

**Arabic translation of Literary Criticism Terminology:  
On the horns of a dilemma.**

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**ABSTRACT :**Standardizing terminology is not an easy task,especially when the latter is a product of a culture other than the Arab's.Verily, we have got a lot from translation, but translation has sometimes been a double-edged sword, for several translators, certainly, create for us, several corresponding terms for one unique term in all European languages; this in itself is a major problem as the most important feature of the term is being clear and unified.

**Key terms:** Criticism, Translation, Terminology, chaos ,Strategy

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### **1. The Introduction**

Many Arab researchers have developed their own terms in the field of literary criticism. However, this very effort is unfortunately characterized by a total chaos, which actually made their own terms lose the objective semantic load associated at the very beginning with one specific reference, then was replaced & substituted by multiple others from a variety of sources and languages mainly English, French and German, which negatively affected the procedural adequacy of the criticism term and the role it may play to standardize and circulate information. In fact, most of the modern criticism terms have been multi-lingual and as well of Western origin , which we reached through translation. Later on, these very ones

became deficient in providing an accurate linguistic expression of the Western term. Many translations of one unique term became common, so every critic adopts a translation that is consistent with his/her taste and approach. This paper tries shed light on the dilemma of the criticism terminology that is addressed by both the specialized translators in the field and the men of literary criticism to adopt a common terminology framework of criticism that works for a unified Arabic criticism glossary adopted by all the researchers within the field in order to avoid the chaos and move steadily forward away from conflict into a stable practical environment of research.

Needless to say that terms are made to name what is universal in essence; a term in the field of critical literature is, upon this, a universal one that is taken as it is in all institutions and forums within the already-mentioned field. The same is true in all technical areas :maths, geography , history , critical literature ...etc .Each language has to identify this very concept with an identifier which we call “term” according to the linguistic potentials that the language enjoys (Phonological, phonetic, syntactic, semantic, conceptual & even pragmatic).

As it is well known, in the Arabic culture, to name is to parent and hence, he who gives birth to a concept is the one entitled to name it . In this regard, all the new born-terms after the initial leader one are but imitated ones. This imitation creates for sure different names for the same concept as each language looks at the signifier from a different perspective and consequently different languages give different names for the same conceptual term.

It is upon the initiator that all the successor terms in all the languages are made known and hence , if the leader chooses a reliable fitting term ,the translations then may be easily produced and no disagreement may be risen. However, if the initiator does not put the term appropriately then all the translations will be misleading or at least be numerous according to the schools or the approaches the term is adopted.

The initiator produces the term within his/her own language context and by consequence, when adopted, no disagreement or misunderstanding may occur, save a few. But when this very term travels inter-lingually as knowledge is universal, the concept needs to be identified with a signifier that is agreed upon in this new linguistic context .It is through this process

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(translation of terms ) that a concept may have a different name than the one given in its own initial context.

**1-Terminology translation**

When knowledge is produced in a foreigner language, translation becomes a must so that this new knowledge is imported, reproduced through translation and then be appropriately applied according to the needs. Accordingly, terminology translation plays a primordial role in connecting us to the others and in bridging the gaps between what we lack and what they have.

To begin with, a term is:« *mot appartenant à un vocabulaire spécial* »(d'aujourd'hui, le Robert illustré, 1997, p. 1593) (A word belonging to a particular vocabulary)

The same definition is found in the Anglo-Saxon dictionaries as in Oxford: « *a word or phrase used as the name of the especially one connected with a particular type of language: a technical, legal, scientific* »(Oxford University Press , p. 1583). The two definitions focus on the two main streams: Specialized word and particular field , for all terms are but particular words adopted in some particular technical fields to distinguish a given field from another.

The word “term” is not a new word in itself , for a lot of scholars investigated it and tried all find a definite definition that identifies it and clarifies its limits. *Aljurjani* for instance sees it as an arbitrary word that certain people agree upon. He says that a term is a shift from the linguistic space to the “pragmatic” area for certain reasons.(الجرجاني علي ، صفحة 28)

According to him, a term is what is made unanimously. However, we can add that this arbitrary is not done arbitrarily for a term, when coined, is a result of some contextual restraint options.

