Scientific
Research
Publishing

ʿAbd al-ʿAzīz Ḥammouda's Modernist Critical Theory as a Combination of Classical Arab Heritage and Modernist Western Culture

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Abstract

The Egyptian critic ʿAbd al-ʿAzīz Ḥammouda grew in an important period of the twentieth century that is characterized by benefitting from the Western critical theories. The Arab critics' responses to them varied in attitude and interaction. In that period, the Arab critic stood at a sharp turning point, torn by his desire to keep up with modernism, and his tendency to create an Arab modernism that establishes a modern critical method. Western modernism fascinated a lot of Arab critics and thus, it prevailed and abolished the identity of the classical and modern Arab critic, who got lost amidst the various critical trends. ʿAbd al-ʿAzīz Ḥammouda's project embodied one of the most important theoretical references of modern Arab criticism in which he drew from the Arab classical culture and Western cultural wells, combining between the originality of the Arab heritage and the modernism of the incoming Western knowledge. This study discusses in detail Ḥammouda's theory and makes conclusions, which are mainly based on his views in his two main books: *al-Maraya al-Muḥadaba. Min al-Bunyawiya ila al-Tafkikiya* (1999), which was considered by some critics to be antagonistic to the modernistic critics; and *al-Maraya al-Muqaʿara naḥwa Naẓariya Naqdiya ʿArabiya* (2001). The study concludes that Ḥammouda's theory constitutes a visionary promising solution that can help get the modernist Arab critics and criticism out of their labyrinth.

Keywords

ʿAbd al-ʿAzīz Ḥammouda, Al-Jurjani, Arab Alternative, Criticism of Criticism, Intentionality, Labyrinth, Modernism, Text Authority, Theory, Western Criticism

1. Introduction

ʿAbd al-ʿAzīz Ḥammouda's experience reflects the problematic situation that a lot of contemporary Arab critics faced through their aspiration to make a change but simultaneously to preserve the classical Arab critical tradition Ḥammouda's genuine and sincere endeavor motivated me to investigate his relentless struggle to face the 20th century critical trend that overwhelmed the majority of Arab critics, who fully abandoned their heritage and adopted the Western modernist trend. I admired his attempt to integrate between his desire to create a new kind of Arab modernism that combines between the classical Arab heritage and the modernist Western culture. To conduct my research in a scientific objective way, I planned my research in the following way:

1.1. Objectives of the Research

The objectives of this study are based on four main causes that motivated me to conduct this research:

1) Identification of ʿAbd al-ʿAzīz Ḥammouda's critical project, his attitude towards the issue of western and Arab modernism and post-modernism; revelation of his contribution to the field of modern Arab criticism; definition of his critical theory, benefitting from his opinions and thoughts towards the reality of modern Arabic criticism and its future.

2) Criticism of Criticism: ʿAbd al-ʿAzīz Ḥammoudaʿs critical project opens a wide door onto the Western critical discourse through his follow-up, criticism, and assessment. His attempt is considered as one of the most prominent Arab attempts in the field of (critique), namely, criticism of criticism. His attempt motivated me, as a critic, to know through his works, and his knowledge of Western culture, how to know about new developments in the field of Western criticism.

3) Investigation of ʿAbd al-ʿAzīz Ḥammouda's attempt to collect the threads of a broad group of basics to be a basis for a structural systematic vision of methodological thought of his concept of theory and his conclusion through revelation of the veils of the mirrors and his reading to them.

4) Assessment of ʿAbd al-ʿAzīz Ḥammouda's contribution to the enrichment of Arabic criticism and documenting his contributions to the development of an original critical theory. Hammouda is one of the prominent figures who deserves a serious study that documents his project.

1.2. Significance of the Research

The significance of this research lies not only in its above objectives but also in its deep monitoring of the motives to get out of this modernistic labyrinth, and simplify ʿAbd al-ʿAzīz Ḥammouda's proposed theory, and clarify the concepts of his theory, the reasons' for returning to the entity of the text, the linguistic and terminological indication of the text in Arabic and Western criticism, the conditions that should be met in the desired text, acknowledgement of the entity of

the authority of the text, the dominating element in the text, the relationship between the text and different contexts, and the balance between the different affinities of the text.

The study also deals with the 'desired text', the intention of the text, the concept of 'intentionality' according to Russian formalists, intentionality among classical Arab critics, taking al-Jurjani as a sample, and intentionality from Ḥammouda's perspective. It also seeks to determine the fundamental pillars that Ḥammouda derived from the Arab heritage and clarifies the degree of success of the principal features of the alternative model that he introduced, in what way he is distinguished from others, the sources of success of his theory, and how his newspaper and journal essays supported the main features of his theory.

1.3. Hammouda and the Western Literary Criticism

Ḥammouda reconsidered the Western theoretical criticism in three works that carried a project of an Arab critical discourse: *al-Maraya al-Muḥadaba min al-Bunyawiya ila al-Tafkikiya,* which was considered by some critics to be antagonistic to the modernistic critics; *al-Maraya al-Muqaʿara naḥwa Naẓariya Naqdiya ʿArabiya*, in which he made a lot of effort to introduce a contemporary critical theory by returning to the classical Arabic legacy. Ḥammouda went further in it when he said that all the modern major Western theories such as 'structuralism and 'deconstruction' have origins in the Arab culture, and the Western critics benefited from it after they became familiar with them. In his third book, *al-Khurūj min al-Tīh: Dirasa fi Sultat al-Naṣ*, to reveal in it that the Western culture became finally a dominant non-neutral culture, and the theories and schools that grew out of them are like them do not accept difference and try to erase and cancel it. In his last book, he clarified his proposal of "return to the text"[1].

1.4. The Motives for Getting Out of the Labyrinth

Hammouda monitors the most important motives for trying to get out of the labyrinth, which are:

1) A lot of the data of the labyrinth of Western criticism is a result of the intellectual luxury, which was driven by the society of leisure, luxury, and affluence, which led them to the verge of boredom of everything that was traditional or fixed. To a large extent, this is a right of the Western intellectuals but it is not a right of some critics in the Arab world that makes them choose voluntarily to enter the Western labyrinth itself without standing on the same ground of the intellectual, political, and economic achievements. If the Western cultures, whose spaceships have reached the solar planet, have the right to practice that philosophical luxury, the Arab intellectuals have no right to enter the same labyrinth to practice the same intellectual luxury in the name of modernization and 'modernism' at a time the majority of the Arab peoples struggle for freedom of

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[1]al-Judiy, Lūtfi (2011), p. 30.

expression, political democracy, and even for their livelihood.

2) If the sons of the Western culture themselves started looking for the string of salvation after they realized the enormity of the labyrinth that the theory led them to, especially when the nihilism of deconstruction reached its summit, why can't we also look for the thread of lifeline from a labyrinth that was not our labyrinth or of our making originally?[2]

In the light of those data and motives, a filtering process took place of the data of the Eastern criticism in the twentieth century, which are the motives that imposed on us what should be excluded and what should not be retained. Ḥammouda showed that the needs of our educational and contemporary cultural reality decided on our behalf to keep the text, its authority, and its intention for a meaning[3] and leave everything else to infiltrate into the holes of the sieve[4].

Criticism is not merely an expression of one's view; it is a serious effort to see the literary work for what it really is. Objective criticism can determine the values of the literary works. It connects them with each other in a way that turns the literature of the nation into a stream that flows, in which the past connects with the present, and the present with the past[5]. It appears that Ḥammouda believes that no study can gain a real value if it is not connected to our life in the present and in the future. He admits that intellectual inertia is equal to death, and he sees that the critical schools and doctrines do not die fully as some people might fancy. The follow-up of the history of literary criticism from the Greeks to the present day confirms that critical doctrines represent circles whose areas of overlap are greater than those of the regions of areas of divergence and separation[6].

Ḥammouda's attitude towards heritage appeared in several places in his writings. One of them is his remark that if anyone wants to become a playwright, his study about the dramatic structure is not sufficient, and actually is worthless compared with the real guide, namely, the artistic dramatic heritage. He points out in another place that till now, there is no theoretical book that replaces the

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[2]Ḥamouda, ʿAbd al-ʿAzīz (2003), p. 322-323.

[3]al-ʿAnbar (2013) criticizes Ḥamouda's statement that the meaning of the text is mandatory. He argues that his statement is not convincing because that meanings that the text arranges do not constitute obligatory faces to the text reader. It is noticed that the text is formed of a semiotic-based symbolic system that produces a resumption of interpretation makes the meaning on which it is founded permanent, and that leads to multiple readings. It seems that looking at the text as spaces whose orbit is variation, leads to the rejection of the notion of "binding," even if the meanings come together in common lines that we cannot describe as binding or obligatory because the problem of the code system of text allows for a set of different codes lead to the production of different meanings in different reading modes. Thinking in a binding sense of the text is a textual invitation that assumes that the text involves a format that brings together a number of meanings that shape the reader's awareness and formulate.

The idea of a *binding meani*ng is rejected because textual structures are constantly shifting in a particular way, that gives way to reading semantic loads and their awareness of forms that transcend the relation of indicator to its meaning out of breaking the semantic framework to which the structures belong, and the ability of these structures to transcend. See: al-ʿAnbar, Omar ʿAbdullah (2013). Vol. 40, Issue N0.2.

[4]Hammouda, ʿAbd al-ʿAzīz (2003), p. 322.

[5]See what Rashad Rushdi wrote in his introduction to Ḥammouda, ʿAbdal-ʿAzīz (1999), p. 23-24.

[6]Ibid., p. 20.

heritage[7.]

In his introduction to the book *Masraḥ Rashad Rushdi/Rashad Rushdi's Theater*, Ḥammouda sees that the acculturalization process itself and the process of contact with the new and the ancient of the local and international heritage in his arena is considered among the important and fundamental steps that he crosses on the road of the arduous journey[8]. Ḥammouda wrote several articles in which he called for more attention to the cultural heritage[9]. In his cultural reject, Ḥammouda draws from the well of the Arabic and Western culture, calling for making reconciliation between authenticity and contemporaneity, emphasizing the imperative of cohesion with the culture of the other, not falling in the arms of the Western modernity[10].

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[7]Ḥammouda, ʿAbd al-ʿAzīz (n.d.), *al-Bina' al-Drami*, p. 6.

[8]Ḥammouda, ʿAbd al-ʿAzīz (2005a), p. 7.

[9]In one of his articles, Ḥammouda referred to Zaki Najib Mahmoud and the change turning point into his intellectual direction from an established belief that the European though is the human thought, and we cannot look for an Arab thought without it. That was also connected with the growth of the call for the Arab nationality and unity, on the one hand, and hostility to the West on the other. Zaki confirmed that the historical period that he lived in the sixties does not differ in except in its parts from the historical circumstances that the nation is living these days. These days, the nation is living in an open struggle for its survival with hostile powers that threaten to destroy its identity. Zaki tries to see his position between originality and modernity and the positions of the Arab intellectuals in their puzzle between two cultures, defining the danger of blind copying on the one hand, and the shortcoming of the cultural heritage, on the other, in a reconciliatory attempt to define what we can take from the Other in order to become modern and what awe can take from our heritage in order to remain Arabs. He decides that the Arab intellectual is in a difficult situation and therefore, he looks for an intermediate area, which Zaki Mahmoud defines it as the 'middle-area, where the rational side, which is the focus of modern sciences, and the moderate fundamental side. He means that side which allows the mind to contribute its share to interpretation when there is need for interpretation. See: Ḥammouda, ʿAbd al-ʿAzīz (2005b). *Thaqafatuna: Istirjaʿ al-Khuta* (2-2), *al-Kitab*. I see that this applies to the change that happened to Ḥammouda in his intellectual direction, and his acknowledgement that the nation is living a condition of survival that threatens the nation with the erasure of our identity, and his call to adopt the best thing in the Western theories and the best in the cultural heritage in an attempt to create a middle-area in his quest for a reconciliatory theory.

[10]*Naqd Khitab al-Hadatha*, p. 22: Ḥammouda pointed out in several places the influence of the coming critical approaches and our arrival at a roadblock after we had achieved a knowledge break with the legacy of Arab rhetoric, without succeeding in producing a modernist or postmodernist Arab critique that contributes to the world approaches of criticism, and some of us have been satisfied with the crumbs of Western critical projects and strategies, raising a sparkling slogan that calls for the universality of thought and its supremacy above nationalist prejudices and fanaticism. He also pointed out that his books, *al-Maraya* al-*Muaddaba and al-Maraya al-Muqaʿara* were published before the events of 11 September 2001, which revealed the true intentions of the new world order led by the United States towards Arab culture. Ḥamouda added that he is not against modernity, but refuses to transfer Western modernity to the Arab soil without realizing the different constants and variables between different cultures, and what he calls for is the development of an Arab modernism that does not reject the other or separate from the roots. The Arab modernism is the protective identity in an age in which culture has become in the last trench if resistance against swallowing. See: Ḥammouda (2004). Al-Naqd al-ʿArabi bayn al-Qawmiya wa al-ʿAlamiy. *Al-Hilal*, Issue N0 8, August 1st, p. 124-125. He also dealt with the same idea at a symposium of the Third Meeting of the Intellectuals in Egypt, where he pointed out that the coming global culture is a dominant one and we are required now to impose the American values on the Third World, and therefore, we have to stick to a lot of our differences. He also called for the development of education, the steps that must be applied, the changes that we must introduce into the teaching curriculum, and the information that should be communicated to the student to become better able to deal with the challenges of globalization.

