory was the hallmark of the 1980s and 1990s translations. In 1985 and 1986, Abdeslam Benabdelali translated Barthes again and Pierre Bourdieu: *Dars al-sīmyūlūjyā* and *Al-ramz wa al-sulṭah*, respectively.[79] Mohamed El Ouali and Mohamed El Oumari translated Jean Cohen's *Structure du langage poétique* (1966) as *Binyat al-lughah al-*

[75] Qamari, "Huwwiyat al-naqd al-adabī," 74.
[76] Barthes and Bakhtin's source texts are titled *Le degré zéro de l'écriture* (1953) and *L'énoncé dans le roman* (1968). Berrada translated Bakhtin's text from a French rendering by Henri Didier (1968).
[77] *Naẓariyat al-manhaj al-shaklī* is a collection of Formalist texts translated from Todorov's *Théorie de la littérature: Textes des formalistes Russes* (1965). To it, El Khatib adds a new study by Jakobson with commentary and a glossary of key Formalist concepts and theorists. Likewise, *Mūrfūlūjīyah al-khurāfah* was translated into Arabic based on a French translation titled *Morphologie du conte* (1970).
[78] Mohamed Kacimi, *Qaḍāyā al-naqd al-adabī al-muʿāṣir* (Amman: Dār Yāfā al-ʿIlmīyah li-l-Nashr wa-l-Tawzīʿ, 2010), 33.
[79] Benabdelali's translation of Barthes comprises an inaugural lecture at Collège de France (1978) together with three essays from *Le bruissement de la langue* (1984). His translation of Bourdieu includes an inaugural lecture at Collège de France entitled "Leçon sur la leçon" (1982); "Les sciences sociales et la philosophie" (1983); "Sur le pouvoir symbolique" (1982); "Le langage autorisé" in *Ce que parle veut* dire (1982); and "Capital symbolique et classes sociales," (1978).

shiʿrīyah (1986). Their translation would help critics draw on Western rhetoric as a traveling theory to study Arabic literature. Inspired by Cohen, El Oumari sought to enrich the study of Arabic rhetoric based on Structuralist concepts from linguistics and semiotics.[80] In *Fī uṣūl al-khiṭāb al-naqdī al-jadīd* (1988), El Madini translated a body of critical texts by Todorov, Umberto Eco and Marc Angenot. Another collection entitled *Naẓariyat al-sard min wijhat al-naẓar ilā al-tabʾīr* (1989) was translated by Moustapha El Naji, including studies by Genette, Wayne Booth and Boris Uspenskij. Sadiq Boualam entered the mostly Structuralist spirit of the age, rendering Todorov's *Introduction à la littérature fantastique* (1970) as *Madkhal ilā al-adab al-ʿajāʾibī* (1994). Likewise, Mohamed Mouatasim, Omar Halli and Abdeljalil El Azadi translated Genette's *Discours du récit* (1972) as *Khiṭāb al-ḥikāyah* (1999). Stephen Ullmann's *The Image in the Modern French Novel* (1960) was translated by Redouan El Ayadi and Mohamed Mechbal as *Al-ṣūrah fī al-riwāyah* (1995). Revisiting French theory later, Abdelkbir Cherkaoui translated Todorov's *La littérature en peril* (2007) as *Al-adab fī khaṭar* (2007), a body of essays reflecting on his individual and intellectual experiences. All the above translations of French and Russian texts into Arabic helped the texts and their theories travel and enrich the Moroccan critical scene.

Amid the "rush" for Structuralist and Formalist texts, certain critics, however, trod new courses. El Houssine Sahban translated Lukács' *La théorie du roman* (1920) – a milestone text in the criticism of the novel – as *Naẓariyat al-riwāyah* (1988). Captivated by semiotics, Said Bengrad translated Philippe Hamon's "Pour un statut sémiologique du personnage" (1972), retitling it as *Simyūlūjyah al-shakhṣiyāt al-riwāʾiyah* (1990). Indeed, Bengrad made sustained effort to translate, and transport to the critical landscape, major texts by the eminent Italian semiotician Umberto Eco: *Al-taʾwīl bayna al-simyāʾiyāt wa-l-tafkīkiyah* (2004), *Āliyāt al-kitābah al-sardiyah* (2009) and *Taʾamulāt fī al-sard al-riwāʾī* (2015).[81] In a shift from Structuralist critics, he translated Michel Foucault's *Histoire de la folie à l'âge classique* (1972) as *Tārīkh al-junūn fī al-ʿaṣr al-klāsīkī* (2006). Like Bengrad, Jilali El Koudia and Lahmidani unmade the "Structuralist spell," as it were, varying the Western sources that voyaged into and nurtured Moroccan criticism. Their

