



The Dilemma Of Critical Terminology Between Epistemological Foundations And Methodological Modernization: The Muwazana Of Al-Amidi And The Theory Of Literary Text By Abdelmalek Murtad As Models

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Abstract:

One of the most intellectually demanding fields that requires terminological study is the critical term, due to its evolution, shift in meaning, and multiplicity of meanings. The issue of terminology has occupied the minds of Arab critics, both ancient and modern, due to its importance as a theoretical issue that was created to express scientific and artistic concepts. It is a means of rhetorical communication, as Arab critics in the past paid attention to the term in critical and rhetorical thought.

In contrast, the paper sheds light on one of the problems of the Arab critical discourse from the past to the present, represented in the problem of the Arabic critical term in the work of the two critics, al-Amidi in al-Muwazana and Abd al-Malik Murtad in the Theory of the Literary Text. The latter dealt with modern concepts in a traditional language, especially with the transcendence of the structural forms of language, because he is a descendant of a traditional linguistic school with a Jahzawi character.

This research paper aims to explore the essence and characteristics of the critical term, in light of the overlap of terms and the difference of concepts. It also seeks to examine the terminological experience of both al-Amidi and Abd al-Malik Murtad, based on the transformations that this term has witnessed, its degree of rooting, renewal, and interaction with the Western term.

Keywords: Criticism, Ancient, Contemporary, Term, Problem, Rooting, Modernization, al-Amidi, Abd al-Malik Murtad.

Introduction :

Al-Amidi was able to make his mark in an era that was teeming with critics and scholars. Critical practices emerged that carried within them extensive terminological issues that were the subject of much debate. These practices reflected aspects of social, cultural, and literary life,

producing a vast body of work that scholars in the fields of literature, religion, science, and philosophy produced. This was thanks to translation, which played a role in the fusion of Arab-Islamic civilization with other civilizations. The field of poetry, in particular, expanded, and the subjects that gave rise to critical treatises multiplied. One of the most important of these treatises is:

The Book: The Balance Between the Two Sects (Abu Tammam and al-Buhturi) by the author: al-Hasan ibn Bishr al-Amidi, who died in 370 AH.

Book Description :

Al-Amidi adopted a specific methodology in his book, " The Balance Between the Two Sects." He did not rely on previous judgments but rather adhered to a scientific approach in the way he composed his book. This approach is based on applied analytical criticism, highlighting judgments with convincing and acceptable justifications for the reader.

Al-Muwazana, as its name implies, is a critical attempt or a new methodology in Arabic criticism. Al-Amidi was inspired by the intense debate that was taking place among critics about the two poets, Abu Tammam and al-Buhturi. He said:

"I will begin by mentioning the shortcomings of these two poets, and then I will conclude with their merits. I will mention some of Abu Tammam's plagiarisms, allusions, and errors... and the shortcomings of al-Buhturi in taking what he took... Then I will compare their poetry, poem by poem ¹."

Al-Amidi describes, analyzes, and then compares the poems. This helps the reader understand the composition's purpose and clearly define the book's landmarks by focusing on the most important terms.

The book's discussions are organized into five main sections:

- Section 1: This section addresses the opinions of critics on the poetry of the two poets.
- Section 2: This section discusses Abu Tammam's errors in diction, style, and meaning.
- Section 3: This section discusses Abu Tammam's objectionable metaphors.
- Section 4: This section discusses the shortcomings of al-Buhturi's poetry.
- Section 5: This section compares the two poets in terms of meaning.

These issues include a range of critical terms that critics agreed on at times and disagreed on at other times. Some of these terms include:

The Term of Word and Meaning:

An important critical issue that has occupied a large space in Arabic criticism, which has extended its impact to our contemporary era, and which some critics have called the terms (image and content), as al-Amidi began the issue of Word and meaning in his balance by talking about the extent of their importance in the organization of Arabic speech, including:

- The influence of the poetry of Abu Tammam and al-Buhturi on their predecessors - either in terms of words and meaning or formulation -
- His method in comparing the poems of the two poets was to show their language, the good and the bad, without showing which of them is more poetic than the other in the same poem, where he said: "I will not make it clear to prefer one of them over the other, but I will balance between a poem from their poetry if they agree in Weight and rhyme, and between meaning and meaning, then I will say which of them is more poetic in that poem and in that meaning²."