(See: Ḥammouda (2004), "Ruʾa wa Wujuhat Naẓar fi al-Liqāʾ al-Fikri al-Thalith li al-Muthaqafin. Qaḍaya wa Ārāʾ". *Al-Ahrām*, Issue 42782. Saturday 24th January, 2004/ Dhi al-Hijja/1424. At: https://www.ahram.org.eg/Archive/2004/1/24/OPINII.HTM).

2. The Alternative Arab Critical Theory

2.1. The Proposed Theory

The term "theory' is a word in circulation among researchers in different science and knowledge but this circulation does not mean that it is clear. Therefore, I thought I would start by clarifying the indication and highlighting the concept, because definition of the term is a fundamental method in scientific research and a way to create a common language among researchers, and what he called for is the development of Arab modernity that does not reject the other and is inseparable from the roots, and the Arab modernity is the protective identity in an age in which culture is in the last trench of resistance against swallowing.(See: Ḥammouda, ʿAbd al-ʿAzīz (2004), pp. 124-125);

2.2. The Linguistic Meaning of the Term "Theory"

The lexicological meaning of the entry "nazar" in Arabic dictionaries is this.   According to Ibn Manzur (2011) is: "manage", "consider", and "reflect", e.g.: nazara fi al-Amr = consider; manage; reflect. So "nazar" as a noun means: "liking into"/"thinking"; "consideration"; "reflection" on something, evaluation and measurement.[11] Ibn Durayd (1987) (321 h.) in his *Jamharat al-Lugha*, is satisfied with mentioning "looking into", which implies visual sight and the figurative indications that are derived from it in the meaning of: "waiting", with allusion to what is mentioned in the Koran: " onthuroon̲a naqtabis min noorikum/ "Turn ye back to your rear! then seek a Light (where ye can)!" أنظرونا نقتبس من نوركم") *The Holy Koran*, n.d., Surat al-Hadid: 13); and the meaning of: "delay", such as God's saying: "fana̲th̲iratun il̲a maysaratin/ let there be postponement until (he is in) ease فنظرة/ إلى ميسرة) *The Holy Koran*, n.d., Surat al-Baqara: 280). We can add to that a part of the related meanings that are connected to this word and its derivatives[12].

The word "naẓariyah/theory" in this sense, and its plural "naẓriyyat/theories" in the form of Masdar Sinaʿi (coined infinitive), is an abstract noun that indicates 'an abstract meaning', not a 'concrete' meaning, and it is formed by adding the attributive "ya"/iyya suffix" and a short "a" to the verb "nazar/look". Though the form of Masdar Sinaʿi or Masdar Yaʾi (that ends with –iyya suffix) is known in Arabic grammar and syntax, the form "naẓar**iyya**" is a developed innovated form, which did not appear in the period of the novel, but during a later time[13].

Johnathan Culler defines 'theory' as "a complete indefinite group of writings that always increase in time of maturity and anxiety, and increase in criticizing the guiding concepts that the predecessors put down, and enhance their contributions to the theory by new thinkers, and rediscovers the work of the ancient ones, especially the neglected heritage"[14].

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[11]See: Ibn Manzūr, Muḥammad (2011). *Lisān al-ʿArab*. Beirut: Dar Sader, 1st Ed. Vol. 7, Entry: N.S.S, P. 97-98. Ibn Manzur did not add to these meanings anything that can imply benefit from the Arabs philosophical, logical or scientific works. Works.

[12]Ibn Durayd, Muḥammad ibn al-Ḥassan (1987), Vol. 2, p. 763.

[13]Legzewi, ʿAlī (2007), p. 33.

[14]Culler, Jonathan (1997). *Literary Theory: A Very Short Introduction*, 1st ed., Oxford University Press, Oxford, New York, 1997. pp. 15-16.

Nazim ʿOdeh maintains that it is an abstract intellectual system that accompanies the cognitive operations that we perform to know and interpret things and phenomena, whose function lies in regulating the cognitive operation in order to reach the assumed facts, as their history is extended in the ages of knowledge and the genesis of the humanities[15].

Salah Fadhl defined it as a system of integrated principles that interpret a universal human phenomenon that is characterized by an amount of flexibility, credibility, and proximity; its most important characteristic is that it is human, and it explains general phenomena that are not linked to an ideological orientation[16].

The word 'theory' did not enter the Arabic dictionary until the end of the 19th century, and though its roots exist in the dictionary, its terminological indication entered the lexicon only recently.

According to Nazem al-ʿOdeh, Boutros al-Bustani (1819-1883) was the first to introduce the term into the Arabic lexicon, when he composed his dictionary *Muḥit al-Muḥit*, which is the first long dictionary that talked about it: *Na zari* (theoretical) and *Na z ariyya* (theory) in their terminological meaning[17]. He says: "al-Naẓari: is attributed to 'Naẓar', and it refers to the 'equivalent' of 'necessary'; it is called "gained and required, and its acquisition depends on 'sight' and 'gain' like the perception of the soul and mind like: that the universe is an event. In science classification in general, it is used to refer to something that is not related to the manner of doing something but it is equivalent to 'practical', which is connected to the manner of doing. In classification of "wisdom", into 'something that is not in our ability and choice. In classification of "industries", to something whose making does not depend on practicing any work, and the 'practical' is its opposite. *Al-Naẓariya* (theory): is the feminine of *al-Naẓariy*, and in "engineering", it refers to a problem that needs evidence to prove its validity"[18].

Father Luwīs Maʿlūf (d. 1908), also talked about "Naẓariyya" in his dictionary a*l-Munjid fī al-Lughah* (1908), but he did not add anything to what al-Bustani said. Nazem ʿOdeh argues that al-Bustani and Maʿlūf (d. 19 did not get closer to the philosophical concept of Naẓariya or its being an abstract mental structure that is hard to prove on the level of reality[19].

3. The Critical Theory

Hind Ḥussein Ṭaha defines 'critical theory' as an idea through which the critic recrystallizes the opinions of critical heritage that share in their treatment of a specific issue. He composes it through his valuation of his predecessors and efforts. He analyzes them, investigates them, fills their gaps, and corrects their mistakes through an approach of defined procedural steps, and puts them in a

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[15]al-ʿOdeh, Nazem (2009), 1st ed., p. 19.
[16]Fadl, Salaḥ (27/11/2004). Hal Tujad Nazariyya Naqdiyya Arabiya. p. 1.
https://www.alyaum.com/articles/224587/%D9%87
[17]al-ʿOdeh, Nazem (2009), 1st ed., p. 29.
[18]This dictionary depended on *al-Qamus al-Muḥit* by al-Fairuzabadi (817 h.) a classical linguistic source, adding to it some additions of scientific terms, arts and living colloquial words. See: al-Bustani, Butrus (1983). *Muḥit al-Mu Muḥit it*. Beirut, Maktabat Lubnan. New edition, p. 901.
[19]al-ʿOdeh, Nazem (2009), 1st ed., p.31.

consistent regular context in a the form of a unified structure from which the other cognitive fields can benefit such as: sociology, ethics, literature, anthropology, education, psychology, etc.,… without remaining closed on its critical source.

Based on that, we can say that the critical theory is a product of many indirect attempts that preceded linguists and critics who are influenced by philosophy, which is a direct attempt by these two groups to study those lines that were adopted in the theoretical product. Thus, it is an attempt that accompanies the realistic existence of Arabic literature[20].

Therefore, we can say that the Critical Theory is subject to a dialectic that appears on three levels:

1) The Subject Relationship, namely, the relationship between the subject of 'criticism', the subject of 'literature', the subject of general scientific knowledge, the general cultural knowledge, and the applied practical practices.

2) The Theoretical Relationships, namely, the relationships between theories and their kinds, such as the *critical theory*, the *literary theory*, and the *scientific theories* in other cognitive fields.

3) The Deliberative Relationship, namely, the relationship between the critic, the creator and the reader, and requirements that of producing knowledge, culture and creativity that control that relationship.

Based on that, we can say that the Critical Theory, like other theories, exists as a multilateral dialogue[21].

Jaber ʿAsfour sees that those who call for establishing an Arab theory or theories in criticism should wait long till the conditions of its establishment are achieved, which are: availability of a climate of complete freedom of thought, refusal of the conditions, revaluation of the legacy without obstacles or obstructions, and strengthening of the tools of knowledge production and the relationships of their production in such a way that makes them actually capable of self-creation, besides availability of huge cognitive accumulation which can be built upon. Besides, there should be a fast-moving movement of translation of accurate results, and deep goals, and a feeling of rival treatment with the developed 'other' and realization that the theory cannot affiliate with a religion or a state or an individual or a political doctrine, but is affiliated only with its basic formative element[22].

4. Reasons for the Return to the Text

There are several reasons for the critic's return to the text:

1) The Cultural Paradox: The remarkable Arab cultural ironic paradox in this context is that those who called for modernization of the Arab mind and started a new age of enlightenment that gets the Arab nation out of the ages of

[20]Ṭaha, Hind Ḥussein (1981), p. 16.
[21]al-Daghmumi, Muḥammad (1999), p. 45.
[22]ʿAsfour, Gaber (n.d.). Fi Nadwat: Hal Yumkin Binaʾ Naẓaria Naqdiya ʿArabiya? *Al-Weḥda*. See: https://www.jamahir.xn--alweda-6m7b.gov.sy/node/322695.

backwardness and ignorance chose to achieve that goal by adopting the Western modernism and postmodernism to do so. Ḥammouda does not object to the necessity of modernizing the Arab mind and starting a real age of enlightenment, but his objection focuses on the means, and on the choice of Western modernism and postmodernism as a way to modernize the Arab mind in a clear mixture between modernization, modernism, and postmodernism. Ḥammouda sees that the three terms do not agree except in the linguistic root.

2) The Historical Test: Since the 1970s, the Arab modernists have been busy trying to modernize the Arab mind in their own way, but all the Arab intellectuals suddenly realized that the military defeat in 1967 War between Israel and the Arab countries was actually a defeat of the Arab mind in first place. By the end of the twentieth century, the groups of the Arab modernists had already covered the whole Arab region and became dominating masses and groups that narrowly accepted difference and refuses it under the argument that their option is the right option to modernize the Arab mind. When Baghdad fell down, the helpless Arab reaction revealed on all levels that the Arab mind in 2003 was more backward and more torn than what it had been in 1967.

3) Return to the Text was a necessity of survival in an age that threatens with abolition of identities, and calls openly for that to the advantage of a dominating culture. Some national cultures that were aware of the coming danger early, and succeeded in developing of a national modernism or modernisms that rise from their own nationality as India did.

The Arab culture, however, fell in the lure of the Western culture, and turned its back to its own cultural heritage, without being aware of the danger of what was happening. What actually happened was neutralizing the intellectual elite, deactivating them, and pushing them aside from leading the people and creating a popular mass culture. When the culture of the intellectual elite was isolated from the popular culture, the dominating culture dominated the popular culture to reformulate it in its own way, and implant the new affiliation in the name of universality of culture[23]

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[23]Ḥammouda points out that he is not the only one who called for separating the intellectuals from the masses and keeping them away from the public leadership and formation of the public awareness. Alan Tourin, in his talk about the intellectuals in the developing countries, had drawn the attention how they abandoned the role of leadership and turned into an elite who talk to each other. He also pointed out that the more the intellectuals are isolated from the crowds, the closer they become to the ruling authorities and ally with them. Consequently, instead of enlightening the masses and achieving modernization, the intellectuals abandon their pioneering role and seek alliance with the ruling authority. The strange thing is that this is exactly what the dominant culture aspired to achieve in order to dominate the popular national culture. The strangest thing is that the Arab world made the task of this culture easier. The fascination of some Arab intellectuals with everything produced by the Western mind had paved the way for the dominant culture to dominate even before attempts began to impose the Western civilizational model on the peoples of the world. The most serious consequence of this has been the ultimate singularity of the dominant culture of popular culture to do whatever it wants. According to Ḥamouda, popular culture means "a way or ways of life," and the pioneers of higher culture or thought have to shape the consciousness of the masses, and then influence their ways of life, but when the pioneers abandoned their original mission and lived in isolation, on the one hand, and allied with the regimes of governance, which are mostly non-democratic, on the other, they left the arena empty for the dominant culture to penetrate popular cultures and inculcate their values, the values of consumer culture, the values of the market and the giant institutions that in turn began to diminish the importance of national government systems. They also left the dominant culture to practice all the mechanisms of fascination and its tools, and in this way the values of American life, the American dream and the American way of life being an the embodiment of the ultimate ideal of the model, (See: Ḥammouda, ʿAbd al-ʿAzīz (2003), p. 326. Read also his articles in the book *al-Ḥulm al-Amriki,* that deal the same subject.

5. Entity of the Text

5.1. The Linguistic and Terminological Indication of the Text in the Arab Criticism

The Arab linguists were interested in a precise definition of a "text". *Lisān al-ʿArab* (2011) introduces a number of semantic indications:

The entry (نصص/**n.s.s**.) means: *raise something*. e.g.

1) "Naṣat aldhabya jeedaha/the doe raised her leg" means: *raised and showed* it;

2) "Naṣa al-ḥadith" means: raised it to its narrator to find support for it;

3) "Naṣa al-mataʿ" means: put it over each other;

4) "Naṣa al-rajul Naṣahan" means: the man explored it;

5) "Naṣa kullu shayʾ muntahauh" means: everything reached it end.[24]

We conclude that "al-Naṣ/text" is a term that carries the indication of "emergence, raising, exploration, showing the goal of something and its end".