[80] El Oumari translated *Al-balāghah wa al-uslūbīyah*, a study originally titled "Rhétorique et stylistique" in Heinrich Plett's *Théorie de la littérature* (1981). With Lahmidani and Abderrahman Tenkoul, he translated part of Marcel Dascal's *La Sémiologie de Leibniz* (1978) as *Al-itijāhāt al-sīmyūlūjiyah al-muʿṣirah* (1987). Almost a decade later, El Oumari translated *Naẓarīyat al-adab fī al-qarn al-ʿishrīn* (1996), a short reader of critical texts by multiple writers.

[81] *Al-taʾwīl* is a collection which includes Eco's 1992 Yale lectures, two critical essays and one by Jonathan Culler. *Āliyāt* is a miscellany of Eco's studies on his novels: *Apostille au nom de la rose* (1983), *Comment j'écris* (1996) and *Ironie intertextuelle et niveaux de lecture* (1999). *Taʾamulāt* is a translation of Eco's *Six Walks in the Fictional Woods* (1994).

translations were course-changing in that they introduced reader-response criticism, a traveling theory untried yet in the landscape. They translated *Fiʿl al-qirāʾah: Naẓariyat jamāliyat al-tajāwub fī al-adab* (1995), a collection of three chapters drawn from Wolfgang Iser's *The Act of Reading: A Theory of Aesthetic Response* (1987). Moreover, they translated two chapters from his *The Fictive and the Imaginary: Charting Literary Anthropology* (1993), titling them *Al-takhyīlī wa al-khayālī min manẓur al-anṭrūbūlūjyah al-adabiyah* (1998).[82] Reader-response criticism gained impetus with a translation of Robert Holub's *Reception Theory* (1984) as *Naẓariyat al-talaqī* (1999), made by El Koudia and Khalid Touzani. Bringing reader-response criticism into further focus in 2004, Rachid Ben Haddou translated Hans Robert Jauss' *Pour une esthétique de la reception* (1978) as *Jamāliyat al-talaqī*.

Besides reader-response criticism, long-awaited traveling theories arrived onto the critical scene through translation. One of them was psychoanalysis. It was brought to the fore by Hassan Elmoudan's rendering of Jean Bellemin-Noël's *Psychanalyse et littérature* (1978) as *Al-taḥlīl al-nafsī wa al-adab* (2018). This was preceded by a translation of Pierre Bayard's *Qui a tué Roger Ackroyd?* (1998), titled *Man qatal Rūdjīr Akrūyd* (2015) and praised by Elmouden as a psycho-analysis that rewrites crime fiction. Renderings of Western texts and theories continued emerging. They favour new ways of studying Moroccan literature unmapped before in the scene. Sometimes, when unable to translate critical texts due to language barriers, critics turned to secondary sources to thrust the texts into center stage. Mohamed Eljorti translated important French studies of Edward Said, one of which is entitled *Idwārd Saʿīd: Min tafkīk al-markaziyah al-gharbiyah ilā faḍāʾ al-hajanah wa al-ikhtilāf* (2015), a collection investigating Said's scholarly legacy. Besides, Eljorti translated Clavaron Yves' *Edward Said: l'Intifada de la culture* (2013) and Fred Poché's *Edward W. Said, l'humaniste radical* (2013) as *Idwārd Saʿīd: Al-intifāḍah al-thaqāfiyah* (2017) and *Idwārd Saʿīd: Al-ansanī al-rādīkālī* (2018), respectively. His goal is to shine light on an eminent literary theorist who has long been ignored by French critics, and Moroccan critics by extension, due to differences in studying literature. Although based on French texts, Eljorti's translations are one more enterprise expanding the critical scene through French studies of world theorists. Still worth noting is another translational endeavor which concerns the rendering and revival of French-language studies by Moroccan critics. Among them stand out the translations of Khatibi's major writings like *Al-riwāyah al-Maghribiyah* (1971), *Dīwān al-khaṭ al-ʿArabī* (1980), *Al-ism al-ʿArabī al-jarīḥ* (1980), *Al-naqd al-muzdawaj* (1980) and *Fī al-kitābah wa-l-tajribah*

[82] El Koudia and Lahmidani were the first to translate critical texts from English into Arabic; most translations into Arabic had originally been in French or French renderings from Russian and German.