The term according to *FahmiHidjazi* is idiomatic; it can be an individual or compound noun whose meaning & function are clearly set, and may have its counterpart equivalent in another foreign language. It is always used in a very specific technical context which in turn makes it specific in use.(جازي لزموذ فهمي، صفحة 11)

A term for him should be clearly defined and clearly set within a specific context. It means to say that a term is coined to work within a narrow space of a given field.

We can sum up the rules upon which a term is set up:

- ✓ Scientifically unanimous
- ✓ Specifically set.
- ✓ Technically functions
- ✓ Non-arbitrary for there is a logical link between it as a signifier and the concept it denotes as a signified.

However, these rules are unfortunately not in use in the Arabic context for one unique term can have, as equivalence, dozens of counterparts within the same field. Though, many have talked about the unification and the standardization of terms in the Arabic technical fields.

## **2-Mechanism of coining critical terms into Arabic**

Since the critical terms are mostly Western, the Arab translators are always confronted with hundreds of new terms in the field and hence are sometimes overcome. The problem is that some of the translators are just bilingual and not specialized in the field and by consequence more ambiguity and more complexity are there.

However, the Arabic associations of translation have all agreed upon some mechanisms to follow when dealing with new terms so that the chaos is avoided.

**a-Derivation:** is deemed as one of the main features of the Arabic language; it is to extract (or derive) a term from another that is consistent with the meaning and the stem letters (أنيس إبراهيم، 1987، صفحة 6)

This latter is divided into two other sub-derivations

**1-Full derivation:** it is reordering the combining letters of the word to get a new term.

**2-Quasi- derivation:** it is well-known and the mostly adopted as it is easy to deal with ; its stem letters do not change as in : *kataba- katib-maktabat-kitab-maktob-* (to write –writer -library- book-manuscript)

**b-Blending:** *Ibrahim Anis* said that it is to create a new word out of two or three other words. It is as well coining a new word by clipping or by abbreviating. ( بينصّي: Intertextual ). It is made up of two words in Arabic : أنيس إبراهيم، 1987، صفحة 86). نصّي and بين

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**c- Clipping Combination :** to combine two terms by clipping the letters that sound difficult to be left. As in AMPHIBIAN which is translated via a combination of two words ماء and بر

**d- Metaphor :** when the term shifts from its lexical meaning to another metaphorical one. This means that a given word is given a technical meaning (terminological) that fits the two parts : the conception and the term.(كغليسي يوسف ، صفحة 28)

**e- Arabization:** An arabized text is a text translated into Arabic. It is as well introducing a foreign word into the Arabic language after being submitted to the Arabic morphology rules.

**3-Literature criticism: Criticism according to the French dictionary Larousse** «*Art de juger les œuvres littéraires ou artistiques* »(le petit Larousse illustré 2009, p. 270) the art that evaluates the literary or artistic works.

This means that this discipline judges what is good and acceptable from what is bad and not acceptable.

Literary criticism is the study, discussion, evaluation, and interpretation of literature.“ it is the discipline of interpreting, analyzing and evaluating works of literature. Literature is most commonly defined as works of writing that have lasted over the years because they deal with ideas of timeless and universal interest with exceptional artistry and power. This can include poems, stories, novels, plays, essays, memoirs, and so on.”(Saeed Farzaneh Fard , 2016)

**4-The critical term :** It Is as clear cut that the critical term is deemed as the pillar upon which the critical discourse is based. It distinguishes the different streams of critics and identifies which approach is adopted by which school.

This table illustrates the many Arabic terms adopted by a variety of Arab translators and checks why there are so many counterparts for the same term in English.(Saeed Farzaneh Fard , 2016)

