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Critique of Abdelmalek Mortad's Narrative: From Context to Structure-A Study of Methodology-

نقد السّرد عند عبد المالك مرتاض من السّياق إلى النّسق-دراسة في المنهج-

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Abstract:

Abdelmalek Mortad focused on most critical approaches in his analysis of narrative discourse, his numerous works have become a reference for researchers and scholars on how to deal with narrative texts and literary issues, opening the door to a critical spirit that probes the depths of literary creativity and makes his approach subject to mechanisms and methods in tune with the spirit of the age .

Abdelmalek Mortad's critical efforts have been marked by the striking presence of most critical and contextual approaches in his works, especially the applied ones, which this research will study by answering the following two questions: What is Abdelmalek Mortad's position on modern and contemporary critical approaches? And what are the manifestations of their application to narrative texts?

Keywords: criticism - narrative - Abdelmalek Mortad - context - system .

الملخص :

اهتمّ عبد المالك مرتاض بأغلب المقاربات النّقدية في تحليله للخطاب السّردي، وشكّلت مؤلّفاته الكثيرة مرجعا للباحثين والدّارسين في كيفية التعامل مع النّصوص السّردية، والقضايا الأدبيّة، تعاملا يفتح الباب أم روح نقديّة تسبر غور الإبداع الأدبي، وتجعل مقاربته تخضع لآليات وطرائق تنسجم مع روح العصر.

ولقد حفلت جهود عبد المالك مرتاض النّقدية بالحضور اللّافت لمعظم المناهج النّقدية والسّياقية في أعماله، خاصة التّطبيقية منها، وهو ما سيعكف على دراسته هذا البحث، من خلال الإجابة عن الإشكاليتين الآتيتين: ما موقف عبد المالك مرتاض من المناهج النّقدية الحديثة والمعاصرة؟ وما تجلّيات تطبيقها على النّصوص السّردية؟

الكلمات المفتاحية : نقد- السّرد- عبد المالك مرتاض- السياق- النسق.

1. INTRODUCTION

Critical approaches have been and continue to be a major challenge for Arab critics in general, and Algerian critics in particular, as it has become necessary to deal with Western tools and mechanisms in order to read literary texts, in an attempt to reconcile the ideas of these approaches and their multiple terms, and the artistic characteristics and thematic values imposed by Arab creative practices. This has led many critics to open up to contextual and systematic schools of criticism, in a way that makes them more in tune with the nature of creativity in our time. Abdelmalek Mortad is perhaps one of the most prominent of these critics, as he has embraced critical schools, absorbed their methods, mastered their terminology, and attempted to combine them in a way that responds to the needs of texts, answers their thematic and linguistic questions, and brings their multifaceted realities closer to the reader.

Abdelmalek Mortad spent a long time studying literature in its various genres, directing his criticism at its nature and characteristics, sometimes using contextual approaches that focus on the circumstances surrounding the creator, which were the reason for his choices, and at other times with systematic approaches that monitor the language of the text and the elements and particles that come together to form a discourse. In many cases, he combines the two approaches, recognizing the need for a complete reading and a comprehensive picture, leaving no corner of the text unexamined, with careful attention and precise description .

2. The question of methodology in Abdelmalek Mortad

Abdelmalek Mortad's intellectual upbringing and vast knowledge enabled him to occupy an important position in the world of Arabic criticism thanks to his commendable efforts in mastering the arts of ancient and modern Arabic literature and his use of mechanisms and tools that reflected his openness to Western approaches, whether contextual, systematic, or post-structuralist. He handled this openness well, considering the unique characteristics of Arabic texts, which require caution when applying Western mechanisms to them, and attempting to find a balance that suits Arabic creativity, as he emphasized in his statement: “I am not saying that we should transfer the approach from America and France verbatim, but rather that I read these approaches and about these approaches, and try to chart a personal path for myself, so that what I write does not become alien to the Arab reader ”[1].

This statement refers us to the methodological conflict between two trends. There are those who call for a strong attachment to and adherence to Arab-Islamic heritage, i.e., a return to the past and drawing solely from it on the basis that the Arab past is glorious and that drawing from the West is a shortcoming on our part. and perhaps even a manifestation of cultural invasion in their view. There is a second extremist group that is innovative and imitative of the West [2].

Dr. Abdelmalek Mortad attempted to take a prudent critical stance in his criticism, combining what is useful from the heritage with what is Western and in harmony with the new changes that have occurred in creativity in general. Therefore, it is necessary to seek to adapt Western curricula in line with the Arab environment and to keep pace with modernity while remaining steeped in the values of heritage. He says: "I believe that each of us must start from heritage and end up with modernity, rather than jumping to modernity without returning to heritage. Even the great Western critics start from Aristotle's theory of poetry; they start from heritage and end up with modernity.... This is the approach I am trying to establish and root in Arabic, not to be Western or traditional, but to benefit from Western heritage and new fields of knowledge in the West, while at the same time benefiting from Arab heritage"[3].