(1989). So, too, stand out the translations of Kilito's writings mostly conducted by Charkaoui: *Al-maqāmāt* (1993), *Lisān Ādam* (1996) and *Min shurfat ibn Rushd* (2009). Overall, the above readings and renderings of critical works by Moroccan and world writers have ensured inter-critical contact and enriched the critical scene through the incorporation of traveling approaches and concepts uncharted before. Doubtless, these would inform most studies which examine Moroccan literature in Arabic.

Narratology, Reader Response Theory, Psychoanalysis and Cultural Studies

While Akkar and Qamari see the transition from the 1970s moment to the 1980s moment onward as a bridge ensured by Goldmann's Structuralism, Amansour views it as a "break."[83] For him, it was a "leap" or "turn" brought about by acculturation through translation.[84] Traveling ideas, drawn especially from Structuralist narratology, inspired "new" critics like Yaktin, Hassan Bahraoui and Qamari to analyze narrative structures. They sought to study the operation, formation, circulation, reception and variation of literary discourses, abandoning the historical and cultural meanings of literature. They sought to establish a critical knowledge that foregrounds the specificities of Arabic texts through universal constructs and techniques. Like Qamari, Akkar describes them as "new" critics because they rediscovered literary texts as double-code writings composed of linguistic structures and historical and cultural meanings.[85] Yet, it is the linguistic aspects that the critics highlight, not the messages or meanings imbedded in texts. For them, studying literature involves uncovering the ways texts are composed, narrated, governed, received and intertwined with one another. Although intense in the 1980s and 1990s, this interest in texts alone would not endure as the narratological hold would loosen with the arrival of traveling theories underpinning reader-response, psychoanalytic and cultural studies criticism.

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[83] Akkar, "Taṭawūr al-naqd al-adabī," 25; Qamari, "Huwwiyat al-naqd al-adabī," 77; Amansour, *Kharāʾiṭ al-tajrīb al-riwāʾī* (Fes: Maṭbʿat Info Print, 1999), 38. The "break" description may sound as a buzzword used to celebrate the arrival of "new" criticism. It cannot be seen as a complete departure from the 1970s Marxist moment, which has endured both as a bridge to the "new" criticism moment and as a critical legacy. Even critics who strove to "scientify" the critical enterprise in the mid-1980s, building on Structuralist narratology and semiotics, could not detach criticism from worldly matters. Yaktin, for instance, could not but evoke history and society. Drawing on Pierre Zima in *Infitāḥ al-naṣ al-riwāʾī*, he locates his novelistic corpus into what he calls "socio-textual structures," the cultural and social context within which the texts have been created. He, however, goes beyond readings that conceive of literary texts as mimetic structures or as in homology with society. For him, beyond the "socio-textual" structure, there is a "greater textual structure" that is "inclusive" and, though evolving in the world, transcends history, politics and society uncolored by their changes. This structure should be studied as a "linguistic aspect" within the text and situated within the socio-textual structure. Said Yaktin, *Infitāḥ al-naṣ al-riwāʾī: al-naṣ wa-l-siyāq* (Beirut: al-Markaz al-Thaqāfī al-ʿArabī, 1989), 134–38.

[84] Amansour, *Kharāʾiṭ al-tajrīb*, 38.

[85] Akkar, "Taṭawūr al-naqd al-adabī," 26.

An advocate of Structuralist narratology since the mid-1980s, Yaktin effected a narrative turn in the study of Arabic literature, departing from the 1970s revolutionary ardor. After Todorov, he sought to contribute to the creation of a poetics or "science" of the novelistic discourse in the Arab world.[86] In *Al-qirāʾah wa al-tajribah* (1985), Yaktin explores the Moroccan novel in Arabic, namely Charmoum's *Al-ablah wa al-mansiyah* (1982), El Madini's *Wardah li al-waqt al-Maghribī* (1982), Tazi's *Raḥīl al-baḥr* (1983) and Rabi's *Badr zamānih* (1983). For him, these novels are experimental, thus calling for an alternative approach which can uncover the structural components of their discourses like tense, mood and voice.[87] His approach is guided by terms and tools drawn from Structuralist narratology as an evolving study or theory and from the French scholars Jean Cohen and Philippe Lejeune. That said, Yaktin asserts that he does not shoehorn an Arabic corpus within a nonnative approach. He conducts a scholarly study which converses with Western studies grounded in narratology and advances the narrative approach through an extension of its insights into an Arabic corpus.[88] One of the conclusions Yaktin arrives at is that the intertextually entwined novelistic discourses under study deviate from conventional narrative, breaking common narrative and resisting a closed textual backdrop.[89] Like Yaktin, Bahraoui brought to light the form or style of the Moroccan novel in Arabic. In *Binyat al-shakl al-riwāʾī* (1990), he departs from what he criticizes as the dominant content-driven model centered on contexts, ideologies and themes.[90] He analyzes the novelistic corpus as a structure independent of the outer world. He considers three structural aspects: space, time and character. For him, space is chosen as an object of study because it is central to the novel's story and world. So is time because it helps create its imaginary world. Characters, whom he groups into representational or compositional, are at the novel's center, shaping events and states and interacting with other structural aspects.[91] Bahraoui approaches the three aspects in a body of novels larger than Yaktin's, including texts by Ghallab, Lahbabi, Rabi, Tazi and Zafzaf. His approach builds on Structuralism as a critical "plan" to develop "models" and "views," not to cherish beliefs and dogmas.[92] It is based on form as a key concept in Structuralism to highlight the novel's poetics, not politics. Building on the poetics of space advanced by Gaston Bachlard and Iurii