Al-Amidi described the poetry of both Abu Tammam and al-Buhturi as artificial and natural, but Abu Tammam's poetry is characterized by:

- ❖ The obscurity of meanings and their accuracy ³and their abundance prompts the recipient to explain, analyze, and conclude.
- ❖ Moving away from the fabric of the ancients of the Arabic poem "because it contains distant metaphors and generated meanings ⁴."

As for the poetry of al-Buhturi, it is characterized by:

- ❖ He is a printed Bedouin who avoids his companion, savage speech, complex words, and obscure meanings.
- ❖ Putting the words in their places, the accuracy of the phrase, and the disclosure of meanings ... ⁵

Al-Amidi had previously urged the accuracy of the meaning, because if poetry is a craft like other crafts, then the accuracy of composition will be stronger, in contrast, al-Amidi demanded that the modern poet choose his words, and avoid the hybrid and savage among them because Abu Tammam's custom was to tend to the strange and savage word to indicate his linguistic knowledge, so he would bring out his meanings to obscurity and alienation.

The terms of word and meaning for al-Amidi are connected with quality, non-alienation, the truth of meaning, and the accuracy of using language following the standard of the proximity of the word to the meaning, so the noble word is for the noble meaning, and vice versa.

The Terms Nature and Craft :

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The issue of nature and craft as critical terms has occupied a prominent place in poetic theory due to their close connection to the definition of poetry. It is one of the important critical issues that emerged from the rivalry between the ancients and the moderns. Critics have long stood before these two terms due to the disparity of concepts about them.

The Term Nature:

This term emerged in the classification of types of poetry in ancient Arabic criticism and it refers to "natural poetry, which is authentic ⁶. "meaning composing poetry without affectation or artificiality, or as Ibn Qutaybah presented it, "So, natural poetry is that which enables the poet to control his poetry, directing you from the second half of the verse to the first half and from the opening of the verse to the rhyme. ⁷" One literary critic has concluded that the most important "technical reason that prompted many conservative critics to prefer ancient poetry over modern poetry is their belief that this type of poetry is characterized by nature, while the other type is characterized by affectation. ⁸" Thus, Abu Tammam's opponents were aware of the artificiality and craftiness in his poetry, and of the natural talent in the poetry of their poet. This issue became a subject of debate. Al-Amidi said: "Al-Buhturi is a Bedouin poet, with a natural talent and following the tradition of the ancients, and he did not deviate from the known poetic meter... and because Abu Tammam is very artificial, he is a craftsman, and his poetry does not resemble the poetry of the ancients nor is it in their manner."⁹

Al-Amidi's view of this issue shows his understanding of the importance of the terms "natural talent" and "craftsmanship." There is no disagreement among critics that any art requires a certain degree of refinement and polish, as long as this craftsmanship does not turn into artificiality that is rejected by taste, to become the goal that the creator strives for.

The Term of Craft :

The term "craft" in the art of poetry refers to the poet who refines his poetry with great care and scrutiny. This includes poets such as Zuhayr and al-Hutay'ah, who are considered "slaves of poetry" because they revised their work extensively and did not follow the path of naturally talented poets. Al-Hutay'ah himself said, "The best poetry is the annual poetry, refined and polished." He called his longer poems "annuals" ¹⁰.

The Arab critics mean by "industry" the same meaning that is implied by Aristotle. They use it in the literal sense of the term.¹¹ The supporters of al-Buhturi attacked Abu Tammam's doctrine of the extraordinary for its abundance and exaggeration. Al-Amidi said about Abu Tammam's departure from the pillar of poetry due to his affectation and artificiality: "He approved of his doctrine, and he loved to make every verse of his poetry not devoid of some of the types, so he took a difficult path. He wanted the extraordinary, so he went out of the impossible."¹² Therefore, if the poet adds to his poetry rhetorical schools in the science of meanings, expression, and the extraordinary, the critic, scholar, and writer will feel them in images to interact with them.

With these two doctrines, the old one concerns originality and nature and requires imitation and following, and the modern one concerns diligence and following, that is, going out, liberation, and artificiality. This shows the ability of the Arabs to control their language, whether artificially or naturally.