The classical dictionaries did not give the terminological meaning of the word "Naṣ/Text". Modern dictionaries realized this shortcoming and corrected it by adding the meaning: what bears one meaning only, or does not bear interpretation[25]. In other words, al-Naṣ/Text is coupled with a definition that does not bear interpretation. In other words, it is coupled by determination and negation of probability, and exclusion of interpretation. *Muʿjam al-Istilahat al-ʿArabiya* points out that the Text expresses the meaning of the printed words or the manuscript that consists of the literary work[26].

The terminological meaning of the text among the Arabs was not crystalized until they had direct contact with the West, which means that the meaning of the text that the current Arab studies depended on was a foreign concept[27].

Muḥammad Muftah, however, summarizes its meaning saying: it is a blog of a speech event that has multiple functions[28]. It appeared that the meaning of the term "Naṣ/Text" represents a problematic issue as it is no more limited to its dictionary and terminological indications so that to overlap with a number of terms as: discourse, work, and literary work.

5.2. The Linguistic and Terminological Indication of the Text in Western Criticism

The term "Naṣ/Text" is considered one of the most problematic issues that the new critical approaches introduced. It is no more exclusive to its dictionary and terminological indications, but moved to other fields in which it acquires new indications that differ according to the jurisprudence of their authors on the one hand, and according to the developments of the term, on the other.

Western culture express the text as a texture of letters and words that was wo-

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[24]Ibn Manzūr, Muḥammad (2011), p. 97-98.

[25]Mostafa Ibrahim, al-Zayyat Muḥammad, ʿAbd al-Qāder Ḥamed et al. (1989), Part 1, p. 926.

[26]Wehbi & al-Muhamdes (1984). *Muʿjam al-Mustalaḥat al-ʿArabiy*, p. 566

[27]Sultan, Munir (2004), p. 38, maintains that the "text" is a foreign term that was wrongly translated because it did not have ab equivalent.

[28]Muftaḥ, Moḥammad (1992), p. 120.

ven by writing in harmony, regularity and intertwinement. Therefore, if the sounds and words are not turned into writing, namely, into a texture, it will not be considered a 'text'. Paul Ricœur sees that the word "Naṣ/Text" is used for every discourse that was fixed by writing[29]. Roland Barthes agrees with him and admits that the word "text" means, in its origin, "textile", which means that the text creates itself consistently, and it is also a textile that is similar to the spider's web that is tightly woven in a cohesive net[30].

There are various theoretical approaches that seek to define the text. For the socialists, the text is connected to its social ground in which it grew. History, culture, politics, and even economics together constitute the background in which the text is formulated, and consequently, it is imprinted by them, and therefore, it is known through them, while the advocates of the psychological method are satisfied with connecting the text with its writer[31]. That was about the contextual methods, but the *systematic or textual methods*, represented by the Russian formalism, which differs from the previous methods, and looks at the text as an organic structure immediately at the end of its writing. It becomes a whole integrated unit that is seen from within, and the rules that control the relationships between its components, are the rules of the work itself[32].

6. Return to the Text

Return to the text means return to the authority that the linguistic text enjoys and emphasizes. This authority requires must have an amount of compulsion on the reader, whether he is an ordinary reader or a critic. This obligation represents a safety valve to the operation, or operations of reception within the same language. Returning to de Saussure, the "authority of obligation" that the sign enjoys and the obligation that the reader should practice depends on the rule of spontaneity or arbitrariness of the relationship between the two ends of the sign. When the critics lead the philosophers into the labyrinth of postmodernism by robbing the 'referred to', the result becomes 'infinite' in its indication. In other words, it becomes impossible to fix one specific meaning because it is considered authoritative and infinite in its indication. In this sense, the result is no-meaning. In another place, Ḥammouda says that 'authority of the text' means what the text imposes or fails to impose on the receiver during the process of reading regarding the obligation or non-obligation to its data.

In his study "*al-Khurūj min al-Tīh/Getting out of the Labyrinth*", Ḥammouda explains how returning to the text[33] was the tool of rebellion against the Arab

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[29]Ricœur, Ricœur (1988), Issue 3, Pp. 3, 38.

[30]Barthes, Roland (1990), Issue, 10, p. 35.

[31]Ismail, ʿIzz al-Din (1958), p. 26.

[32]Hammouda, ʿAbd al-ʿAzīz (1999: p. 189).

[33]The "text" is a communicative event that should have seven criteria. If one of them is missing, it stops to be a 'textuality'. These criteria are: formation or linguistic structure; semantic coherence or confluence; intent (intentionality) which is the purpose of the writing the text; acceptance (acceptability), which is related to the attitude of the receiver of the text; telling and giving information about the recipient's outlook and his total expectations for the information contained in the text; and the status relating to the relevance of the text to the situation, circumstances and intertextuality. See: al-Fiqqi (n.d.), p. 33-34.

critical labyrinth. He explained how all the new critical approaches in the last two decades of the twentieth century, which gathered under the umbrella of cultural criticism, agreed that 'return to the text' is the thread of salvation that is tied to the rock outside the labyrinth. He pointed out that the 'last return to the text', loading it with much more than it can carry, also lost the authority of the text and negated its intentionality[34].

Return to the text is an attempt to introduce an Arab critical alternative to the Western critical labyrinth that we entered, and the return to the confirm the authority of the text is considered a continuation to the project of *al-Maraya al-Muqa'ara*, where Ḥammouda adopted the call for ending the boycott with the legacy of Arabic rhetoric[35], and he leaves the invitation open to every sincere effort to add new features to complete the theory so that we turn from consuming the modernity of the other to produce true Arab modernism, and we can say that we have developed a protective cultural identity[36].

Talking about the text means talking about three main elements: the desired text, its authority and its intentionality (See: Table 1, Table 2 and Figure 1 below). So, what is the text that Ḥammouda calls for and what are its components?

7. Requirements of the Desired Text

A Text that Performs a Function or Functions in a Changing World, and Preserves an Aesthetic Value at the Same Time[37]. It Can be Called the "Text of the Middle Area"

[34]Moḥammad Ḥamasa ʿAbd al-Latif (2001) sees that the modern period witnessed a growing interest in the text under the influence of lots of thoughts that were developed in the West in both the field of linguistics and the field of literary criticism. For example de Saussure's thoughts brought to the development of the text and we harvest their fruits now. Besides, the "Linguistic Circle" in Copenhagen and "Prague Forum for Linguistic Studies" affected the development of our views about the text. These thoughts met to create modern critical opinions, mainly certain thoughts by T. S. Eliott, Richards, and Empson, and the group of the "New Criticism", who cared for nothing except the text itself from the beginning to the end, and as a means and an end, which made some critics say that they were not theory holders but text interpreters. Besides, there were the formalist critics, the structural, the stylistic, and the deconstruction critics. He maintains that the growing interest in the text was a reaction to the exaggeration in keeping away from the 'text' and paying attention to theories in previous periods.

[35]Ḥammouda clarifies that this means that we try to suggest more than one alternative Arab critical theory because the significance of the connection with the heritage of the Arab rhetoricin its golden era, with imphasis that that does not mean in any was a call for boycotting the cultured other or isolation represent two features of the Arab alternative Arab theory that we dream about. See: Ḥammouda, ʿAbdel-ʿAzīz (2003). *Al-Khurūj min al-Tīh,* p. 350.

[36]Ḥammouda sees that development of a protective identity is the most important purposes of the study *Al-Khuruj min al-Tīh.* Since the publication of *al-Maraya al-Muqaʿara* (2001), at the time of September 11, events, lots of water have run under the bridge of the New World Order, which made the protective cultural identity a necessity for survival in an era in which one dominant culture threatens to impose its civilizational model on other cultures. The consecutive events since September 11 dropped all the international and the public cases of the thoughts of Western modernism and postmodernism; those events actually revealed the falseness of the connection between modernity and modernization. See: *al-Khuruj min al-Tīh*, p. 351.

[37]To determine the features of the dream-text, Ḥammouda refers to a specific experience, which is his watching of the play of *Fiddler on the Roof.* The play embodies the sufferings of the Russian Jews. Ḥammouda sees that the show was introduced in a wonderful artistic performance. The play is a sample of a text that combines between art, its aesthetics, and its performance of a specific function.

Ḥammouda argues that engagement in a text in the middle area started to appear with the beginning of literary criticism itself and Aristotle dealt with it in his book *Poetics*. Edward Said tried to define this middle area, the area of the in-between, in which the text that he dreams about should stand. This text is characterized by the following features:

1) A text that does not belong completely to the different realistic, historical, subjective contexts that produced or participated in its production, and does not reject these contexts, at the same time. It starts from the proposition of Michael Riffaterre, in which he sees that the process of reducing the text to the different circumstances and contexts that shared in its production is not more than a legend or a lie[38].

2) The New Text Stands between two opposite ends: According to Edward Said the contrast between the texts disappears, "under the burden of myths," between the new and the old, from the inevitability of the connection of the literary text with other non-literary discourses at the level of the superstructure, and the varied powers of the social relationships of production at the level of the infrastructure, and then, a contrast that looks at the world of the text as a monk's cell where the "important dimension of the meaning of the text is only the internal dimension only".

3) The New Text allows a double treatment of the text because it exists in the world, as Edward Said says; it is a product of that world on the one hand, and a power that affects it, on the other. Therefore there must be a middle area where it would be possible to deal with the language rhetorically, as Hillis Miller says, without isolating it from other more urgent issues of life. Edward Said is considered the most outstanding writer in cultural criticism, and he is more successful in his identification of that middle area than others. The dream in the middle-area is the common mold among the critical doctrines, despite all their contradictions[39].

It is remarkable that the coincidence of the Russian formalism with the communist revolution, was not narrow for a few years for the aesthetic direction of the critical movement, which does not care for the connection with the external realistic contexts of the text and its meaning. When it became certain that the revolution became a new dictatorship that suppresses the proletariat rather than liberating it, and started being tired of the opposite opinion, like all the dominant ideologies throughout history, the formalists partially modified their position in an attempt to conform to the requirements of the new era in a partial concession that recognizes the production of the external contexts and circumstances of the literary text, but they refused to acknowledge that these external

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[38]Said, Edward (1979). "The Text, the world, the critic", in: Josue Harari, ed., *Textual Strategies*, op. cit., p. 166.

[39]The imagination of aestheticians in their moments of realization was tapped by the danger of complete disconnection between literature and reality. Similarly, the imagination of critics of the school of commitment in their moments of realization of its various names was tapped by danger of transforming the text into a document of the age and a witness to it. See: Ḥammouda, ʿAbd al-ʿAzīz (2003). *al-Khuruj min al-Tīh*, p. 352.

contexts or circumstances are historical or social, and they limited these external conditions to the tradition of literature.

But that partial concession did not save the Russian formalist who quickly spread into the European countries, carrying with them the formal seeds that prepared the atmosphere for the emergence of structuralism. At the same time, those who were affected by Marxist principles tried to find a middle area between commitment and formal criticism.

Table 1. The requirements of the desired text.

Does not belong to different realistic, historical, personal contexts that produce it or participate in its production	Text	Does not refuse different realistic, historical, personal, contexts that produced or participated in producing it
Performs a job/ job		Keep its aesthetic value
allows a double treatment of the text being existent in the world, or producing that text		Has an impact

The form shows the requirements that should be contained in the desired text as Hammouda sees them: A text that performs a function or functions in a changing world, and yet, it keeps its aesthetic values; a text is characterized by being a text that does belong as a whole to the different personal, historical or realistic contexts that produced or participated in its production and it does not refuse these contexts; a text that stands between two opposite ends and allows double-treatment

8. Entity of the Text Authority

Acknowledgement of a text-authority indicates acknowledgement of the existence of a text, namely, a linguistic entity that the author coined it in order to achieve an aesthetic goal that enjoys an amount of obligation, and he maintains that by that he gives a kind of evidence towards the mess of readings and interpretations that the methods of postmodernism introduced, and this cannot be achieved except through the inspiration of heritage and the creation of a theory that is inspired by reality and reproduction.

The authority of the text, as Ḥammouda sees it, does not mean that he denies it or its existence, but recognition of the existence of meaning to the text that we can extract after reading the text. What is meant here is that versatile, conscious reading by a professional critic who is familiar and acquainted with text signals and its decoding in a way that interacts with them and produces a new reading that differs from the first reading of the text.

9. The Dominant Element in the Text

Ḥammouda points out the attempts of Roman Jacobson, one of the most prominent Russian formalists who have exercised a strong influence, on the one hand,

and who has become one of its pillars, on the other hand, in defining the middle-area, in which the literary text achieves balance between the two opposites.

In that, Jacobson expresses the recent development that the Russian formalism witnessed when some of its members who adopted the principles of the revolution tried to reconcile between the aesthetic of early formalism and the commitment imposed by new ideological affiliations[40].

In his article on the dominant element, Jacobson rejects the two radical points of view: the point of view that advocates plurality of the functions of the text; or the point of view that advocates plurality vis-à-vis the unilateral view that is satisfied with the text and its internal unity, and the one-sided view, and after that, he defines the middle area[41].

The text for Jacobson is not a purely aesthetic creature, nor is it a multi-functional being. In a way that isolates it from its aesthetic values. When Jacobson turns to defining the middle area, he refuses to agree that the literary work does an aesthetic job, in addition to other non-aesthetic functions because he is occupied with the idea of the *dominant element* that imposes on the text an interpretation that agrees with that element.