[86] Yaktin uses discourse after Todorov and Genette, who distinguish "histoire" (story) from "discours" (discourse): the distinction between *what* is told and *how* the story is told.
[87] Said Yaktin, *Al-qirāʾah wa al-tajribah: Ḥawla al-tajrīb fī al-khiṭāb al-riwāʾī al-jadīd bi-l-Maghrib* (Casablanca: Dār al-Thaqāfah, 1985), 9.
[88] Yaktin, *Al-qirāʾah wa al-tajribah*, 9.
[89] Yaktin, *Al-qirāʾah wa al-tajribah*, 220.
[90] Hassan Bahraoui, *Binyat al-shakl al-riwāʾī: Al-faḍāʾ al-zaman al-shakhṣiyah* (Beirut: al-Markaz al-Thaqāfī al-ʿArabī, 1990), 21.
[91] Bahraoui, *Binyat al-shakl al-riwāʾī*, 20.
[92] Bahraoui, *Binyat al-shakl al-riwāʾī*, 22.

Lotman, Bahraoui discusses "spatial polarities," listing simple distinctions like chosen vs. forced, dingy vs. lovely and personal vs. public.[93] As for time, Bahraoui draws on two Genette's anachronies. One anachrony involves the story alone, including analepsis and prolepsis. Intertwining the story and discourse, the other involves narrative speed, including summary and ellipsis as well as scene and pause which speed up or slow down storytelling.[94] To map characters, Bahraoui designs a typology comprised of three models and submodels: attractive, intimidating and psychologically dense.[95] This tripartite typology demonstrates how characters in the Moroccan novel evolve and interact. Overall, Bahraoui's and Yaktin's criticism inspired by narratology as a traveling theory brought texts into focus. [96] New aspects would come into focus with the arrival of reader-response theory, psychoanalysis and cultural studies through translation.

One of the critics to devote attention to readers was the late Ahmed Farchoukh. His was an attempt at extending the "new" criticism moment, so it would comprise reader response theory. In *Ḥayāt al-naṣ* (2004), Farchoukh calls for an "aesthetic comprehension" of texts, freeing them from "reductionist approaches" that dismiss them as ideological stands and disregard their linguistic and semiotic depths as well as the must-discover gaps or blanks lingering in texts.[97] Like Yaktin and Bahraoui, Farchoukh sees his study a departure from, if not a stricture of, Marxist criticism, which seems to have turned into a lame duck attacked for having allegedly held back the critical endeavor in the 1970s. His study in reception aesthetics rethinks the key role readers can serve in probing and valuing Moroccan literature in Arabic. In *Tajdīd dars al-adab* (2005), Farchoukh argues that although readers are as active in studying literature as writers, texts and contexts, they have long been ignored up to the arrival of reader response theory in the 1970s.[98] For him, reader response theory is an "attentive listening" to the text which examines its objects and signs and identifies its absences and silences—what Iser describes as "blanks" and "negations" which compel