The Term Plagiarism

Al-Amidi was one of the critics who studied poetic plagiarism and contributed his opinions on it. He had a unique place in the history of ancient Arabic criticism. In his book *Al-Muwazana*, he said: "Whoever reads this book should not rush to say that this is taken from this until he contemplates the meaning without the words and works his thought on what is hidden. The only thing that is plagiarized in poetry is the meaning that is transferred without the words, and the one who takes it is the one who takes it the most.¹³". Al-Amidi desired to be a fair critic in his presentation of literary texts, avoiding sweeping generalizations because he saw this as a rejection of bigotry. He was also committed to a scientific method in the way he composed his book, which is based on applied and analytical criticism that highlights judgments with convincing justifications for the recipient.

Al-Amidi was able to define his concept of plagiarism through his discussions of Al-Buhturi's plagiarism of Abu Tammam. He saw that meanings that are shared by the Arabs should not be attributed to plagiarism, even if they are preceded by them: "For this is a chapter that neither an earlier nor a later poet has been free from¹⁴."

Although he saw plagiarism as a major defect, he was able to propose a new concept of plagiarism from what was prevalent among the critics who followed the issue of plagiarism. He saw that plagiarism is only in the innovative meanings that are known to a poet without others when he said: "Plagiarism is only in the invented beauty that the poet specializes in¹⁵."

Amidi's efforts did not stop at defining the term plagiarism and specifying the context in which it occurs. He also went on to identify the places where it is not permissible to judge a poet as having taken from his predecessor. Based on this, we can say that

- ❖ Amidi presented the term plagiarism in his book *Al-Muwazana* with a scientific method in which he sought objectivity in issuing judgments while stopping at studying and analyzing them.
- ❖ Amidi agreed with his contemporaries in the field of poetic criticism in not considering the theft of meanings to be one of the major defects of poetry, especially among the later ones.
- ❖ He denies plagiarism based on the agreement of words as long as they are permissible and not prohibited.

- ❖ Amidi believes that the difference in purpose negates the charge of plagiarism, even if the two meanings are of the same kind.
- ❖ Amidi recognizes the impact of the environment in the convergence of meanings between poets, especially if they are from two neighboring countries, and this is under both influence and impact.

Through his book *Al-Muwazana*, Amidi was able to clarify the issue of the term "poetic plagiarism" and to contribute to putting an end to the confusion that surrounded this term. This was thanks to his efforts, which reflect his methodical critical taste, especially in poetry.

Modern critical studies have highlighted that the term "poetic plagiarism" is deeper than what the ancient critics imagined. It is a conflict between the old and the new, the static and the dynamic, within the framework of imitation, which is what is called the term "intertextuality".

The many developments that modern and contemporary Arabic criticism has witnessed have produced problems that have largely focused on the critical term. This term has become increasingly important in the formulation of critical texts, especially in the late 1970s and early 1980s. Critics have devoted special works to the critical term because of its importance in ensuring the communication of knowledge between the sender and the recipient. It is a linguistic symbol that is charged with meanings that are displaced from its linguistic meaning, which is consistent with the cognitive context in which it is used.

"The study of scientific and critical terminology, especially the latter, is a methodical and scientific study that opens up several doors for the researcher and puts him before multiple methodological options¹⁶." However, the problem that most sciences suffer from is the multiplicity of terms in a single cognitive field that is produced by scientific progress. As Fasil Tamer writes in his book *The Second Language in the Problematic of Methodology, Theory, and Terminology in Modern Arabic Critical Discourse*, "Linguists, translators, critics, linguistic academies, and Arabization bodies have faced major and intractable problems in addressing this problem ¹⁷."

Some works are described as being inadequate because they do not reflect actual practices with linguistic and cognitive skills that lack the tools and techniques that help the author overcome the obstacles that he faces. For the term to be a descriptive language with a core, it must be based on a precise and scientific definition that takes into account the cognitive context in which it is used.

One of the most important Arabic works that have attempted to reveal the most important problems facing critical terminology is the two-volume work :

1-The Convex Mirrors and the Concave Mirrors by Abdel Aziz Hamouda :

Hamouda sees the crisis of the critical term as a crisis of cultural and civilizational difference. He writes, "We used to act on the basis that the crisis we face is due to the failure to translate the critical term into Arabic on the one hand, or the failure to understand its significance, which concerns the recipient on the other hand, without courageously admitting that the crisis is not a crisis of the term, but a crisis of two different cultural and civilizational realities¹⁸."