The term in English	Equivalent in Arabic	Etymology of the term
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<b>Theme</b>	<p>التيمائية- التيمية- التيماتكية- الغرضية-الأغراضية- الجزرية- المضمونية- المنهج المداري- الموضوعية-المنهج الموضوعي الموضوعاتية- المواضيعية- نظرية الموضوعات- المنهج التيمي- المدرسة الجزرية- الاتجاه التيمي-التيمية- الموضوعات التيمية</p>	<p>early 14c., "subject or topic on which a person writes or speaks," from Old French <i>tesme</i> (13c., with silent -s- "indicating vowel length" [OED], Modern French <i>thème</i>) and directly from Latin <i>thema</i> "a subject, thesis," from Greek <i>thema</i> "a proposition, subject, deposit," literally "something set down," from PIE <i>*dhe-mn</i>, suffixed form of root <i>*dhe-</i> "to set, put." Meaning "school essay" is from 1540s. Extension to music first recorded 1670s; <i>theme song</i> first attested 1929. <i>Themepark</i> is from 1960.</p>
<b>GeneticS tructural ism</b>	<p>البنوية التوليدية- البنوية التوالدية-البنوية الدينامية-المنهج الهيكلاني التوليدي-الهيكلية الحركية- البنوية التركيبية- البنوية الجدلية- البنوية الماركسية- الواقعية البنوية- البنوية التكوينية.</p>	<p>1831, "pertaining to origins," coined by Carlyle as if from Greek <i>genetikos</i> from <i>genesis</i> "origin" (see <b>genesis</b>). Darwin used it biologically as "resulting from common origin" (1859); modern sense of "pertaining to genetics or genes" is from 1908 (see <b>gene</b>). Related: <i>Genetically</i>. <i>Genetical</i> is attested from 1650s as "pertaining to origins."</p>
<b>Structur alism</b>	<p>البنوية- البنوية-البنائية- البنائية- البنوية- البنوانية- البنية- الهيكلية-الهيكلانية- التركيبية-الستروكتورالية- الوظيفية-المنهج-الشكلي</p>	<p>mid-15c., "action or process of building or construction;" 1610s, "that which is constructed, a building or edifice;" from Latin <i>structura</i> "a fitting together, adjustment; a building, mode of building;" figuratively, "arrangement, order," from <i>structus</i>, past participle of <i>struere</i> "to pile, place together,</p>

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		heap up; build, assemble, arrange, make by joining together," related to <i>strues</i> "heap," from PIE <i>*streu-</i> , extended form of root <i>*stere-</i> "to spread."
<b>Stylistics</b>	<p>الأسلوبيات-الأسلوبية- علم الأسلوب-علم الأساليب-علم الإنشاء- علم دراسة الأساليب وتحليلها-علم الأسلوبية</p>	<p>early 14c., <i>stile</i>, "writing instrument, pen, stylus; piece of written discourse, a narrative, treatise;" also "characteristic rhetorical mode of an author, manner or mode of expression," and "way of life, manner, behavior, conduct," from Old French <i>stile, estile</i> "style, fashion, manner; a stake, pale," from Latin <i>stilus</i> "stake, instrument for writing, manner of writing, mode of expression," perhaps from the same source as <b>stick</b> (v.)). Spelling modified incorrectly by influence of Greek <i>stylos</i> "pillar," which probably is not directly related. As distinguished from <i>substance</i>, 1570s. Meaning "mode of dress" is from 1814.</p>
<b>Semiology</b>	<p>سيمولوجيا-سيمولوجية-علم السيمولوجيا-سامولوجيا- سيمياء- علم السيمياء-السيمائية- السمائية- السيمائيات-السمائية علم الرموز- الرموزية-علم العلامات- العلامية-</p>	<p>Coined by John Locke from Ancient Greek σημειωτικός (<i>sēmeiōtikós</i>, "fitted for marking, portending"), from σημειῶ (<i>sēmeiō</i>, "to mark, interpret as a portend"), from σημείον (<i>sēmeion</i>, "a mark, sign, token"), from σῆμα (<i>sēma</i>, "mark, sign").</p>