[93] Bahraoui, *Binyat al-shakl al-riwāʾī*, 39-42. Besides "spatial polarities," Bahraoui uses "spatial hierarchies": within certain space, there are sub-spaces. For instance, within prison as enclosed spaces are subspaces like open prisons, wards and seclusion cells.
[94] Bahraoui, *Binyat al-shakl al-riwāʾī*, 119-20.
[95] Bahraoui, *Binyat al-shakl al-riwāʾī*, 119-23.
[96] Besides Bahraoui and Yaktin's works which are grounded in narratology and semiotics, others include Qamari's *Shiʿriyat al-naṣ al-riwāʾī* (1991), Abdeljalil Nadim's *Naqd al-shiʿr fī al-Maghrib al-ḥadīth* (1992), Mohamed Ankar's *Ṣūrat al-Maghrib fī al-riwāyah al-Isbāniyah* (1994), Mohamed Bahjaji's *Ẓilāl al-naṣ* (1991), Abdellah Charik's *Fī ḥadāthat al-naṣ al-shiʿrī* (1995), Abderrahim El Allam's *Riwāyat al-awhām wa awhām al-riwāyah* (1997). Others include Abderrahim Mouadden's *Al-shakl al-qaṣaṣī fī al-qiṣṣah al-Maghribiyah* (1988), Bennis' *Al-shiʿr al-ʿArabī al-ḥadīth* (1989), Oumari's *Taḥlīl al-khiṭāb al-shiʿrī* (1990), Bengrad's *Al-naṣ al-sardī* (1996), and Abderrahim Jirane's *Fī al-naẓariyah al-sardiyah* (2006). Akkar, "Taṭawūr al-naqd al-adabī," 31.
[97] Ahmed Farchoukh, *Ḥayāt al-naṣ: Dirāsāt fī al-sard* (Casablanca: Dār al-Thaqāfah, 2004), 33.
[98] Ahmed Farchoukh, *Tajdīd dars al-adab* (Casablanca: Dār al-Thaqāfah, 2005), 22.

readers to draw connections and solve contradictions through a gap-filling reading.[99] Besides Iser's traveling concepts, Farchoukh derives from Barthes and Foucault's declaration of the author's death as well as from Holland's *The Nature of Literary Response* (1975) and Lahmidani's *Mustawayāt al-talaqī* (1994). This merger of traveling theories helps him challenge the author's authority in favor of the reader's while approaching a corpus composed of Arabic long and short fiction.[100] In analyzing Laroui's *Al-farīq* (1986), for instance, Farchoukh invokes Mikhail Bakhtin's polyphony. For him, this experimental novel is multivoiced because it conveys its narrative through competing voices, and it is only "competent readers" who can decrypt and interpret its encoded discourses.[101] With the incorporation of reader response theory into the critical scene, the reader of Moroccan literature was given more worth and work to put in, and the scene began expanding beyond the ascendancy of Structuralist narratology.

This ascendancy was challenged by the introduction of one more voyaging theory into the critical scene: psychoanalysis. It was advocated by Hassan Elmouden, who strove to go beyond inadequate Freudian readings immersed in uncovering the unconscious of authors and characters through Oedipus complex, repressed desires and neuroses. Instead, inspired by the French critic Jean Bellemin-Noël, he investigates the "text's unconscious," which differs from the author's and unravels through a close study of the text's linguistic and symbolic threads.[102] While introducing its Arabic translation, Elmouden celebrates Bellemin-Noël's *Psychanalyse et littérature* (1978) as a landmark text in the revolutionary change witnessed by the psychoanalysis of literature since the 1970s.[103] It is a close reading evaluating the connection between literature and psychoanalysis. In it, Bellemin-Noël foregrounds the text as the object of study, advancing a "textanalysis" which can describe and interpret its unconscious. The text is no longer a means to unveil the author's desires, fears or neuroses. Nor is it an object that parallels or reflects the author's subject. It has its literary autonomy and specificity. Important as they can be, the author and context should not "compete in the game" of interpreting texts.[104] Beyond psychobiography and psychocriticism, Bellemin-Noël's textanalysis divorces the text from its inventor and discovers

[99] Farchoukh, *Ḥayāt al-naṣ*, 25.
[100] Farchoukh's corpus includes novels by Laroui, Mohammed Achaari, the Egyptian Bahaa Taher and the Palestinian Ghassan Kanafani, not to mention short stories by Abdenabi Dachine, Amine Khamlichi, Ahmed Bouzfour and Driss El Khouri.
[101] Farchoukh, *Ḥayāt al-naṣ*, 47.
[102] Elmouden translated Bellemin-Noël's *Psychanalyse et littérature* (1978) as *Al-taḥlīl al-nafsī wa-l-adab* (2018), and it is Bellemin-Noël's critical insights that have helped him "text-analyze" the Arabic novel.
[103] Jean Bellemin-Noël, *Al-taḥlīl al-nafsī wa-l-adab*, trans. Hassan Elmouden (Amman: Dar Kunūz al-Maʿrifah li-l-Nashr wa-l-Tawzīʿ, 2018), 6.
[104] Bellemin-Noël, *Al-taḥlīl al-nafsī*, 10.