In this context, Hamouda focuses on the chaos of translation, the poor translation of the term, and the deliberate distortion of it, either directly or indirectly. He makes Muhammad Anabi his first reference, saying, "When we talk about the accuracy of translation and its conditions, Muhammad Anabi is our first reference after he has imposed himself as the best of the theorists of translation ¹⁹."

Therefore, for Hamouda, the term is that which acquires its intellectual and cognitive content from its formation from time, place, and the different culture, due to its historical and civilizational dimension, which requires its operation naturally and positively, with the need to control it to reach knowledge and understand its essence.

2-The Efforts of Abd al-Salam al-Masdi in his book "The Critical Term":

The critic Abd Al-Salam Al-Masdi is known for his treatment of the ancient Arabic culture according to modern critical methods and mechanisms. He says about the term: "The formulation of the term has absolute cognitive constants, and it has general linguistic laws, as well as specific paths, and all of this represents the mechanisms that scientific and artistic terms follow²⁰."

Al-Masdi considers the crisis of the term in our contemporary Arabic criticism to be a natural extension of the problematics of modernity and its poor handling. For him, modernity means keeping up with the times and renewal. He says: "The principle of drawing inspiration from heritage takes on the status of an individual rooting generator for Arabs in our age, without which Arab thought remains a prisoner of taking and is forbidden to give ²¹."

Therefore, the critical term increases its chances of being accepted in circulation as long as it has creative and intellectual qualities. He says: "The linguistic critical term lives in the environment of Arabic criticism between two complexes, the first related to the authority of the original and the second related to the self. The clearness of the original term is evident with a lot of emotion and enthusiasm, so we find that many contemporary Arab critics find it difficult to rebel against the norms that came from classification and terminology after they had become accustomed to one of the terms and formulated its elegance and suitability²²."

This is a hint about the rooting of the traditional term with modern and contemporary mechanisms, highlighting the importance of the influx from the West of foreign terms following what is compatible with Arab creative harmonization. Therefore, the reality of the crisis of the critical term in Abdel Salam Al-Masdi's perspective from the scientific perspective is a crisis that the mind suffers from, and its divisions are drawn by historical backgrounds.

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3-Mohammed Meftah and the Critical Strategy of the Critical Term :

One of the most important critical issues that are at the forefront of the interest of Moroccan critics is the issue of the critical term, which they were forced to establish, clarify its meaning, and investigate its origins. Mohammed Meftah was one of those who were known for their efforts and effective contribution to enriching critical terminology. He adopts the principle of adapting the term to the data of Arab culture. He embarked on this during conceptual excavation or discovery, as he sees that "the terminological contents of concepts change their contents with the transformation of perceptions, theories, cultures, beliefs (any change in the content of the concept of text and truth), the strategies of researchers, their goals and objectives, which make them adopt a specific content and carry with concepts special meanings²³."

The keys to the sciences are their terminology, and they are the tool that the critic relies on for every reading. "Whoever thinks that the world can talk about science without its terminological device has wronged him with what he has no power over, except to conspire to absorb the spirit of science and dissolve its nectar ²⁴."

In the thought of Mohammed Meftah, the critical term is the framework for the intellectual conceptions that are produced by the act of practice in critical discourse in general.

One of the Western terms that has gained popularity in Morocco, in particular, is the term semiology. This term was introduced to Moroccan criticism through the work *Semiology of Old Poetry* by Mohammed Meftah. Meftah prefers to translate this term because he believes that it plays an important role in opening up to Western culture and the civilizations of other peoples. He writes, "The connection between the signifier and the signified is a natural connection, such as the image of a person with the person himself and the natural image of a natural scene ²⁵."