	<p>العلاماتية-علم العلاقات-علم الدلائل-علم الأدلة-الدلائلية-علم الدلالة-علم الدلالة اللفظية-علم السيمانتيك-علم الإشارات الأعراضية-دراسة المعنى في حالة سنكرونية</p>	
<b>Semiotics</b>	<p>سيمائية-سيمائيات-سيمائيات- سيمياء-سيمائيات-سيميوثية-علم السيمياء-الإشارية-السيميوثيكا- السيميوثيكية-علم الرموز- الدلائلية- الدلائلية-الدلائليات-علم الأدلة- علم الدلالات-الدلائلية-علم الأدلة اللفظية-علم السيميولوجيا- العلامية-السيميوثيكا-السيماطيكا نظرية الإشارة-علم العلامات-</p>	<p>Borrowed from Ancient Greek σημειωτικός (sēmeiōtikós, "observant of signs"), ultimately derived from σῆμα (sēma, "mark, sign").</p>
<b>Poetics</b>	<p>الشعرية-الشاعرية- الشعريات-الشعرانية- الشعري-الشاعري-فن الشعر- القول الشعري-علم الشعر-الدراسة اللغوية للشعر-أدبية الشعر-نظرية الشعر- الإنشائية-علم الأدب-علم الظاهرة الأدبية- التأليف-أصول التأليف-نظرية الأدب- صناعة الأدب-الإبداع-الفن الإبداعي- الأدبية-الجمالية-علم النظم-علم العروض-العروض-علم النظم والعروض-</p>	<p>"of or pertaining to poetry; of or pertaining to poets," 1520s, from <b>poet</b> + <b>-ic</b>, or else from or influenced by French <i>poétique</i> (c. 1400), from Latin <i>poeticus</i>, from Greek <i>poiētikos</i> "pertaining to poetry," literally "creative, productive," from <i>poiētos</i> "made," verbal adjective of <i>poiein</i> "to make" (see <b>poet</b>). Related: <i>Poetics</i> "branch of criticism which treats of the nature and laws of poetry" (1727); <i>poetically</i> (early 15c.). By 1854 as "endowed with the</p>



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	الماء الشعري-البوإيتيك- البوإيتيك-البوإيتيقا	feeling or faculty of a poet; poetically beautiful or elevated." The earlier adjective was <i>poetical</i> (late 14c.); also obsolete <i>poetly</i> (mid-15c.). Coleridge used <i>poematic</i> (c. 1819), from Greek <i>poiēmatikos</i> .
<b>Naratology</b>	السردية- نظرية القصة- السردانية-علم السرد-السرديات- علم القص- علم الرواية- دراسة السرد- المسردية- التحليل السرد- علم السرد القصصي-علم السرديات-فن السرد ا- لنظرية السردية- السردلوجية- القصيات-دراسة الرواية-دراسة الحكاية	early 15c., <i>narracioun</i> , "act of telling a story or recounting in order the particulars of some action, occurrence, or affair," also "that which is narrated or recounted, a story, an account of events," from Old French <i>narracion</i> "account, statement, a relating, recounting, narrating, narrative tale," and directly from Latin <i>narrationem</i> (nominative <i>narratio</i> ) "a relating, narrative," noun of action from past-participle stem of <i>narrare</i> "to tell, relate, recount, explain," literally "to make acquainted with," from <i>gnarus</i> "knowing," from PIE <i>*gne-ro-</i> , suffixed form of root <i>*gno-</i> "to know."
<b>Deconstruction</b>	التفكيكية-التفكيك- التشريحية-التقويضية- اللابناء-النقد اللابنائي- نظرية التفكيك-التحليلية- البنوية-التقويض-نظرية التقويض- النقضية-التهديم	1973 as a strategy of critical analysis, in translations from French of the works of philosopher Jacques Derrida (1930-2004). Derrida's original use of the word "deconstruction" was a translation

		Of Destruction, a concept from the work of Martin Heidegger that Derrida sought to apply to textual reading.
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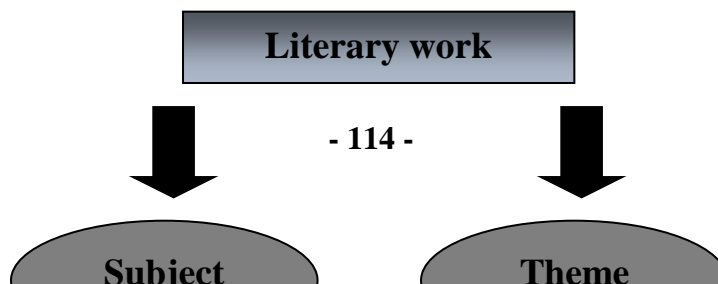
It is obvious that the terms in English are all taken from definite sources “ Greek or Latin” and that is why the chaos we try avoid in Arabic is not even debatable on the Western table. The linguistic and literary terms are mostly taken and derived from these main languages and by consequences all the other languages within the same area do adopt the same term as it is adopted in any of the European languages.