the unconscious meanings, sexual structures and intertextual connections inherent in it.[105] In Bellemin-Noël's traveling theory of textanalysis, Elmouden invests. He experiments with the Noëlian approach to "text-analyze" the Arabic novel without overlooking the author, reader and world.[106] Like most Moroccan critics guided by traveling theories, Elmouden adapts the Noëlian textanalysis, so that it can explore the novels' aesthetic and psychoanalytic aspects. Into Bellemin-Noël's textanalysis, he incorporates thematic and stylistic strands to address recurrent themes, narrative styles and voices, and the complicated relationship between humans and writing in the Arabic novel.[107] In Berrada's *Luʿbat al-nisyān* (1987), for instance, Elmouden analyzes the distress caused by the tragic loss of an adored mother and eased by sorrow and solace as a major theme. For him, writing soothes away the deepest distress within: it turns into a "symbolic act" which helps in "the game of forgetting" distress and in rediscovering the mother's lost love.[108] It acts as a psychological soother and reviver which guards "unconscious desires" against oblivion and passing. In Idris' *Al-ḥay al-lātīnī* (1995), the central character wavers between two worlds, sparking an inner struggle evident in polyphony and overlapping genres (letters and memoirs included) and in psychological narratives and interior monologues.[109] The "shrink-like" narrator constructs those narratives to probe the characters' inner lives and the motives behind their actions and speech as they go into monologues to express their inner sentiments and thoughts when struck by crises.[110] Owing to a self-translated traveling theory, Elmouden adapts the Noëlian text-analysis to approach the unconscious of the Arabic novel and enhance the critical scene.

Recently, the scene saw a redirection toward cultural studies. In *Sardīyāt al-umah* (2017), Driss Elkhadraoui studies the contemporary Moroccan novel in Arabic with the aim to soften the textualist hold which has stiffened criticism since the mid-1980s.[111] He mounts a strong rebuttal of textualist criticism, inspired by traveling ideas advanced by cultural theorists as notable as Said, Jameson and Anderson and by Arab critics as notable as

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[105] Bellemin-Noël, *Al-taḥlīl al-nafsī*, 11, 16, 12. In *Lire de tout son inconscient* (2011), Bellemin-Noël abandons this textual analysis and exposes one of its shortcomings: turning the text into a "fetishistic object." He discredits "text fetishism," stressing that it is difficult to address the literary text without studying the subjects behind its production and reception.

[106] Hassan Elmouden, *Al-riwāyah wa al-taḥlīl al-nafsī: Qirāʾah min manẓūr al-taḥlīl al-nafsī* (Beirut: al-Dār al-ʿArabīyah li-l-ʿUlūm, 2009), 7.

[107] Elmouden, *Al-riwāyah wa al-taḥlīl al-nafsī*, 9–10. Elmouden's novelistic corpus includes Arabic texts by Choukri, Berrada, Moudden, Rabi and Tazi, not to mention the Lebanese Suhayl Idris and the Saudi Abdullah Zayed.

[108] Elmouden, *Al-riwāyah wa al-taḥlīl al-nafsī*, 51.

[109] Elmouden, *Al-riwāyah wa al-taḥlīl al-nafsī*, 148.

[110] Elmouden, *Al-riwāyah wa al-taḥlīl al-nafsī*, 152-53.

[111] Driss Elkhadraoui, *Sardīyāt al-umah: Takhyīl al-tārīkh wa thaqāfat al-dhākirah fī al-riwāyah al-Maghribīyah al-muʿāṣirah* (Casablanca: Afrīqīyā al-Sharq, 2017), 14.

Berrada and El Eid. Although implicitly, Elkhadraoui argues after Said for the interconnection between the text and the world, an argument which highlights the interplay between writing and culture as well as language and history. He challenges the "enclosed" textualist readings grounded in what Jameson describes as "the prison-house of language" enshrined by Formalists, Structuralists and deconstructionists since 1960s and their enthusiasts in Morocco, who detach the novel from history and politics.[112] Quoting Berrada, Elkhadraoui explains that what undercuts literature is the "enclosed" and "unbiased" readings that home in on aesthetic aspects and devices while writing off the world constructed by the text and unconstrained by its linguistic and stylistic components.[113] His is a worldly way of studying the Moroccan novel, deriving from intellectual and theoretical maps aimed at disrupting the textualist enclosures of the novel. It is a "culturally" and "dialogically" inspired approach which foregrounds the interplay between the novel, author, reader and cultural context impacting human beings and their angst-fraught search for truth within lived experience.[114] Without ignoring the rigor of textual reading, Elkhadraoui's reading brings to light the novel's worth within society, politics and culture. For him, the novel would be "empty" if it does not concern humans and their lives, and its reading would be "unfair" if it does not consider the novel's cultural "womb."[115] It is "discursive act": it is a mode of talking human and cultural experiences and a mode of making sense within historical and social context.[116] He examines how the contemporary Moroccan novel as a cultural narrative engages with pressing questions relating to society, identity, history and ever-evolving conditions. For him, the novel has been born of nonconformity, contesting consensuses and narratives. Its non-conformist thrust is visible in its depictions of urban "infernos," "torn" selves, imprisoned and suppressed dissidents and "modern" intellectuals with nonorthodox views.[117] The novel boasts of a "nonelitist" poetics and politics attentive to the throb of society and human angst in that it narrates the vast masses, memory, margins, minorities and subcultures.[118] It is these concerns which attract Elkhadraoui's attention. He explores state crackdowns on revolutionaries; novelistic rewritings of history upholding the shared values of diversity and tolerance; portrayals of severed ties between the self, other and the world; marginalized