For Jacobson, the literary text performs multiple functions, including aesthetic function, with an essential difference that sees that the aesthetic function *is* the dominant element that dictates the nature and direction of its interpretation. Jacobson's words mean one of two: Either, in his defining the middle region, he comes closer to the aesthetic function of the text than to the other functions that are determined by different contexts. This argument may be explained in the light of Jacobson's early affiliation to formalism, or it means nothing more than replacing the term "dominant element" that he coined with any other equivalent term. According to Ḥammouda, Jacobson's talk about the aesthetic function is less shy than the talk of a number of contemporary critics[42].

Hammouda deals with the attitude of the new criticism attitude in the context of his talk about the middle area that combines between the aesthetics of literature that are based on studying of the text from within and the different external contexts and functions, and the possible employments of the text, and that is attributed to the fact that talking about the middle area was unexpected in the first place. Cleanth Brooks, as a critic who approaches the middle area cautiously, talks about the relationship of the text with its author and reader, and the mood of each of them that determines the writing and reading of the text. Criticism that calls for complete separation between the text and its author, his life, hopes, fears and interests is in his view a hollow criticism, but the reader seems to be separated from those who read it, and in spite of everything, literature is written in order to be read[43]. According to

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[40]It is the same balance that the structural leftists tried later, when they made an ally against the structural critics from outside the leftist ideology because of their adoption of the idea of the literary and linguistic text which is closed in the face of external powers.

[41]Jacobson, Roman (1997). "The Dominant". In Twentieth-Century Theory: A Reader: ed. by K. M. Newton, p, 7.

[42]Ḥammouda, ʿAbd al-ʿAzīz (2003), p. 330.

[43]Brooks, Cleanth (1979), "The Formalist Critic", in K. M. Newton, *Twentieth-Century Theory*, p. 27.

Ḥammouda, Brooks is well aware that what he says is a costly concession that runs counter to everything that Elliott said about the objective theory, namely, the *Impersonal Theory*, which says that the act of creativity is a constant escape from the Self and a sacrifice of it, but in the end, that act enters it emphasizing the impossibility of separating the text, on the one hand, from its author and reader, on the other.

Then, he ends with two important sentences, in which he admits admitting that "the poem has its roots in history, past and present, and we cannot ignore its place within the historical context."

What matters to Ḥammouda here is to emphasize the realization of some new critics of the need to search for a middle area in order to repel the accusation against that school that it is deals with the literary text as if it were hung in a vacuum, and the in-between text in its connection with different contexts that share in its production seeks to the following:

1) Addressing a first contemporary reader with the text, who lives with the contexts:

When we call for a text that does not exist in a vacuum and is partly linked to the real contexts that produce it, we talk about addressing that text to a particular reader. Though we do not mean by that the link between the new text and its reader adoption of arguments of reception or the theory of the reader's reaction on the basis that these arguments essentially invalidate the role of the text and negate its authority, we cannot ignore the historical role of the contemporary reader with the text. The text, in addressing its first reader, was aware of the expectations that the reader would have when reading it. Therefore, the historical horizon of the expectations gains a special importance by one of the poles of the theory of the reader's reaction, Hans Robert Jaus (1921-1997)[44]. This means that Ḥammouda acknowledges the importance of the role of the reader in interpreting the literary text and criticizes the transfer of the authority of the text to the reader.

2) Existence of the meaning of the text on the one hand, and the existence of multiple readings on the other:

Ḥammouda sees that the middle-area he is trying to define for the new text, first: allows for the existence of a meaning that the text intended, on the one hand, and the existence of multiple readings of the text itself. This means that the text is liable to multiple interpretations, and does not mean that the reader can rewrite the text instead of just reading it. The reader does not read the poem that he wrote, or, as the members of the *receiving club* say, but he reads a text that has the authority to impose a meaning that it intended; a text that allows him to be somewhat different that is the basis for multiple interpretations. The

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[44]Jaus was engaged in the attempts of reconciliations between the aesthetics of Russian Formalists and affiliations to Marxism. The attempts of reconciliations led him to concentrate on the historical horizon of expectations of the first reader, and then, the horizons of the following historical expectations that dealt with the text, all of which are horizons of expectations that the new reader should realize and combine between them and his own expectations. See: *al-Khuruj min al-Tīh*, p. 333.

text is likely to introduce gaps that the reader fills out, and it can provide some unspecified areas that the reader will identifies, but it is never a text whose existence is exclusive to the reader's awareness of it[45].

3) The text that refuses idea of 'ultimate monism' between the text and the reader, the subject and the Self, the text and the author:

Despite that, this this is a text that is based on duality of the reading-self and the read subject, on the existence of a text that is independent of its author and reader, on the one hand, and the existence of a reader, who can perform a new reading or an original interpretation to the text, on the other.

Ḥammouda maintains that the principles of the compromising solution that preserves for the text its existence and, at the same time, builds up bridges with the reader, were introduced by Jean Paul Sartre in one of his studies. His solution acknowledges the existence of things in the text, acknowledges the role of the reader in introducing other things, acknowledges the existence of fixed structures or defining to the meaning within the text, and the existence of other non-defining structures that the writer defines. Thus, the role of the reader becomes: Simultaneous creativity and revelation, as he reveals through his creativity, and creates through revelation.

The degree of creativity that Sartre speaks about means for the reader at the beginning of reading act that "everything waits for someone to achieve it, and that everything has already been actually achieved".[46] This is how the reader can read and re-read the text several times fully realizing what has been achieved in the text. At the same time, that feeling is accompanied by an initial objecting feeling that everything is waits for its achievement in the course of reading act. That is the genius of the *in-between text* that rebels against its being hanging in the vacuum of the *new criticism*, and which refuses to give up its full authority to a reader of the *'reception theory'* on the one hand, nor does it give up its aesthetic values, which are guaranteed for it by *formal criticism* to belong to the contexts of its production and reception, on the other hand[47].

4) The new text refuses the excess of the past traditional readings of the literary text. The new text refuses those readings because of their adoption of radical attitudes in interpretations of the text that also arouses in their new reader reactions that he is their initiator and engine.

5) The new text refuses total monism with its reader in a melting operation that abolishes its authority:

This is what the advocates of the *reception theory* adopted. Ḥammouda relies on a study by Walter Slatov, who distinguished between two categories of read-

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[45]Ibid., p. 334.

[46]Sartre's statement means that in his initial handling of the text, the reader acts on the basis that the text is already complete, not an incomplete presence waiting for the reader to complete it. Also, Jonathan Culler emphasizes the importance of a creative reading of the literary text that achieves the Sartre equation, a reading that does not deprive the reader's right to interpret the text and at the same time reserves its authority for that text. And in that, Culler sets out the creativity of reading in her dealings with the vacuum zones in which the followers of the theory of receiving were busy. See: Culler, Jonathan (1997), p. 36-37.

[47]Ḥammouda, ʿAbd al-ʿAzīz (2003), p. 335.

ers, each of whom deals with the text in a completely different way from the other category. While Slatov adopts the call for an active role by the reader in his interpretation of the text, he refuses the approach of most aestheticians and critics in their talk about the readers as if they were two types:

a) The individual singular unique private reader in all his whims, qualities, personal history, knowledge, needs, and tensions, and deals with the artistic work from a personal point of view only.

b) The general ideal reader with his objective and aesthetic responses.

Slatov maintains that most readers turn themselves during their reading into people who are in-between these two opposites. In other words, they put aside a lot of their circumstances and personal traits that help in limiting their identities to the ordinary affairs of life[48].

The idea of the 'hanging text in vacuum', which has to be read from within is not accepted or possible anymore in the twenty-first century, especially if we are talking about an Arabic alternative that is capable of dealing with the challenges that the Arab culture is facing.

Ḥammouda maintains that when we talk about the new text that stands in the middle-area between the aesthetic values and realistic contexts as a necessity of survival, we do not claim that we are discovering an Arab critical theory. A lot of people had previously dealt with the necessity of connecting between the text as an aesthetic entity and the political and ideological contexts throughout the twentieth century.

Ḥammouda sees that the problems that are raised by the talk about the nature of the promoted and popularized new text are not compared to the size of the problems that are related to the operations of reading, interpretation and evaluation. It is easy to call for a text that achieves this duality at the beginning, namely, during the operation of creativity and its end. However, the real problems start at the interpretive reading of that text, and the treatment of the endless questions that this double nature raises[49]. Ḥammouda points out that what he wanted is a maneuver to introduce a critical hypothesis, which will not probably be completely pure, but can largely support the call for return to the text with its authority and intentionality. He identifies three points:

a) The attitude of the Marxist criticism according to what was written by July Rivkin and Michael Raya that literature, from the Marxist point of view, is not

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[48]This confirms the impossibility of the reader's complete objectivity in his treatment of the literary text. This is why Slatov ignores that reader, and why he tends to the human reader into whom the objective reader turns during the act of reading. Slatov does not hide his rejection to the fully subjective reader, who reads the text only through his tendencies, identity, interests, needs and pure tensions, which are the very elements that identify him as a human being and an individual within the contexts of daily life, and they are also the very elements that must be set aside by our ideal reader of the new text: the reader who does not deal with text through complete objective detachment or disinterestedness, or through considering of the text as a purely aesthetic entity that is suspended in a vacuum. When our reader recognizes the impossibility of perfect objectivity, on the one hand, and the impossibility of having the text in a vacuum, on the other, he becomes a human being capable of assessing or interpreting the text in the light of its contemporary contexts as a reader and the contexts in which it was produced. See: Ibid., p 337

[49]See the questions that Ḥammouda raises in *al-Khuruj min al-Tīh*, p. 338-339.

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expression of general or eternal thoughts, as the new critics claimed, neither is it as the Russian formalists claimed, an independent world of aesthetic or formal mechanisms acting independently of their natural background in society and history. Literature is the first example of a social phenomenon, and on that basis, it cannot be studied independently of the social relations, economic forms and political realities of the time in which it was written.

b) The fear of a complete adoption of the central saying in Marxist criticism is based on our more important fear of treating the literary text as a document produced by the era, on the one hand, or evidence to its truth, and it can be re-imagined in its light, on the other hand.

Those who rejected Marxism and New Marxists agreed that that formula was the cheap one for Marxism, and our fear here is not different from the fear of the late 20th-century trends that tried to modify that first formula and beautify it by reducing the compulsion of the relationship between the social relations of production at the level of infrastructure, and literature as a cultural product at the level of meta-infrastructure, but unfortunate to the followers of cultural criticism, the successive political events since the early 1990s have become a kind of compulsory discharge of those trends from their meaning and abortion to them.

c) The third point is related to the Arab alternative for which Ḥammouda calls. Despite the principled rejection of Marxism politically and culturally, the way out of the labyrinth must pass through the Marxist Gate in its amended version, at least. This is a position imposed by the recent circumstances of the new international order in which a dominant culture threatens to swallow the national cultures.

The recent developments that are represented by the beginning of the American era, which aspires to impose its cultural and educational model on the world, imposes on us, we in the Arab world, to look at our culture as the last castle of resistance, because, it seems that the United States chose the area of the Arab world to impose its cultural and educational model at beginning of its becoming an Empire.

Therefore, talking about the text as hanging in vacuum, and interest in the aesthetic values of literature has become a kind of a mess or cultural luxury amidst that new awareness, which we are trying to participate in its development by culture and its role as a protective identity. The importance of the connection between literature and the political, economic and cultural circumstances that produce it is confirmed, on the one hand, and they define the reader's responses, on the other. By that, we come closer to the Marxist commitment without necessarily adopting Marxism, whether in its traditional image or moderated one.

Based on this attitude, Ḥammouda defines the nature of the new text and its function. Above this middle area comes the importance of the guarantees that we have to be careful to define and emphasize the importance of our attachment to them. These are guarantees that protect the text from a complete transformation into a document of the era and a witness to it, in isolation from the aesthetic

values of literature. They are the same guarantees that do not equally deny it the right its should exercise in communicating with the various powers that produce it and determine the reader's reactions[50].

10. The Relationship between the Text and the Different Contexts

The New Criticism introduced some early controls. In his article "The Formalist Critic", Cleanth Brooks emphasized the impossibility of complete separation between the text and its author, despite all objective theoretical claims that the act of literary creation is an operation of escape from the author's self. Though Brooks speak about one aspect of the relationship, namely, the relationship between the text and its author, he expresses in that the attitude of the New Criticism in general, which is based on neglect of the relationship between the text during its creation and the various contexts that affect it.

Brooks admits that the formalist critic realizes that the text is produced by a human being and addresses other human beings. He also admits a certain *intentionality* saying that the critic might realize that the text did not happen accidentally. O, the text is entities whose authors intend to write them, driven by various motives, which can be a financial profit, self-expression, or even adoption of a case.

Brooks makes some concessions as a new critic but he keeps holding the principled position of the ***new criticism*** in studying the text as a literary text first and foremost. At the outset, Brooks recognizes the importance of the reader and his or her role in the act of interpretation without reaching the exaggerations of the followers of reception in the cancellation of the text. Re-creating the text in the reader's mind does not mean that the reader writes the text or reads the poem that he or she writes, but it means acceptance of a degree of subjectivity, in principle, conflicts with the objectivity of the new criticism. 'Subjectivity' for him is two types:

1) Subjectivity that is linked to multiple whims and interests of the readers.