### 5-Analysis of some of literary criticism terms

➤ **Genetic structuralism theory** tries to uncover the author's own view of the world reflected in the literary text that might only be revealed after doing a deep analysis on the intrinsic element of the literary work, the author's social background, and the sociological and historical background have their impact at the time the work was produced. According to the definition we find that **البنية التكوينية** is more appropriate as an equivalent for this theory's ultimate aim is to know how the text was written (the contexts & circumstances surrounding the text) .These circumstances contribute in structuring the text as it is.(Harper Lee , 2020)

➤ **Theme** :It is important not to confuse a theme of a literary work with its subject. Subject is a topic that acts as a foundation for a literary work, while a theme is an opinion expressed on the subject. For example, a writer may choose a subject of war for his story, and the theme may be his personal opinion that war is a curse for humanity. Usually, it is up to the readers to explore the theme of a literary work by analyzing characters, plot, and other literary devices.(Theme, s.d.)

So, a theme is the author's own view about the topic or the subject expressed in the literary work. It is really confusing why all the translations did ignore this detail in particular and opted for **موضوع** with all its derivations as an equivalent for it !



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**Stylistics:** Whereas, generally speaking, literary criticism directs attention to the larger-scale significance of what is represented in verbal art, stylistics focuses on how this significance can be related to specific features of language, to the linguistic texture of the literary text. (Hall, G., 2014, p. 77)

The majority of the corresponding terms did all agree on the stem “STYLE” أسلوب and that is why it is deemed as a unanimous counterpart which all revolves around the same stem.

➤ **Semiotics / Semiology:** the role of semiotics in literary criticism is to establish key theoretical models that can provide insights so that the connection of the texts to broader meaning structures within literary practices can be better understood. (Stéphanie Walsh Matthews, 2017)

Unfortunately, Arab linguists did not agree on the term “semiotics”, and that is why this very equivalent has a lot counterparts in Arabic, as every author claims that his/her term is the closest to the Western’s. In fact, there are two terms: European “SEMIOLGY” and the other one is American “SEMIOTICS”. But the translators did not look deeply and thought that each term has a self standing meaning, but actually both terms are the same.

➤ **Poetics** is distinguished from hermeneutics by its focus not on the meaning of a text, but rather its understanding of how a text's different

elements come together and produce certain effects on the reader.(Gérard Genette , p. 14)

This is also one of the terms that is making a big chaos due to the translators' lack of understanding of its true meaning and function in literary analysis. Most of the translators have decided to convey the meaning literally, and hence many succeeded in that. However, some others went beyond the utterance and tried to analyze and interpret the term according to their understanding or according to the school to which they belong.

➤ **Narratology**, in literary theory, the study of narrative structure. ... Narratology looks at what narratives have in common and what makes one different from another.(Prequel , 1999)

Most of the Arabic counterparts do all revolve around the stem “ سرد ” which is a good start to unify the terms in one unanimous reference that all the translators do agree upon.

➤ **Deconstruction** denotes the pursuing of the meaning of a text to the point of exposing the supposed contradictions and internal oppositions upon which it is founded—supposedly showing that those foundations are irreducibly complex, unstable, or impossible.(Lawlor Leonard , ZaltaEdward, 2020)

As it is shown with the previous terms, this one is no exception for it has seven different stems to express the meaning and function of deconstruction. We can note here that the Arab translators go beyond what is allowed for them, for they , sometimes, try to make the term clear by itself but unfortunately they, doing this, make the term more ambiguous and more complicated to understand.

We can sum up the above-mentioned deficiencies in the following points:

- Each stream or school wants to adopt its own term.
- There is no league that standardizes or monitors terms and each translator belonging to this or that school adopts a different term of his/her own.
- The country differences between the Gulf, the Levant, Egypt and the Maghreb in adopting a given term. The extent of the difference sometimes extends even within the same territory in the same geographical area as it is the case between Morocco & Algeria.
- The extent of differences sometimes extends to the same local area as there in no reference for the practitioners in the field.