[112] Elkhadraoui, *Sardīyāt al-umah*, 16.
[113] Elkhadraoui, *Sardīyāt al-umah*, 25.
[114] Elkhadraoui, *Sardīyāt al-umah*. Interchangeably, Elkhadraoui uses three designations to name his critical approach which derives largely from cultural theory: "cultural," "dialogic" and "postmodern." See 22, 29, 36.
[115] Elkhadraoui, *Sardīyāt al-umah*, 20, 24.
[116] Elkhadraoui, *Sardīyāt al-umah*, 30, 36.
[117] Elkhadraoui, *Sardīyāt al-umah*, 21. His corpus includes novels by Youssef Fadel, Bensalem Himmich, Mohammed Berrada and Hassan Najmi.
[118] Elkhadraoui, *Sardīyāt al-umah*, 21.

subcultures; and the complicated reworkings of one's identity in autobiography.[119] It is a multi-faceted exploration of the contemporary Moroccan novel animated by a lively interest in the worldly.

Conclusion

Since the 1960s, traveling ideas have arrived on the critical landscape in Morocco. This article has argued how itinerant ideas and theories have enriched the study of Moroccan literature in Arabic initially through conjectures or impressions about beauty and taste and afterward through critical approaches drawn from Marxism, narratology, reader response theory, psychoanalysis and cultural studies. Ghallab's impressionistic ideas on "free" or "pure" literature and on a criticism guided by taste, not theory, came from the Egyptian and French critics Mandur and Lanson, sparking off an intense debate over the worth of theory. In the 1970s, conceptually and circumstantially conscious critics like Nakouri, Elaoufi and Chaoui discredited impressionistic criticism as descriptive and superseded. Inspired by Western Marxists (Gramsci and Lukács) and Eastern ones (Marwa and El Alem), they embraced Marxism as a voyaging theory to entangle the study of Moroccan literature in class, ideology and politics, emphasizing the revolutionary force of criticism and culture at large. In the 1980s, the revolutionary spirit began to wane with the incorporation of Goldmann's Genetic Structuralism, a traveling theory which ensured a double emphasis on the literary and the worldly. Bennis, El Madini and Lahmidani, for instance, used the Goldmannian theory to refocus on the texts of Moroccan literature before explaining them through history or ideology. From the 1980s onward, translation has taken a vital role as a vehicle of traveling theories and catalyst for critical activity and debate. Initially dependent on readings and renderings by Eastern critics, Moroccan critics individually and collectively translated texts by theorists as eminent as Barthes, Todorov and Genette, introducing into the critical scene theories and concepts which would underpin future studies of Moroccan literature. One of them was Structuralist narratology. In the 1980s and 1990s, it allowed critics like Yaktin, Bahraoui and Qamari to approach how Moroccan literary discourses are formed, narrated, received and intertwined. Guided by translations of reader-response texts in 2004, Farchoukh advanced a reader-centered interpretation of (largely Moroccan) Arabic fiction. In 2009, translated/traveling theories of psychoanalysis, especially Bellemin-Noël's textanalysis, enabled Elmouden to examine the unconscious of a mostly Moroccan corpus of Arabic fiction. Inspired by Jameson and Anderson's traveling texts in 2017, Elkhadraoui investigated rewritings of history, margins, self and identity in the contemporary Moroccan novel. Although nonnative, the above traveling

[119] Elkhadraoui, *Sardīyāt al-umah*, 32-36.

theories helped build crucial stages or critical schools in the study of Moroccan literature, both converging and diverging with one another. Impressionism can be seen as an active force behind the search for a theoretically grounded approach like Marxism/Realism, whose arrival did not signal the death of impressionism. The Marxist/Realist emphasis on the circumstantial can be seen as an inducement to advocate Goldmann's theory, which considers both texts and contexts. Variations on Goldmann's theory can be seen as a bridge to Structuralist narratology and semiotics. The Structuralist ascendancy can be seen as a stimulus to experiment with traveling texts and their theories which would remap the critical scene, introducing through translation reader-response, psychoanalytic and cultural theories. It is the build-up of those traveling theories that helped weave the story of Moroccan literary criticism. It is one of critical accruals, not dismissals, in which one theory builds on or fills in the gaps of others.