In this approach, Meftah wanted to emphasize the existence of an overlap between theories because of their comprehensiveness. This comprehensiveness has led him to open up to other sciences. **May God have mercy on the critic, who passed away in 2022.**

4- Enriching the Critical Term According to the Terminological Theory of Abdelmalek Murtaḍ :

One of the researchers working in the field of terminology is the Algerian critic Abdelmalek Murtaḍ, who paid great attention to the critical terms inspired by our Arab heritage or from modern terms. The idea of terminology and its sciences emerged in him to explode the literary text and explore its secrets. In the shadow of the Arab intellectual's aversion to achievement in recognition of Western culture, science, and achievements, a crisis was born in contemporary Arabic criticism, namely the crisis of the "term." It was therefore incumbent upon the critic to have his share of this suffering, which was reflected in his long methodological critical career, which was characterized by three stages:

1. The stage of acknowledgment:

The stage of affirmation: During this stage, he affirmed the normativity of the critical process and practiced it, but he ended this affirmation in the stage of contextual criticism.

2. The stage of negation:

During this stage, he rejected the idea of critical judgments and called for their non-practice.

3. The stage of uncertainty:

The stage of ambivalence: This was characterized by his rejection of theoretical judgment, but he practiced it in his work²⁶.

Abdulmalik Murtaḍ began his critical career with an impressionistic methodological vision, reflecting his distinction and leadership in the Algerian critical arena. His critical sources were diverse due to his attention to heritage and his attempt to combine everything modern. He relied on heritage sources in his study of the term, to overcome one of the most important obstacles that hinder Arabic semiotic criticism, especially from the perspective of the term "feature" and "semiotics." For Murtaḍ, the term is "an agreement by people to assign a certain word to a certain field of knowledge, appropriate to the meaning that they intend to achieve, to obtain a fruit that they will reap and a benefit that they will enjoy, and the principles of knowledge that they will study, contrary to that usage²⁷."

In the criticism of Abdelmalek Murtaḍ, the term "sign" is a semiotic term that is often equivalent to the Western terms "semiotic" and "semiology." It is derived from the Latin term "signum," but it also appears in the Arabic dictionary *Lisan al-Arab* by Ibn Manzur as "sima" and "suma"²⁸. In this excerpt, Abdul Malik Murtaḍ affirms Ibn al-'Arabi's conception of the "sign," citing al-'Arabi's assertion that a "sign" encompasses "distinguishing marks," "branded or marked horses," and "the brand" symbolizing the "means of discerning good and evil."²⁹ However, Murtaḍ expresses his view that this terminology continues to suffer from inconsistencies in usage among critics and scholars.

Murtaḍ argues that the term "sign" is often used inconsistently by critics and scholars. He notes that the ancient Arab critics, such as al-Jahiz, Ibn Jinni, and Abd al-Qader al-Jarjani, used the term "semiotic" in the sense of stylistic deviation. He cites the example of the phrase "a bitter loaf"³⁰. Murtaḍ also observes that the semiotic terms that are used in the Arab world are often imported from the West and carry ideological and cognitive baggage. He believes that these terms need to be clarified in terms of their semantic systems. To do this, he returns to the Arabic and Western sources of the terms.

For example, he says that he and other scholars used the term "icon" for the semiotic concept of "imitation." He argues that this term is more accurate because it refers to something that is present in the mind or sight and that points to something absent³¹.

In his critical work, Murtaḍ also uses the term (literally, "mark") as a term that is similar to "sign." He says that "the term 'sign' is close in meaning to the Arabic word 'wasm' (literally,

'brand'), but it is not used in Arabic in this sense. It may be closer to the term 'mark' or 'mountain'³²."

Murtad's use of the term "sign" is part of his broader effort to develop a semiotic theory of Arabic literature. He argues that the term "sign" is a powerful tool for understanding the literary text. It can be used to analyze the relationships between the different elements of the text³³, including the words, images, and symbols.

Murtad's use of the term "sign" is also significant because it reflects his deep engagement with Arabic and Islamic culture. The term "sima" has a long history in Arabic literature and thought. It is used in the Qur'an God Almighty says: **"The criminals will be known by their signs, and they will be taken by the forelocks and the feet."** (Quran, 55:41)³⁴. Murtad's use of this term shows his commitment to using Arabic terms that are rooted in the Islamic tradition.

Murtad's use of the term "sign" is also notable because it is consistent throughout his work. He uses the term in a similar way in his books, articles, and lectures. This consistency helps to ensure that his work is clear and accessible

Theory :

The term "theory" is a general scientific term that differs in meaning and concept from some other terms. In terms of language, it is derived from the Arabic word "Nadhar," which means "sight of the eye and sight of the heart"³⁵. As a scientific term, it differs in meaning from some other terms that share the same semantic field. It has developed through the techniques of science, following strict rules in that, unlike other terms. Theory has a constructive role in the development of knowledge, while other concepts do not have this role³⁶.