2) Subjectivity that tempts the reader to try to return to the personal life of the author, his biography, or even his potential psychological state during the creative act.

Brooks does not confiscate the reader's right to return to those external contexts to study the author's life or psychological state. This point is considered the essential difference between the new criticism and all the critical schools whose

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[50]Hammouda adopts a saying that Steven Greenblatt introduces which says: "The work of art is the product of a process of negotiation between a creator with a stock of complex traditions shared by the community and the institutions and practices of society". These words outline the nature of the relationship between the new text and external reality, and they are not different from Edward Said's "The Existence of the Text is in the World," which means not only its interpretation on this basis, but also putting counter restrictions on the different interpretations. The limitations that Said defines for the different interpretations, that is, that do not view the text as existing in the world, are the ones that lead us to consider putting counter-restrictions on the interpretation of the text, as it exists only in the world. See: *al-Khuruj min al-Tīh*, p. 342.

followers stand to the left of the ideological milieu where the text is a witness to the era, reflects it on the one and is taken as a clue, witness or proof to it, on the other.

However, for the New Critics, this point implies the necessity to separate between the biographical elements or the psychological state of the author and the text and his evaluation. Brooks reveals what his teacher hinted at with some shyness[51]. His proposition embodies the whole attitude of New Criticism towards the literary text in its dangling between self-closure and openness on the external powers that it produced, and in its definition of the delicate balance between the external affiliations of the text and its internal aesthetic values. It actually summarizes the positive and negative aspects of the whole New Criticism.

Hammouda deals with the 'positive value' in Brooks' quotes of "The Literary Work as a Document", and "it is explicable in the light of the powers that produced it" and "it mirrors the past and affects the future" where it "is possible to consider it a power in itself". All these statements end the isolation that was connected in the minds of many critics and for many years with the literary text from the perspective of the New Criticism. Brooks' words, which represent the most of the new critics' condescension in opening the text, are not considered a real change nor bring us closer to the Marxist "reflection theory" or the relationship between literature as a cultural product at the level of a meta-structure and the social relations of the production at the level of infrastructure. Such a perception is actually impossible, because the new criticism lacks political ideology and even rejects it.

Brooks's words are nothing more than broad words that he said, and they were necessary to react to the repeated charge to the new criticism that it was dealing with the text as if it were hanging in a vacuum[52]. Ḥammouda believes that the fundamental difference with the new criticism is that the text we are calling for is not related to the different contexts of our Arab reality by accident, because that connection must be an act of choice of survival, which makes dealing with the aesthetics of the literary text a kind of mess in an era of already existing civilizational and cultural conflict.

Ḥammouda reaches a compromise by saying that while we are looking for an alternative Arab theory that can play a positive role in developing a protective identity for the Arab culture, we also hold to the need to link literature with the Arab cultural contexts, and this in itself confirms the point of fundamental difference with the new criticism, and

what we meant in our view that Arab reality goes beyond the aesthetics of new criticism, which for everyone has become a luxury that is incompatible with the new international changes, but at the same time, he agrees with Brooks that returning of the literary text to its cultural context is belittling and reducing to it[53].

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[51]Brooks, Cleanth (1979), "The Formalist Critic", p. 29.
[52]Ḥammouda, ʿAbd al-ʿAzīz (2003), p. 345.
[53]Ibid., p. 301.

11. Balance between the Different Affiliations of the Text

Ḥammouda returns to the circle of questions about the balance that has to be achieved between the different affiliations of the text, and about which affiliation ultimately dominates its interpretation. He sees that if fear of the new critics of the dominance of the external affiliations of the literary text is not justified[54], our fear as Arabs is justified. The call to end the isolation of the literary text and to open it to the different contexts that are imposed by historical circumstances on the Arab reality makes us strive for:

- **Non-return** to the naivety of the *reflection theory*, and the superficiality of propaganda literature[55].

- **Rejecting** of the causes of the text or the forces that produced it, on the one hand, and holding the aesthetic values, on the other, preventing interpretation or analysis from becoming a vicious aesthetic exercise.

- **Discarding** the idea that the text exists in a vacuum, because a close reading of literary works will probably not restore the sense of the message, a sense that has characterized it as long as that criticism occurs in a vacuum, isolated from historical, philosophical and social contexts.[56]

- **The focus** of the balance of critical treatment of the text is something that the critic gains with his delicate sense of his contemporary reality on the one hand, and with the fundamentals of good art on the other[57], and without that mature sense, we cannot achieve balance. Hammouda sees that there are readers who treated the text as historical documents and agreed with or refused the historical facts that the text embodied, and thus, the critical reading of the texts lost a lot, if those readings were critical at all. There are also those who read those texts aesthetically or from within, without much regard for the political context that produced them, and in that way, those texts were treated as if they were suspended in a vacuum. In both cases, the critical balance that we are talking about has disappeared, and between these two contradictory readings, the middle-area exists.

- Ensuring that a particular affiliation does not dominate the interpretation of the text. In his speech about the balance between the affiliations of the texts,

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[54]The talk about external affiliations and "the forces that produced the text," as Brooks says, was nothing but throwing a smokescreen in the eyes, to push back accusations of insolation of the text.

[55]In this regard, Ḥamouda refers again to the theatrical presentation he witnessed and to the saying of the American director, who demanded that the delicate balance between the affiliations of the text should be determined while achieving an aesthetic pleasure for the spectator at the same time. See: Ḥammouda, ʿAbd al-ʿAzīz (2003), p. 347.

[56]Ḥammouda, ʿAbd alʿAzīz (2003), p. 347.

[57]Hammoda refers to the plays of *al-Fata Mahran* by Abd al-Rahman al-Sharqawi, *Baladi Ya Baladı* by Rashad Rushdi, and *Maʾ sat al-Hallaj* by Ṣalaḥ Abd al- Ṣabour, which belong to the 1960s in Egypt before the Naksa War 1967 and afterwards. The historical or semi-historical material that the texts deal with do not make the plays historical ones, at least from the point of view of the contemporary reader. The historical dimension might after a century or a few decades from now change them into historical texts, but the three writers practiced the act of creativity upon the ground of political reality in Egypt in the late difficult years of Nasser's regime. See: Ḥammouda, ʿAbd al-ʿAzīz (2003), *al-Khuruj min al-Tīh*, p. 347.

Ḥammouda emphasizes his fundamental fear that a particular affiliation may dominate the interpretation of the text at the expense of the other, and if we had to emphasize the importance of the cultural and ideological contexts that produced the text in the age of challenges that Arab culture is facing, that new emphasis on the importance of non-literary contexts had to move us out of the aesthetic concerns of formal criticism, particularly the new criticism, which also impressed a wide range of the Arab intellectuals, including him.

- Attention to the new affiliations of the text should not make us forget the aesthetic nature of literature so that the text will not become a historical document or a propaganda piece[58].

Table 2. Authority of the desired text.

Dominant element in the text. (Balance between Two Opposites)	Relationship between the text and the different contexts	Balance between different affiliations of the text
A text that performs a function/functions	Connection between literature and Arab cultural context	Refusal of the causes of the text or the producing powers of the text.
	Existence of a meaning or readings	Attachment to aesthetic values.
	Refuses the idea of monism between -the text and the reader - the subject and the Self - the text and the writer	Non-return to the theory of reflection and its naevity and superficiality of propaganda literature
	Refusal of the superficiality of the preceding traditional readings of the literary text	Rejection of the existence of the text in a vacuum.
	Refusal of total monism with the reader, melting process that abolishes the authority.	A delicate sense with the text and the fundamentals of the New Art
		Attention to the new affiliations, without forgetting the aesthetic nature of literature of literature.

The form clarifies the nature of the new text and its function as Hammouda sees it. He appointed out that the authority of the text lies in it because includes all the elements of beauty, vitality, continuity, and art; a text that achieves balance between different affinities

12. Intention of the Text

There is a prominent place for the intention of the text in the alternative critical

[58]Ibid., p. 348.

project[59] that faces the mess of reading or interpretation that is based on the death of the author and the absence of the text. The importance of the text-intentionality in the following points:

- The ambition to move beyond the aesthetics of formal criticism and isolation of the literary text from the new criticism in order to reaffirm the authority of the text in the face of the international challenges that surround us on all sides.

- Achievement of the enlightenment that everyone raises as a motto to get out of the darkness of the reactionary life and underdevelopment. Ḥammouda points out the paradox in which some critics fall in: How can they advocate the importance of the text in achieving enlightenment, while at the same time, they are fascinated by critical doctrines that do not acknowledge the power of the text and its ability to mean something, or even acknowledge its very existence?

13. Intentionality among the Arabs—al-Jurjani as a Sample

Ḥammouda chooses two of ʿAbd al-Qāher al-Jurjani's linguistic units to illustrate his search for an alternative to the labyrinth of Western criticism:

1) A news text in which full agreement between intention and meaning is achieved and ultimately it reaches the reader:

Example: *Zaydun dharaba Amran Yawm al-Jum'a Tadiban lahu/Zyad hit Amr on Friday in order to discipline him*".

This sentence is a simple linguistic unit, a short sentence, and though the context that ʿAbd al-Qāher al-Jurjani speaks about, is the context of the significance of the rules of syntax to Nazm (ordering), which is a context that is discussed in Ḥammouda's book, *al-Maraya al-Muqaʿara* (*Concave Mairrors*), the text introduces a simplified pattern to the concept of 'Intentionality'. The reader does not have to go back to the first speaker and ask him about his intention in the sentence because the meaning that reached the receiver is the meaning that the speaker intended. The intention here cannot be achieved except within the context of the linguistic text; not outside it because we do not feel that we need to go back and ask the speaker what he intended. The value of this linguistic sample depends on the accuracy of conveying the item, on the one hand, and is controlled by the rules of syntax and grammar that are determined by the grammatical parsing marks, on the other[60],

2) A literary Text that Allows Two Contradictory Readings:

This is a line of poetry by the poet Abu Tammam from his poem "Wasf al-Qalam/ Description of the Pen": It says:

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[59]Aḥmad Ṣaleḥ Ghazi sees that Ḥammouda introduced the element of 'intentionality' which ranges between the author, the text and the receiver a brief bitter criticism of these theories through what each of the sides was based on. He pointed out that 'intentionality' was taught on three levels: the author's intentionality, the text intentionality, and the receiver's intentionality, on which post-structural or postmodernist theories try to open. See: Ghazi, Aḥmad Ṣaleḥ (2010). *Al-ʿAlaqa bayn al-Balagha wa al-Dirasat al-Lughawiya al-Ḥaditha*. Department of Arabic. Faculty of Middle Easter and African Studies. University of English and Foreign Languages. Ḥyderabad. Monday, 9/8/2010, p. 20.

[60]Ḥammouda, ʿAbd al-ʿAzīz (2003), p. 310-311.

لُعاب الأفاعي القاتلات لعابه وأري الجنى اشتارته أيد عواسل.[61]

Ḥammouda says that this text requires a linguistic simplification that makes it closer to the twentieth century reader, who got accustomed to direct expression and actually, to 'mental laziness'. The line of poetry bears two different readings, without changing the order of the words or parsing.

1) First reading, which Ḥammouda described as a 'reading by the hurried receiver'. First, we read the line on the grounds that "Luʿab al-Afaʿi/ Saliva of Snakes" is a sentence that consists of a "Subject" and a "Predicate", which appears at the end of the *first hemistitch* (half-line) (its lu'abuhu/its salīva). The *second "half"* of the line, starts with (Uri al-Jana), a second 'predicate' to the same (first) subject "Luʿab al-Afaʿi/Saliva of Snakes). This means that 'Luʿab al-Afaʿi' is compared to the "pen of the described person". "'Luʿab al-Afaʿi" is also compared to "honey" in the second *hemistitch* (half-line). This way of reading spoils the meaning of the line.

2) Second Reading, which Ḥammouda described as a reading in which the meaning is achieved. It is the reading that the poet intended and achieved in the line, and it cannot be achieved unless the meaning of the word "luʿabuhu/ its salīva" symbolizes "ink", which the described person uses, and its predicate is ""Luʿab al-Afaʿi". In other words, when the pen of the described person writes dispraise poetry (hijaʾ), its "ink" becomes a snakes' 'poison'. "Uri al-jana/ honey" becomes a second predicate for the same previous subject. Thus, the poet describes the person that the poem is about in his poem. When he writes a "praise", his *ink* is like "honey" and when he writes "dispraise, his *ink* is like a poison. In this way of reading, the meaning becomes clear and understood. Irrespective of what al-Jurjani says about the "intentionality" of the "author", what concerns Ḥammouda is to emphasize that the importance of the intentionality of a specific meaning is achieved in this line of poetry[62].

Ḥammouda sees that ʿAbd al-Qāher al-Jurjani connects "intentionality" with the speaker of the text, namely, the author, on the one hand, and connects between them and the meaning, on the other hand, and by that:

-He confirms very early in the history of critical thought that *link between form and content* so that *form becomes the meaning and meaning becomes the form.*

Ḥammouda here disagrees with al-Jurjani in his linking between the *intent* and the *writer* of the speech, and so, even if the poet does exist, we cannot ask him what he intended in this line. ʿAbd al-Qāher himself realizes that well because he concentrates in everything that he wrote about the 'Circle of Conveyance' on "the Purpose for which the speech was written" as if the poet here is the beginning point only, when the combination between the speech and its

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[61]al-Jurjani, ʿAbd al-Qāher (2004), p. 372-373.