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العنوان: إعادة تشكيل النقد الأدبي المغربي من خلال نموذج النظرية المرتحلة: دراسة تاريخية موجزة منذ ستينيات القرن الماضي

ملخص: تبحث هذه المقالة في تطور النقد الأدبي المغربي ومساره منذ ستينيات القرن الماضي، ساعية إلى سدّ بعض الثغرات في دراسات سابقة لا تتناول تاريخه باستفاضة ولا تغطي فترة ما بعد عام 2000. تركز المقالة على كيفية اندماج أفكار ومناهج نقدية مرتحلة في دراسة الأدب المغربي المكتوب باللغة

العربية استنادًا إلى نموذج إدوارد سعيد للنظرية المرتحلة. تتناول المقالة تلقي النظريات المرتحلة والنقاشات الحادة التي تُسهم فيها أحيانًا عند دخولها المشهد النقدي، كما تناقش أسسها المفهومية والترجمات الرئيسية التي أتاحت دخولها وأيضا النصوص المهمة التي توضح تكيفها واندماجها في هذا المشهد. تذهب هذه المقالة إلى أن النظريات المرتحلة قد أنعشت المشهد النقدي وطوّرته، متجاوزةً بذلك التخمينات والانطباعات الشائعة في دراسة الأدب المغربي وحاملة لمناهج نقدية بديلة مثل الماركسية والشكلانية والسرديات (البنيوية) ونظرية التلقي والتحليل النفسي والنظرية الثقافية. ونظرًا لأن هذه المقالة تسعى لرسم خريطة واسعة للمشهد النقدي الذي اندمجت فيه النظريات المرتحلة، فإنها لا تتعمق في منهج أو مفهوم نظري معين، بل تسلط الضوء على كيفية إثرائها للنشاط النقدي من خلال تراكم منهجي ومفهومي أسهم في توسيع مجالات وآفاق دراسة الأدب المغربي ونسج تاريخه النقدي.

الكلمات المفتاحية: الأدب المغربي المكتوب باللغة العربية، النظريات المرتحلة، الترجمة النقدية، الماركسية، السرديات، نظرية التلقي، التحليل النفسي، النظرية الثقافية.

Titre: Une reconfiguration de la critique littéraire marocaine à travers les théories voyageuses: Une brève histoire depuis les années 1960

Resumé: Cet article retrace l'évolution et le paysage de la critique littéraire marocaine depuis les années 1960. Il vise à combler les lacunes des études qui n'examinent pas suffisamment son histoire ni la période postérieure à 2000. S'appuyant sur le modèle des théories voyageuses d'Edward Said, il examine comment les conjectures et les approches itinérantes se sont incorporées à la critique de la littérature marocaine d'expression arabe. Il examine d'abord la réception de ces théories itinérantes et les vifs débats auxquels elles contribuent parfois lorsqu'elles pénètrent le paysage critique. Ensuite, il analyse leurs principes théoriques, les traductions majeures qui ont permis leur introduction, et les textes importants illustrant leur adaptation et leur intégration dans le paysage. L'article soutient que les théories voyageuses ont dynamisé and enrichi la scène critique, en dépassant les conjecture et les impressions courantes et en introduisant le marxisme, le formalisme, la narratologie (structuraliste), la théorie de la réception, la psychanalyse et la théorie culturelle dans l'étude de la littérature marocaine. Puisqu'il cartographie la scène plus large où ces théories se sont intégrées, cet article ne se concentre pas sure une seule instance théorique. Il met plutôt en évidence la manière dont ces théories ont enrichi l'activité critique grâce à une accumulation d'approches et de concepts qui élargissent les focales et les horizons de l'étude de la littérature marocaine et tissent l'histoire de la critique littéraire.

Mots-clés: Littérature marocaine d'expression arabe, théories voyageuses, traduction critique, marxisme, narratologie, théorie de la réception, psychanalyse, théorie culturelle.