Murtad traced the roots of this term through the books and artifacts in which it was used. He found that its meaning in the past differs from the modern meaning. He did not come up with a precise concept of the theory term, but he said that it needs to be proven to rise to the level of the device that runs thought, organizes it, and teaches it. Not every opinion is capable of rising to the level of theory³⁷.

The first use of the term "theory" in Arabic was in the Qur'an, where God says:

"Then he looked, then he frowned and turned away."³⁸

Murtad's interpretation of this verse is in agreement with what is stated in the Qur'anic interpretations, such as the interpretation of Ibn Kathir. He also followed in the footsteps of the ancients in their view of the theory term, headed by al-Jahiz, who links the word "nadhar" and thinking.

Murtad also says that the ancient Arabs often used the term "theory" in their literary productions, especially those related to knowledge, theology, and scientific debates. We find

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this term in a debate recorded by Abu Hayyan al-Tawhidi.³⁹ However, he does not provide a specific explanation, but simply states that "theory" is thinking and scrutiny of a matter."

As for the West, Murtaḍ concluded that "the term theory in European languages did not become common until the late fifteenth century ⁴⁰." It is a term that was used by them for some natural or philosophical phenomena that are subject to assumptions.

Murtaḍ does not believe in a group of ideas that form a theory. He sees that the theory is the one that controls the proof. In his view, it is a studied theory whose goal is to establish truth for a scientific system because it encompasses all fields of knowledge.

Text :

The lexical meaning of the word "text" is "the raising of something, the lifting of the hadith, the lifting of everything that has been shown, it is said that the hadith was raised to someone, i.e., it was raised, and so I raised it to him. The platform is what the bride appears on to see, and the text explicitly defines something⁴¹."

Murtaḍ believes that this term has not received the attention of Arabic dictionaries because the goal of their efforts was to reveal the text in its theoretical dimension. He says that the critic "tried to find a mention of the word in the Arab critical heritage, but the research failed us and did not lead us to anything except what Abu Othman al-Jahiz mentioned in the introduction to his book *The Animal from the matter of writing with the concept of recording, adherence, recording, and perpetuation, not with the concept of the hadith of the text.* ⁴²"

As for the text from the linguistic point of view, among Western critics, they use the term "weaving." Murtaḍ says that "the text, for example, in the origin and the situation in most European languages, means in agreement with it "weaving". We find it in French (text), Spanish (texto), English (text), and Russian (tékta), and all of these words have been taken from one origin, which is Latin, which is called the text (textus), and in this extinct language, it means weaving ⁴³."

Modern Arabs were influenced by what was mentioned in Western studies that cared about the concept of the text as weaving. They relied on it, differing in some definitions. They agreed on taking the Western concept and heading it to the contemporary concept, which is the word "text" that Murtaḍ considered to be the first brick in the critical practice that was based on the critical trends in contemporary European thought.

The Term "Poetics" and its Origins in the Work of Abdelmalek Murtaḍ :

Abdelmalek Murtaḍ's approach to literary criticism led him to return to the Arab critical heritage in search of a clear concept of the term "poetics." He examined the work of Ibn Sallam al-Jumahi, al-Jahiz, Ibn Tabataba, Qudama ibn Ja'far, Ibn Rushd al-Qayrawani, al-Jurjani, and other pillars of classical Arabic criticism. He specifically discussed al-Jahiz's famous saying,

"Meanings are scattered in the street," in which he sought to identify the essential qualities of literature. Murdad said:

"We understand by 'literature' the essence of literature. The essence here is not meant in the philosophical sense of things, but rather it refers to simplicity, the most beautiful thing in literature, the most sincere thing in its emotion, the most accurate thing in existence, and the most wonderful thing in its fabric⁴⁴."

This concept is lacking in scientific rigor, but the term "literature" is similar to the term "poetics" that was introduced by the formalist school. As the literary critic Sadek Alloushi explains, "The term 'poetics' is used by Todorov as a near synonym for the science of literary theory⁴⁵."