[62]Ibid., p. 399-400. (This means that the meaning according to the second interpretation is wrong, though the words did not change their position in the sentence. The mistake resulted from the mistake of the receiver in his understanding of the meaning, which resulted from the change of parsing and consideration of the a 'subject' a 'predicate' and the 'predicate' a 'subject'. Therefore, it is necessary that the receiver should know the rules of syntax and its meanings. These meanings, for ʿAbd al-Qāher al-Jurjani are nor for 'parsing' as 'parsing' has nothing to do with preference or characteristic and it is not a reason for 'eloquence'.)

speaker takes place. And since we are only dealing with speech, the speech or the text becomes the only way through which we can determine the author's intent. The speech is arranged in a specific order or way, and if this arrangement disappears, the meaning changes even if the words remain in their place and order.

Abu Tammam's line introduces a unique sample about misreading of a meaning that he specifically intended, though the words and their order were not changed. ʿAbd al-Qāher emphasizes his critical attitude, which simples "refusal to consider the state of the hearer"[63], and this refusal to consider the words of the hearer is the safety-valve against the mess of post-modernist reading.

Ḥammouda determines that the Context that ʿAbd al-Qāher Jurjani speaks about is the Context of the Relationship between Word and Meaning, or the language and the objects that *it describes*. Hammouda had previously dealt with it in his work *al-Maraya al-Muqaʿara The Concave Mirrors*, but he repeats here 'reading between the lines' themselves in the context of 'intentionality'. He discusses his focal statement of "Refusing to consider the state of the hearer/ listener" or the 'receiver', according to the term of modern criticism, which is the statement whose invalidity he proved by depending on full 'wrong reading' of the intended meaning in Abu Tammam's line of poetry. The issue as ʿAbd al-Qāher defines it is not an issue of 'meaning' that the author or the text intended; it is first and foremost an issue of *order and structure of meaning*[64]. Al-Jurjani's words are a critical and linguistic precedent, not less clear or definite than a lot of Western things that we were fascinated with in the modern age in the field of the inseparable link between content and form, between a meaning that the author intends and a form, structure and order, which that meaning imposes.

Ḥammouda points out the concept of ʿAbd al-Qāher al-Jurjani about the Connection Circuit, where there is a message that is concerned or intended or even intended by its sender, and how the message imposes a certain specific form, and order[65].

14. Intentionality from the Point of View of the Russian Structural Formalists

Ḥammouda sees that the Russian structural Formalists did not stop at the point of intentionality a lot because they took the issue of the meaning of the text as a for granted issue and then they went beyond it to study the manifestations and mechanisms of its realization.

The New Critics who were pioneers in coining the term of "Myth of Intentio-

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[63]al-Jurjani says: "I know that if the reader looked into the meanings and words as the receiver understands them; if he sees the effect of the meanings on his soul after he hears the words, he would think that the meanings follow the order of the words. What we have shown proves the defect of this thought. If the meaning of the words followed the order of the words, it would be impossible for the meanings to change while the words remain in their order. When we saw that the meanings are likely to change, without changing the position of the words, we knew that the words are the followers and the meanings are the followed". See: al-Jurjani, ʿAbd al-Qāher (2004), 372-373.

[64]al-Jurjani says: "In short, there is order in anything unless there is an intention to an image and a trait (adjective); if the beginning is not given at the beginning, and the item that should come next is not given next, and we begin the second thing, or the third before the second, that image and trait will not be achieved. If that happens, then you should look for the intention of the writer of the speech and what he wanted to get from the image and the trait (adjective)". See: al-Jurjani, ʿAbd al-Qāher (2004), p. 364.

[65]al-Jurjani says: "I wish I knew, how can you intend to say something without connecting it to the meaning of another thing? The meaning of "intention of meanings of speech" is to inform the hearer something that he did not know". Ibid., p.412.

nality" established the legitimacy of studying the text from within on the basis of neglecting the what the author intended. However, denial of the author's intentionality did not mean for them 'denial of the text intentionality'.

He adds that there is no contradiction between recognition of the intentionality of the text and denial of the author's intentionality, because showing interest in the author's intentionality in the analysis of the text means opening the text onto external contexts that are incompatible with the closure and analysis of the text from its inside. Besides, recognition of the text intentionality by accepting the intention that is achieved in the text itself rather than the intention that haunted the author's imagination, confirms the study of the text from within, and isolating it from external contexts, first the poet's biography and his personal experience and the different powers that affected his production of the text. He draws on Brooks and his definition of 'intentionality'[66].

15. Intentionality from Ḥammouda's Point of View

Ḥammouda introduces four views about of intentionality:

1) Intentionality is one of the threads that can lead us outside the labyrinth.

2) The text that loses its intentionality gives space to the mess of readings.

Therefore, it is important to use the term the "Author's Intentionality", which has become one of the main tools of criticism in the second half of the twentieth century, because the moment that the text loses its intentionality, the door opens wide to the mess of readings and endless interpretations. Ḥammouda sees that the problem started in the second half of the twentieth century with the theory of reception and the strategy of deconstruction which hit the aspect of intentionality in its two levels, the level of the author and the level of the text.

3) There is no disagreement as to the impossibility of defining the author's intention, but in imagining an alternative Arabic critical formula, Ḥammouda can only reject intentionality in this specific sense, and to agree with the views of some critics, first and foremost Hirsch[67], about the unilateralism of the meaning to which the determination of the author's intention can lead.

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[66]See: Brooks, Cleanth (1979), p. 28.

[67]Ḥamouda sees that B. D. Yule agrees with Hirsch that the linguistic analysis is the real entrance to plurality of readings or interpretations of the same text. He maintains that the ability of language to suggest does not negate the concept of meaning and the connection of language itself to the purpose of its speaker. In this, he depends on the Speech Act Theory, which connects the 'speech act' with the intention of its speaker. Yule calls for a comparison between the poem by William Wordsworth, and the poem itself, if we imagine that its writer is not Wordsworth. He maintains that in the second case, the intentionality disappears because of the absence of the intended verb of speaking. Then, Yule concludes, beyond Hirsch, that the most correct interpretation is the one that is consistent with the author's intention, which exists only if we acknowledge that Wordsworth is the author of the poem and not anything else. Yule, thus, rejects acknowledging that language can make sense, independent of the human intention. Walter Ben Michaels and Steven Knapp develop the ideas of Hirsh and Yule about the significance of intentionality in the text. They even provide an analysis of Wordsworth's own poem, which both Hirsh and Yule analyzed using Yule's own hypothesis of the existence of the poem coincidentally without a writer. In emphasizing the relationship between language and intention to meaning, they go so far as to deny the quality of 'language' to words, if it is independent of intention. While Yule kept the nature of language to words, even when they were separated from intention and turns into a mere sound, Knapp and Michaels felt that those signs that waves leave behind them, in their shrinkage are not language at all, but language-like. They conclude that meaning is always intentional, that language has an intentional nature, and therefore, attempts to interpret a language text in isolation from the author or intentionality are useless attempts. See: Jacobson, Roman; Knapp, Steven and Walter Benn Michaels (1987). "Against Theory 2: Hermeneutics and Deconstruction" in *Critical Inquiry*, 14 (Autumn 1987) op. cit., p. 256. Morse Beckham adds another dimension to intentionality, as the model of interpretation or interpretation discourse that occurs in the presence of the sender must itself be the model of interpretation of the communication in the absence of the sender. See: Peckham, Morse (1979). *The Problem of Interpretation*, College Literature (1979-80) op. cit., p. 106.

If there is a definition to the author's intention, the possibilities of plurality of meaning, which are considered to be the basis of the richness of the literary text and its ability to *connote* more than one meaning, in comparison with the denotation of the meaning in the light of the author's intention.

Since we cannot return to the author's intention, even if it exists, nothing remains for us except the linguistic analysis of the text, and the linguistic analysis is the key that opens the door to plurality of interpretation.

4) Ḥammouda asserts that *intentionality* is the focus of disciplined interpretations, and that discipline is not meant to establish a single meaning of the text, since that meaning is what the author intended because that reading is a the reading of transparency, and linguistic position that characterizes news texts that introduce scientific facts, does not accept explanation or interpretation.

Discipline here means interpreting the literary text in the light of a possible intention that is achieved in the text, which opens the door in front of healthy plurality of interpretation, provided that the authority of the text and its intentionality can bear plurality.

In Ḥammouda's view, the Western referrals specifically represent a strong rebellion against those who call for a horizon of reader's expectations and the strategy of interpretation for the group as controls, and instead of trying to read the text in the light of a horizon of expectation that the reader brings to the text and projects it, and then tries to justify it with evidence from the text, it would be more useful to read the text in the light of intentionality that expressed.

No matter how different the readings and interpretations of the single text may be in this case, they cannot provide a reading quite the opposite to what the text intended, and when that happens, the probability is one of two: either the author does not know how to use his tools, primarily language, or the necklace of criticism is completely broken. And the second possibility is what the theory of receiving and the strategy of deconstruction embodied[68].

According to Ḥammouda, ʿAbd al-Qāhir al-Jurjani presented the fundamental interpretation controls, primarily carrying the linguistic text and literary text of the different interpretation, as if he were predicting the chaos of reading in the twentieth century, highlighting a very precise and specific picture of the critical landscape in the twentieth century[69].

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[68]Ḥammouda, ʿAbd al-ʿAzīz (2003), p. 318-319.

[69]al-Jurjani says: "People's excessive weird interpretation and care about increase of its aspects, forgetting that the probability of word is a condition of everything that is conveyed at face value. They hate words that do not convey their intended meanings. They claim sound meaning to the weak words, and when they see the benefit present, and becomes clear, they leave it out of their love to show off, or to camouflage and go in the stray. See: al-Jurjani, ʿAbd al-Qāher (1991), p. 314.

Al-Jurjani here is speaking about a small linguistic unit that is smaller than a large unit, which is the 'text'. He sees that the objective reader can apply what he sees about the word, and the sentence on the larger unit, which is the text as a whole, and what al-Jurjani refused in the fifth century of Hegira, applies in its literality to the critical scene today. al-Jurjani's talk about "excessiveness" and "weirdness" and "increase of aspects" does not differ from contemporary vocabulary of "exaggeration", "ambiguity", and "plurality of indications". Ḥamouda deals with the term "showing off", which is tendency to 'exhibitionism' and points out that this is what Barthes was doing, and when Ḥassan and Derrida were doing in their intention to emphasize the creativity of the critical text – to draw the attention to the critical text far from the literary texts that they dealt with. Driven by these showbiz tendencies, modern and post-modernist critics intended to be ambiguous and evasive. Ḥamouda does not find difficulty in translating the term "tamwih/ camouflage" in al-Jurjani's text into the term "indeterminacy", which has become a trademark to postmodernist criticism. See: Ḥammouda, ʿAbd al-ʿAzīz (2003), p. 320-321.

Ḥammouda points out that al-Jurjani was sharp in his rejection of the anarchy of interpretation, violent in his judgment on those who did not know the controls of interpretation, and, therefore, he concludes his words with a sharp verdict in his revolt against arbitrary interpretation[70]. Ḥammouda sees that his final rejection of the chaos of reception there is a confirmation of the authority of the text.
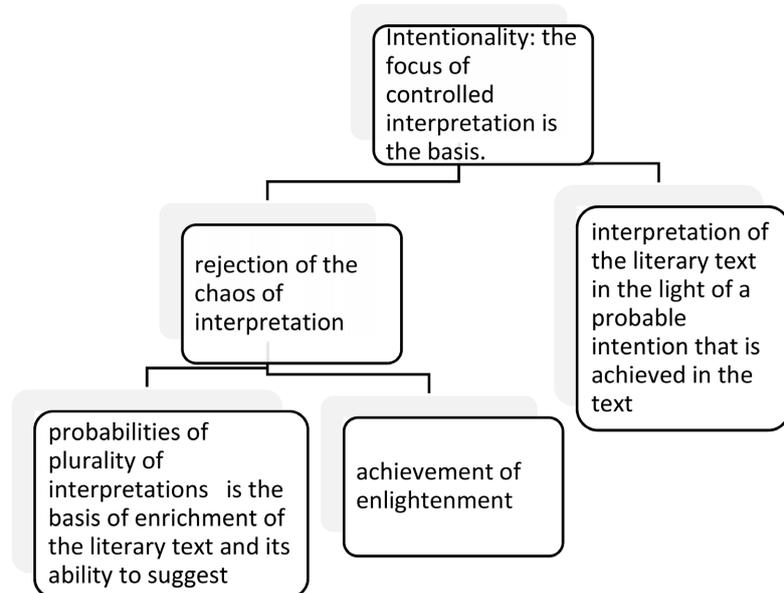
Figure 1. Intentionality.

The form clarifies the form of 'intentionality' from Hammouda's point of view. It is one of the threads that can lead us out of the labyrinth, an intentionality that refuses the confusion of readings, and interprets the literary text in the light of a probable intention that is achieved in the text, from which the possibilities of multiple interpretations and enlightenment emanate.

16. The Fundamental Pillars that Ḥammouda Derives from the Arab Heritage

Since Ḥammouda tried to offer an authentic Arab alternative, ʿAbd al-Qāhir al-Jurjani's theory of "Nazm/System/Order" was the best thing to hold on in order to achieve his purpose. He pointed out to it in more than one place in al-*Maraya al-Muqaʿara/ Concave Mirrors*. For example: "Nazm constitutes a component in a linguistic theory, whose characteristics are not less clear than any modern linguistic theory.