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If we see how the previous terms were translated into the European languages, we see that the chaos we have in Arabic is fully absent in the European context for one simple reason: the terms are all taken from one gene “Latin or Greek” language.

This table as well shows the European family languages and how the Arabic critical literary terms are expressed. (Abadis dictionary online , s.d.)

<b>Euro pean Lang uage</b>	<b>Genetic Structuralis m</b>	<b>Structu ralism</b>	<b>stylis tics</b>	<b>Semiolo gy</b>	<b>Semio tics</b>	<b>Poe tic</b>	<b>Narra tology</b>	<b>deconst ruction</b>	<b>Th eme</b>
<b>Itali an</b>	Strutturalismo genetico	Struttur alismo	stilist ica	Semiolo gia	Semiot ica	Poet ica	Narrat ologia	Decostr uzione	Te ma
<b>Ger man</b>	GenetischerSt rukturalismus	Struktur alismus	Stilis tik	Semiolo gie	Semiot ik	Poet isch	Narrat ologie	Dekontst ruktion	The ma
<b>Rom anic</b>	Structuralismu l genetic	Structur alismul	stilist ică	Semiolo gie	Semiot ică	X	Narato logie	deconst ruire	Te me
<b>Port ug</b>	Estruturalismo Genético	Estrutur alismo	Estilí stica	Semiolo gia	Semiót ica	Poét ica	Narrat ologia	Descon strução	Te ma
<b>Span ish</b>	Estructuralism ogenético	Estructu ralismo	Estilí stica	Semiolo gía	Semiót ica	Poét ica	Narrat ologia	Deconst rucción	Te ma
<b>Fren ch</b>	Génétiquestru cturel	Structur alism	stylis tique	Sémiolo gie	Sémiot ique	Poét ique	narrat ologie	Déconst ruction	Thè me
<b>Persi an</b>	ساختارگرایی تکوینی	ساختارگرا یی، ساخت گرایی	سبکشد ناسی، سلیبند گاری، فن نگار ش	نشان رسانهشناس ی، نشانه شناسی، نشانه شناسیعموم ی، گفتاردرعلا ئمناخوشیها	مکتبعلاد مرمزی، نمادشناس ی	شاعر انه، شعر ی، نظمی	خبر، داستان، سرگذشت ت، توصیف ، داستاند رایی، گویندگی	واسازی	مض مون انشا ء مو ضو ع

Relying on the table, we can state the following notes:

- ✓ All the terms are derived from Greek or Latin origin
- ✓ The European terms tend to all imitate the same source
- ✓ Even though some AFFIXES are not used by some Germanic languages but they do take the terms containing these prefixes & suffixes without changing them according to their morphology
- ✓ Persian language has a lot of equivalent terms as does Arabic compared to the other European languages though it belongs itself to the same big family (Indo-European family)
- ✓ The reason is that some Persian translators do imitate the Arab translators in the way they adopt in dealing with foreign terms.

Getting out of chaos is never an easy thing; this requires careful planning and hard work.

As a positive contribution, we suggest and recommend the following:

A-Standardization of terminology across the similarity dimension: the Gulf, the Levant, Egypt and the Maghreb.

B-Relying on the original language of the term when Arabizing to avoid any ambiguity.

C-The use of literal translation in dealing with terminology of literary criticism, so no translator should generate any new term according to his/her understanding or inclinations or according to the views of the school to which they belong.

D-Literal translation of terms make translators avoid falling into the trap of multiple translations, and consequently, meanings.

E- Establishing reading committees that check all available translations on the market on literary criticism and to highlight the similarities and underline the differences.

F- Avoid medium translation from the mother tongue. Especially from French and English, or any of the common European languages, when the critical literary term is coined in a non-European environment.

G-Since knowledge is cumulative, multi-layered and multidisciplinary, it is very important that we choose a unique term , in Arabic, for all the common disciplines, regardless of their different levels, because, in the end, they all run into the same estuary.

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