Murtad added a modern twist to the term, influenced by the Arabic concept. He called it "the poetic, the poetical, and the poetics of poetry⁴⁶." This is in line with the understanding of John Cohen, who says, "Poetics is what makes a text a poetic text⁴⁷." This is a traditional meaning of the term "poetics," but Murtad does not fully agree with it. He considers poetics to be literature, saying, "We may encounter much poetry that does not have any of the qualities of literature⁴⁸."

However, Abdelmalek Murtad notes that the ancient Arab critics limited poetics to meter, rhyme, diction, and meaning. He believes that these are not sufficient; poetics lies in the internal components of the text and in external components that share the same essential quality to create an indicator of its existence.

The Term "Pragmatics" :

In one of his studies, Abdelmalek Murtad stopped at a model of concepts that were originally rhetorical. He considers the term pragmatics to be a new communicative science in the field of linguistic study because it deals with many linguistic phenomena and their interpretation.

In the Arabic language, "it is said that pragmatics means moved from one state to another, and the hands have taken the thing, this took it once and the other took it once⁴⁹." The Arabs have long been aware of the idea of pragmatics in its scientific sense, even though this term was not known to them by its name, but rather it corresponded to the meaning of meaning, especially in the books "The Secrets of Eloquence and Signs of Miracle" by Abd al-Qahir al-Jurjani⁵⁰." The latter was interested in everything related to linguistic phenomena at the level of actual communication between the speaker and the interlocutor, Falih Al-Ajami says, "It is a branch of linguistics that arose from linguistic, philosophical, and social studies, and it studies the relationship between the natural linguistic word and its specific cases of use⁵¹."

About pragmatics, we find Abdelmalek Murtad pointing to the ambiguity that besets it due to the multiplicity of concepts emanating from Western theories. He believes that "the origin of the term goes back to the Greek languages pragmatikos and Latin in the legal sense pragmatika-

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sancto, and this concept has several uses in Western culture, legal use, which is the original use, it seems, then philosophical, logical, and mathematical, and finally linguistic, semantic, rhetorical, contextual, and semiotic interpretive ⁵²." In this context, Abdelmalek Murtagh believes that this term constitutes a new lesson that ensures the safety of the use of Arabic in describing similar meanings, although it has remained (the term) and still has several ambiguous concepts, as is the case with the rest of the critical terms in his possession.

Pragmatics has worked on some issues that are at the heart of its topics, including:

- ✓ The priority of the descriptive and representational use of language.
- ✓ The priority of the system and structure over the use.
- ✓ The priority of the ability to achieve.
- ✓ The priority of the tongue over speech⁵³.

Considering the importance of the term "pragmatics" in the work of Abdelmalek Murtagh (Theory of the Literary Text), he uses it 35 times, which is equivalent to 0.35%. He is careful to clarify some of the ambiguities surrounding this term, saying, "With regret, we do not know who of the modern Arab linguists first coined this pragmatic concept in the Arabic language during the 20th century, translating it from its American thinkers? ⁵⁴" The critic is well-versed in the works of New Criticism, as he stops at some of the theorists and the disagreement between them on this matter. He then refers to the term "pragmatics" in its general framework to the concepts of context and the occasion.

Murtagh also uses some terminological mechanisms in the formulation of the critical term, which we cannot mention in full here. These include the terms "literature," "intertextuality," "aesthetics," "literary space," "open and closed text," and other terms that he discusses in his work "Theory of the Literary Text."

Conclusion :

Based on the foregoing, we can draw the following conclusions:

- The importance of the critical term has occupied the attention of scholars, both ancient and modern, such as Al-Amidi and Abdelmalek Murtagh.
- The entry of critical terms into the arena of Arabic literary criticism has been easy, but the Arab terminological vacuum has created a particular difficulty, especially in translating and dealing with them.
- The difference in personal tastes and impressionistic judgments on literature, in general, has solidified the conflict between the old and the modern, especially in the issue of the term.

- The establishment of modern and contemporary critical visions and concepts in connection with the critical heritage at Abdelmalek Murtagh, benefiting from critical studies from both Arab and Western thought.
- The efforts of Abdelmalek Murtagh to reduce the disturbances of the term and the divergence of schools and the difference in translation to be close to the take is worthy of attention.
- The use of the feature represented by Murtagh is an innovation in the semiotic thought of interaction and communication.

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Footlines :

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