In fact, the concept of "Nazm/System/Order" constitutes the backbone of an

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[70]al-Jurjani says: " Arbitrariness is not the same as what is committed by those who are ignorant of the type that is intended by puzzle and enigma holders; it is something that breaks away from every way and varies from every doctrine; it is their bas view, which makes them misplace things, violating the rule, and breaking the law. If they misconceive the meaning in their soul and mind, they misinterpret the word and all the words divert from their spontaneity and position, and thus, they carry what they are not supposed to carry, and convey what they should not convey". See: al-Jurjani, ʿAbd al-Qāher (1991), p. 315.

Arabic linguistic theory that is no less integrated - in terms of consistency at least than any modern linguistic theory, including the de Saussure's Theory, which was adopted by linguistics as a starting point for infinite linguistic and critical ramifications"[71]

In another place, he said: "After all we've given, I don't think we need to reiterate that from the third century to the end of the fifth century, the Arab mind developed a linguistic theory that is not very different in its components from the vocabulary and details of modern linguistics, which de Saussure founded at the beginning of the twentieth century[72].

It is possible to summarize the most important points of Nazm Theory in the following points:

- The words are the pots of meanings and their role is to serve them.
- The mind controls the meeting of the meanings of words, and they are organized as required.
- In Nazm, it is necessary to take in consideration the meanings of syntax, which means that the order of the words should be according to the syntactic rules.
- It is not important to know the terms of syntax but it is important to know the meaning of those terms.
- Metaphor and other forms of Majaz (figures of speech) are requirements of Nazm.
- Speech has no system or order, until the words are connected to each another, and connection is done by grammatical methods and tools.
- Nazm does not mean joining words randomly; it is necessary to track the effects of meaning and consider the parts together.
- Nazm is nothing but arranging the words according to Syntax.

In addition to the above, Ḥammouda talked about six additional elements in *The Concave Mirrors* in his pursuit to prove the existence of an Arab critical theory.

These elements are:

- Literature between imitation and creativity
- Creativity in language
- Honesty and Lying
- Plagiarism (or Intertextuality).
- Talent or Imitation
- Form and Content

There is no doubt that what Ḥammouda initiated opened for the Arab criticism a vast window of civilization that does not deal with blind prejudice with what is 'Arab' and ignores anything that is below it. Ḥammouda was aware of the seriousness of the situation but he did not stand against modernization. On the contrary, he saw it as our destiny which is imposed by the imperative historical circumstances of the Arab civilization, but being modernized is something

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[71]al-Judiy, Lūtfi (2011), p. 220.
[72]Ḥammouda, ʿAbd al-ʿAzīz (2003), p. 243.

and turning that into a Western modernism is something else.

It must be noted that death did not help Ḥammouda in accomplishing the promise of building an Arab integrated model, but his proposal shows a sincere intention to theorize a critical Arab modernist alternative, which has many features, the most important of which is to revive the critical heritage and reveal its critical categories that are loaded with the potential or producing its concepts and tools of creation, which can be applied to classical and modern poetry, and making it meet, to some extent, the critical studies that the West introduced[73].

Ḥammouda emphasized the inevitability of fusion with the culture of the Other and not to take an antagonistic attitude to modernization or modernity in themselves, but without letting that fusion drive us into the lap of the Western modernism in total ignorance of its fix on the one hand, and the particularity of the Arab culture, on the other.

This leads us to conclude that he was able to deal with the terms of Western criticism and its theories in a daring spirit with its positive and negative aspects. When he studied the Arab criticism, he immunized himself and his culture, and consequently, his critical perspectives regarding the attitude of alienation and subordination, indicating strong confidence in the critical efforts that the Arabs introduced, without introversion or enclosure.

17. ʿAbd al-ʿAzīz Ḥammouda and the Success of the Main Features of the Alternative Model

Distinction and Difference

Perhaps the most important reason for the success of the main features of the alternative model is that ʿAbd al-ʿAzīz Ḥammouda is the most moderate voice, and the initiator of the most prominent alternative model of this stage[74]. His critical trilogy was an important link that can be added to the efforts of his predecessors' books: Dr. Muḥammad Mandoor, *al-Naqd al-Manhaji inda al-ʿArab*; ʿIzz al-Din al-Amin, *al-Usus al-JamʿAlī ya fi al-Naqd al-ʿArabi*; Mustafa Naṣef, *al-Naqd al-ʿArabi Nahwa Naẓariya Thaniya*, and the attempts of: Zaki Najib Mahmoud and Shukri Ayyad un their attempts to establish an *Arab Stylistics* science, ʿAbd al-ʿAzīz al-Dasouqi's attempt to establish *Arab Aesthetics* science; Jaber Asfour and Olfat al-Rubi writings. ʿAbd al-ʿAzīz Ḥammouda, however, was the only one who came from the field of English and American studies, and his close knowledge of the European and American critical movements since Aristotle to the present day has enabled him to look at the Arab critical heritage from a new cultural intellectual perspective, which gives his books a taste that is distinct from Arab scholars[75].

Some considered Ḥammouda to have delivered a severe blow to the modernist thought and trend, because he revealed the reality of modernity. ʿAbd al-Quddous Abu Ṣaleḥ pointed out that Ḥammouda wrestled with modernists

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[73]al-Judiy, Lūtfi (2011), p. 181.

[74]Ibid., p. 30.

[75]Farid, Maher Shafiq (2001), Issue 92714.

on their land and in their courtyard, even though he was the son of Western culture, from where he derived his knowledge, by virtue of his specialization as a professor of English literature, and consequently, they were not able to describe him as "uneducated" or "ignorant"[76].

Hussein Naṣsar agrees with ʿAbd al-Qaddus on that, as he saw that Ḥammouda, despite his specialty in English literature, was more familiar with Arabic literature than many specialists, and his knowledge is like that of English literature. He learned English criticism, learned about its doctrines and schools, and followed its influence on Arabic literature, which is an advantage that few people had. This education enabled him to confront the modernists, and thus, he became one of the most important ones who stood by the Arab heritage and its authenticity[77].

Dr. Khaled Fahmy considers Ḥammouda's project that is represented in his three critical books to be the most important intellectual and cultural achievement of all time in the past 10 years, and judgment of his project should be taken as the true son of the American culture, prior to his transition to the Arab heritage project.

Dr. Ahmed Zalat, however, referred to another achievement of Ḥammouda's achievements, which is his pride in Arab literary heritage and his demand that this heritage should be the starting point for Arabic literature to the establishment of an Arab critical theory that harmonizes between the inherited old, and the useful new[78].

Muḥammad Iqbal al-ʿArawiy considered Ḥammouda as an exception in the arena of literary criticism, because he digested the Arab critical heritage, absorbed the contemporary critical methods, and that rarely happens, and his project aimed to highlight the disadvantages but did not aim to restore any construction. Certain parties sought to draw him into accusations and charges so that he will be thought to be a rejecter of the new culture that was coming from the West, which was inappropriate because he advocated the use of the critical heritage and focused on authenticity. He did not deal with the Western culture as a pupil with his teacher, but rather dealt with it as a peer-to-peer[79].

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[76]See: Material of Association of World Islamic Literature Conference, in which his project was dealt with, and a number of Arab authors and poets participated. See also what was said by Buzian, E. and al-Shanti, Ṣaleh, Mohammad at the Conference.

"The poles of modernism succeeded in silencing lots of those who disagreed with them by accusing them of 'ignorance' and inability to absorb the new, and isolation from what is happening in the horizons of the contemporary European culture in general, and the horizons of the critical thought in particular. These are charges and competitions, with which the poles of modernism waved against everyone who thought about playing on the string of cultural specificity, and cognitive bias to the human cultures, but how can they silence Ḥamouda and the poles of modernism, headed by Jaber ʿAsfour, who know that Ḥammouda was a graduate from Cornel University and an expert in one of the European foreign languages, and an analyst of its literature for more than a decade!". See: Zarfawi, ʿOmar (2015), *Majallat al-Lugha.*

[77]Farid, Maher Shafiq (2004), p. 20.

[78]Ibid., p. 20.

[79]See: Material of the *Conference of the Association of Islamic Literature,* which deals with the Critical Project of Dr. ʿAbd al-ʿAzīz Ḥammouda in *al-Yawm.* Issue, 12812; July 13, 2008:webcache.googleusercontent.com/search?=cahe:xlh8PGphEZUJ.www.alyaum.com/article/2599 508+&cd=2xhl=ar&ct=clnk&gl=il.

Omar Zarfawi felt that Ḥammouda's return to the critical arena confounded the modernist critical landscape in the Arab world and shook the ground under the feet of its pioneers. Most of the criticism that was directed to Ḥammouda and his critical achievements in the writings of critics and scholars was more akin to reactions that do not parallel the act itself. ʿAlī Harb's comment can be seen as true about him: "The one whom we criticize may break through us with his words, especially if our criticism does not match his words in terms of strength and brightness".

He adds that we cannot deny that Ḥammouda's actions have taken their toll and have resonated in the critical academic communities. After these expressions that are charged with meanings of exclusion and symbolic violence, we see ʿAbd al Karim Darwish say in a subsequent study: "This book has rich values with its clever, point-rich explanations, and criticism, and ironic irony"[80].

Walid Qassab points out that Ḥammouda's distinction is due to what he wrote, especially in the *al-Maraya al-Muhaddaba/ the Concave Mirrors*, citing his statement that "the architects are offering old wines in new bottles." The credit goes to him for dropping the structural project and its atheistic background.

Muḥammad Ṣaleḥ al-Shantiy reveals another aspect of Ḥammouda's achievements, which is his critique of the critical doctrine that gave rise to modernity, which modernists called the term "Postmodernism," which completely eliminates the idea of religious, value or moral constants, because everything they have is relative and variable, and they see concepts like the civilizational self, identity, and causality are things that have no place in the world od postmodernism.

Hassan bin Fahd al-Huwaymel pointed out that Ḥammouda had dug four years in the worlds of knowledge in the people's language, and through the controversy of its scientists, which was sufficient period to explore roots, to establish questions, to edit texts issues. When he chose confrontation, he attacked the structure of the modernists in its foundations, and he was attacked by the Arab modernists for what he had caused to them in uncovering the corruption of their modernity.

18. Success of the Theory

Abd alʿAzīz Ḥammouda played a clear role in the Arab literary and critical trajectory. In his critical trilogy, he sought to respect the components of the Arab life and to record its aspirations and visions away from dependency. His knowledge of the other was also an entrance for benefit. He succeeded in identifying the foundations of the alternative theory, and his proposal was popular as his proposal was introduced by an academic with a long history of studies, in the fields of English literature, graduate studies and humanities at Arab universities.

Ḥammouda's books carry successful contents as they discuss important issues that researchers and critics read and started to exchange. Some of the factors of success are:

1) His three books were published in one of the most popular and widely pub-

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[80]Zarfawi, Omar (2015), p. 2.

lished Arabic periodicals (*The World of Knowledge*). Most of the people of this board are known to be secular and modernist, headed by Dr. Fouad Zakaria[81]

2) Dr. Ḥammouda was awarded the State Recognition Award by the Supreme Council for Culture, which is chaired by Jaber Asfour, the strongest of Ḥammouda's opponents[82]. In addition, he received the Mecca Poet in Criticism Award in 2000 from the Yemani Cultural Foundation for his book *al-Maraya al-Muhaddaba/ The Concave Mirrors*, in addition to winning the Mḥammad Hassan Al-Fiqqi Award from Saudi Arabia, shared with D. Hassan Ben Fahd 2006[83].

3) His books are taught in universities and colleges in Arabic language courses[84]. His books fill a gap in the Arab Library and fill a gap needed by students and researchers in a field that people do not frequently deal with.

4) Several academic studies have touched on his critical trilogy, and his critical project has been discussed in several university studies[85].

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[81]See the names of the Editorial Board of ʿ *Alam al-Maʿrefea Series* on the first pages.

[82]Dr. Ḥamouda was awarded the State Award for 2002. See: *Wikipedia*, *Free Encyclopedia.*

[83]See: *Chapter Two* above. He was also honored at a ceremony at the Salon of Dr. Ghazi ʿAwalla Al-ʿArabi in Cairo, which was the twelfth celebration in which symbols of science, culture, politics and information in the Arab world were honoured. See Website of Dr ʿAbd al-Wali al-Shamiri. Issue N0. 11976, on: 13/7/2005. At: http://www.suhuf.netsa/2005Jaz/jul/13/fe14.htm.

[84]See, for example: Website of Walid Abu al-Nada at: wnada@ingaza.edu.ps. Course Number 6302, which deals with his critical trilogy, which he uses as a reference in a course about Modern Arabic Criticism.

[85]The researcher checked a number of studies, most of which are for the M.A. degree:

- Al-Wattar, Aḥmad Adnan Hamdi (2007). Al-Khitab al-Naqdi inda Hamoudeh. Dirasa fi al-Manhaj wa al-Naẓariya. Dissertation. See: nasershehan.blogspot.co.il/p/blog-page_6.html
- Suleiman, Mabroukeh Afḥima (12/12/2007). ʿAbd al-ʿAzīz Ḥammouda wa al-Hawiya al-Waqiya: Dirasa Naqdiya li Thulathiyatihi al-Naqdiya. Faculty of Humanities. University of Serta. Dissertation.
  See: su.edu.ly/hom/system_su/master_student/coderesult.ph
- Masabḥiyyeh, Nassira (26/6/2010). Abd al-Aziz Hamoudeh: al-Turath bayn al-Taghrib wa al-Ta'sil al-Markaz al-Jami'I bi Souk Ahras. See: alalamy.hooxs.com/t 18959-topic.
- Ben Arabi, Mabruk; Ben Abd al-Sadiq Mohammad; Mohammad, Shasha; Ben al-Suki, Mohammad; al-Makki, Eliwa (2010-2011). "al-Khitab al-Naqdi inda Hamoudeh: al-Maraya al-Muhaddaba wa al-Maraya al-Muqaʿara Namuzajan". A Study by a group of researchers. Supervised by: Waqqad Mas'ud. See Blog: *Zad al-Naqi*d by Masud Waqqad at: menbar39.blogspot.co.il/p/20102011-u.html.
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- Hamdi, Slaiḥa (2013). *Al-Khuruj min al-Tīh* li ʿAbd al-ʿAzīz: Dirasa fi Badaʾil al-Naqd al-Mu'asser. See:
  http://virtue/campus.univ-msila.dz/Faculte-ll/images/Flldoc/documents/bible/master2013.pdf
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    Khazazneh, Aḥmad (2014/2015). Dirasat Mustalah al-Nass fi Kitab *al-Khuruj min al-Tīh* (Dirasa Fi Sultat al-Nass)li al-Ductor ʿAbd al-ʿAzīz. Supervised by: Dr. Bal-Qassem Malkiyyeh. University of Qassdy Mirbah wa Raqla. Faculty of Humanities and Languages. Department of Arabic Language and Literature. Algeria.

5) In one of his articles, "The Death of Modernity," Jaber ʿAsfour referred to what Ḥammouda introduced: "I have come to be careful of the use of the term Modernity. What Ḥammouda has introduced to the Arab culture, though he was the son of Western culture, is considered a gift of gold in the rhetorical heritage."[86]

6) His project opened the door to many critical professors and they began to enter the battle that Ḥammouda had fought with intelligence and wisdom. Among these, for example are: Dr. Abraham Awad in his book, *al-Maraya al-Mushawaha: Dirasa Hawl al-Shiʿr al-ʿArabi fi Dhuʾ al-Itijahat al-Naqdiya al-Jadida*[87].

7) Discussion of his critical project at several symposiums and conferences, including the "Conference on Translation and Intercultural Interaction" in Cairo, organized by the Higher Council for Culture[88] and Association of World Islamic Literature.

At this conference, he was honored as a thinker who introduced a great service, and a genuine critical project in a difficult time. They also called for the completion of the critical project that was launched in his trilogy, and stressed the importance of translating his critical project into foreign languages[89]. The Literary Studies Division of the Egyptian Writers' Union also organized a symposium on the Ḥammouda monetary trilogy[90] and in several international literary forums[91].

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[86]ʿAsfour, Gaber (n.d.), p. 22.; see also: http://vb1.alwazer.com/t66904.html

[87]ʿAwadh, Ibrahim (1999), p. 21.

[88]The conference was held in Cairo under the sponsorship of Faruq Husmi and supervision of Jaber ʿAsfour. See: Maher Shafiq Farid, *al-Maqha al-Thaqafi*. al-Tarjama: Fi'l al-Ta'wil, *al-Ahram*. Issue 4298, year 127, June 18, 2004. At: www.ahram.org.eg/Arcchive/2004/6/18/ARTs6.HTM.

See also: Zaghlul Hassam al-Din (2004). Nadwat: "al-Tarjama wa Tafaʿul al-Thaqafat". Cairo: WATA, Issue 4, 2004, where Zaghlul pointed out that Mohammad Hafiz Diab presented a lecture about Hammoda, titled: Naql al-Thaqafa al-Gharbiya wa al-Tafa'ul al-Salbi.". At: http://www.wata.cc/site/news/25.html

[89]See: Material of: Association of World Islamic Literature Conference about his Critical Project: ʿAli ʿElewah; Dr. Ḥammouda Faris al-Difaʿ ʿan al-Asala ḍid al-Ḥadathiyyin. *Nawafidh*, Issue N0. 5/7, July 2008. At: https://www.islamtoday.net/nawafeth/artshow-53-13385.htm

[90]The Symposium was organized by Dr. Ṣaber ʿAbd al-Dayim, who spoke about the importance of Ḥammouda's writings and about the causes that made 'modernism' un-understandable. Dr Hamed Abu Aḥmad participated in the symposium and spoke about Ḥammouda and his writings and his book which was published in 1994, in which he spoke about 'modernism' and his decision to reprint the book and addition of new chapters to it. See: Fatima al-Zahra' , *Majallat Rosalzahraa'*, Thursday, February 16, 2012. Rosalzahraa.blogspot.co.il.

[91]In her lecture "Ḥadatha fi al-ʿAlam al-ʿArabi", during the *International Meeting* about "Mohammad bin Shanab wa al_Hadatha", researcher Malika al-Noy from University of Batina concluded that it is possible to establish Modernist Authorities, by adopting Ḥammouda's Project, who called for recognition of the establishment of the 'legitimacy of the Arab Entity through his two books *al-Maraya al-Muhaddaba wa al-Maraya al-Muqaʿara*. Ḥamouda concluded that we are really in need of real modernism that shakes the Arab stagnation and destroys underdevelopment and achieves enlightenment, but it must be our own modernity, and not a violated version of Western modernity. See: *Thaqafa wa Funun. Fadhaʾ Serta*, 18/12/2013. https://www.cirtaspace.com/index.php/2010-10-22-17-32-57/2010-11-06-15-54-22.

Dr. Abd al-Qāder Aḥmad ʿAbd al-Qāder Rubaʿi also presented a study titled: "Qira'ah fi Lughat al-Khilaf al-Naqdi al-Muasser Howl al-Hadatha wa ma Baʿd al-Ḥadatha Unmothaj ʿAbd al-ʿAzīz Ḥammouda wa Wahab Rumiyyeh" at *Conference of Traditions of Disagreement in the Arab Culture*, which was held at the University of Kuwait in 2002. See: File of Autobiography of Dr. ʿAbd al-Qāder Rubʿi from International University of Islamic Sciences. At: https://www.wise.edu.jo/sites/default/Files/rba3e.docx.

8) Its prevalence and its large readership. A certain percentage of them were the result of the major debates that took place on the pages of Literature News newspaper with the critic Jaber ʿAsfour and other authors, and ʿAsfour continued writing even after his death in *Majallat al-ʿAraby* after Ḥammouda's death[92]. In addition to that, we can add that violent article written by Yumna al-Eid that was published in *Majallat al-Ḥayat*.

19. The Importance of Ḥammouda's Articles in Newspapers and Mgazines

Hammouda's articles in newspapers and magazines supported the basic features of his theory:

Criticism has occupied a wide range of Ḥammouda's interests. He had a leading position and a distinctive role in the literary arena, and the viewer of the articles that he left sees multiple images and various colors[93]. Ḥammouda published several works that I thought I would include in the supplement because they are too many. The tracker of his essay writing can conclude:

1) Ḥammouda is a first-class essayist whose essays contain intellectual richness, extensive knowledge, and cultural familiarity.

2) His creative writings are diverse and cover several fields.

3) He is interested in the American theater in particular.

4) His contribution to creating objective awareness in art, criticism, politics and sociology.

5) His quest to pass on his experiences to his nation and his Arabic language.

6) His establishment of theoretical rules on which critic's practice is based, because he considers the critic in one of his definitions to be a messenger who comes from the field of aesthetics to the field of literature.

7) His career from the 1960s to the post-1990s reflects experience in ideas, emotions, books and life, and highlights his intellectual and critical development.

8) His essays constitute an addition and enrichment. Therefore, it is important to collect them in one or more books in a chronological order.

I think that it is important to study Essay Literature in Ḥammouda's writings. This is an aspect that still needs to be studied and researched, because it has not received sufficient attention from the qualified and competent people. His articles reflect the stages of his development, and what he was when writing the trilogy is the ultimate outcome of everything that he was.

There is no doubt that his writings are considered a record of his literary and intellectual life, and by knowing them, we know the stages of his life, we realize his interests and the development of his thoughts; we get to know his personality, and guess its features in its different stages. A number of his articles were used in this study to show signs of his critical theory.

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[92]Read the material about his famous battle with Jaber ʿAsfour in *Saḥifat Akhbar al-Yawm al-Misriya*, in the second chapter of this study.

[93]See the definition of "Article" in: ʿIzz al-Din Ismail (1985), *al-Adab wa Fununuhu*, p. 45.

20. Criticism of Criticism

Criticism of criticism is defined as a field of study that is based on the assessment of criticism according to scientific criteria, dealing with its theoretical and methodological problems, and finding solutions to and interpretations to them without being satisfied with their description or recording them as they appear in reality.

It is not a fixed or familiar field, but a well-developed field of writing in which writing is still limited[94]. According to al-Daghmoumi, criticism of criticism is an act of investigation and testing, a reorganization of the critical material, far from any claim of practicing literary criticism. It is actually conducts another critique, whose connection to literature is indirect[95].

The study is falls within the frame of a criticism of criticism that started to move cognitively in directions that lead to the establishment of methods, and it has gained an academic character, or a debating nature that starts from doctrinal convictions that judge criticism through a critical model, or has affiliation with a formative method and analyses a critical practice in the light of another critical model, or has a reading trait whose purpose is to looking for a certain system in the reading text, or wants to be, a qualitative epistemology that suggests to the criticism of criticism a testable entrance.

All of this has promoted the concept of *criticism of criticism* ("critique de critique") and raised it to the degree of cognitive entity among the entities of the human sciences. Thus, *criticism of criticism* has become a discourse of inquiry that aims at deconstruct the critical text in order to return it to its constituent elements, and to demonstrate the process through which it was established in a serious attempt to determine the mindset that produced it.

21. Conclusion

Ḥammouda's critical project represents an achievement in its contents and new method. At the critical level *criticism of criticism* (*critique de critique*), it introduces scientific criteria that enable the researcher to identify the theoretical and methodological problems, and to find solutions and interpret them without being satisfied with describing or recording them as they appear in the practical reality.

According to Nabil Muḥammad al-Ṣaghir, the explicit and implicit motive on which Ḥammouda's "discourse of criticism of criticism" and his critical alternative were based, was a religious nationalist motive.

According to Ḥammouda, the national tendency is attributed to the Arab setback (1967 Naksa War), which pushed the Arabs to adopt the Western thought and lifestyle, but his view about the Arab intellectual, the thinker and individual after the 1967 War setback is unilateral, and he imagined that he desired the Western modernity and that pushed him into at the arms of the West.

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[94]Qunaibi, Hamed Sadiq (2012), p. 221.
[95]al-Daghmumi, Muḥammad (1999), p. 166.

al-Saghir considers this view inadequate, and he sees that, after the military defeat, rather than intellectual defeat, several projects emerged whose identity was shaped by the Arab heritage, its criticism, literature, and philosophy.

Ḥammouda's religious side, however, was employed when he dealt with the concepts of structure, deconstruction, and the self. He argued that the structure abolishes the Self in its sets, and deconstruction places the person in a nihilistic position, and he sees in this attitude a lot of exaggeration, and a reaction to Hammouda's influence by his tendency to the criticism of the criticism of cognitive bias by Ṭaha Jaber ʿAlawaniy and ʿAbd al-Wahab al-Masiriy.

To sum up, Hamaouda succeeded in his discourse to dig up and dive into various texts from different references and backgrounds, to reconstruct them, and to establish a major dynamic movement in the studied critical texts[96]. In his tracing of the course of criticism, Ḥammouda moves from formalist theories to the structural theory, and to the post-structural and the post post-modernist theories. The second level of his criticism, however, is represented in his reading of the Arabic critical texts, which is included in the criticism of applied criticism[97].

Conflicts of Interest

The author declares no conflicts of interest regarding the publication of this paper.

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[96]al-Saghir feels that he fell into several bumps such as: His reading to Yumna al-Eid. He tried to prove that she deviated from the contemporary structural frame when she was ranging in her analyses between the internal and the external. al-Saghir believes that the critic who dives into her texts finds her confirm her reliance on the formative structure whose principles are set out by the critic Lucien Goldman. He also sees that he tried to make Kamal Abu Deeb's discourse ambiguous and incomprehensible. He adds that the critical discourse of criticizing criticism assumes the introduction of an alternative, and Ḥamouda's alternative is based on de Saussure's duets. He also critiqued Western deconstruction by John Ellis through his book *Against Deconstruction*, in most of his critiquing as a strategy and thought, which can be seen as a relative cognitive bias to the West. But Ḥamouda's understanding of how to establish the relationship between the Arab theory and its applications was different and different from the proposition or concept of Western theory. He discovered that Arabic theory takes place through both application and theory, the opposite of Western theory, which relies on theory and then turns to practice. See: Leḥrash, Nuwara (2015), in *al-Nassr*. At:
https://www.annasronline.com/index.php/2014-08-09-10-34-08/2014-08-25-12-21-09/28/60-2015-11-30-22-53-53.

[97]al-Ṣaghir sees that what the Arab critics ignored was criticism of the personal or subjective project, as rarely do we see a critic who withdraws from critical views that he adopted before. Ḥammouda criticized the Western criticism but did not withdraw from his connection with the new criticism for several years.

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