This vision enabled Murtad to improve his approach to the methodology of critical study and to understand the importance of Western approaches in answering questions surrounding creative texts. This is reflected in all his studies and research, where his introductions express a precise understanding of this matter, as Youssef Waghlisi pointed out in his description of the critic, saying: “He is one of the most developed Arab critics in terms of methodology, the most deeply concerned with methodological revolution, and the most aware of the importance of methodology in critical discourse, as almost all of his prolific critical books include a comprehensive introduction that addresses methodological issues ”[4].

Based on these facts, Abdelmalek Mortad was able to keep pace with the literary criticism movement in the world in a distinctive way by applying all methodologies to literary texts and diversifying between them in a way that allows the reader a deeper understanding of literature and writers, and brings scholars closer to the reality of these approaches related to the creative process and its circumstances, or which touch on linguistic theories, considering

literary discourse to be a linguistic system closed in on itself, which is what we will discuss below.

3. The contextual dimension in Abdelmalek Mortad's criticism

Abdelmalek Mortad's openness to humanistic knowledge provided him with the mechanisms and means that enabled him to approach narrative texts by understanding the circumstances that contributed to their creation, in which the environment emerged as a fundamental factor in Algerian creativity in particular. This motivated him to rely on historical and social approaches in an effort to justify the positions of many creators and writers .

3.1.Historical criticism in Abdelmalek Mortad:

Algerian criticism has seen many attempts to apply this approach to literary texts, although its features only became clear in the 1960s, due to the need at that stage to focus on collecting, classifying, categorizing, analyzing, and monitoring literary forms and trends[5]. The short story dominated the Algerian critical scene as a literary genre in harmony with contextual approaches, especially the historical approach, which was reflected in the efforts of many critics, including Abdelmalek Mortad in his book “The Arts of Literary Prose in Algeria,” In this critical study, he attempted to monitor the first signs of some prose arts in Algeria, relying largely on the historical order, considering Muhammad Saeed Al-Zahiri the first pioneer of the art of storytelling in Algeria for his story “Francois and Rashid,” which he wrote before World War II. followed by Mohamed Ben Abed Al-Jalali[6].

Abdelmalek Mortad, who studied a collection of Algerian stories, attached great importance to the environment and place, deciding that this factor contributes greatly to the artistic vision of this art form. He divided the stories into two groups: one group before World War II, based on their pioneers and content, and a second group after World War II. This division was inevitable because it was not merely a matter of the passage of time, but also of content. The war ended, and the press spread again in Algeria, and, according to the critic, it played a major role in developing and adapting the prose style, so that the story itself followed a style that sought to be simple and uncomplicated[7].

Abdelmalek Mortad emphasized the correspondence between real life and the nature of the Algerian story. Accordingly, he classified stories according to their themes and arranged them according to their artistic value. He concluded that "Algerian writers tried to address every topic related to their experiences and lives. We find Houhou addressing many topics from the heart of Hijazi society, because he spent eight full years there"[8], which confirms that the environment and place influence literary work, and this view is one of the basics of the historical dimension.

3.2.Social criticism in Abdelmalek Mortad:

This approach seeks to highlight the social content of literary works by returning to the historical and social contexts of the text, researching its origins and development, and examining the extent to which the creator presents the various social, economic, and historical conditions experienced by both society and the creator. The desire to arrive at the truth about the extent of the influence of social reality on literary texts. On this basis, this approach considers that “literature is part of the cultural movement, and that the analysis

of literature requires the collection of the largest amount of accurate data on literary works,[9]" considering the phenomena it deals with, which are derived from the reality of the creator .

The tendency toward realism has remained the motto that accompanies Algerian critics in their approach to narrative text. Their research and studies have addressed the main concerns of the people and drawn their conclusions from the abundance of Algeria's new reality in the shadow of an economic and social situation based on the socialist revolution and its repercussions in all areas of life, and what criticism requires in terms of directing literature to express society with all its issues.

Abdelmalek Mortad is one of the critics who sought to analyze the narrative text from a realistic perspective, attempting to focus on the social phenomenon inherent in it, considering it "a message directed by the writer to the public with a specific goal"[10]. In this regard, he benefited from the results of social studies and their techniques based on statistics, data, and analysis, as well as from the interpretation of phenomena based on specific information, which he represented in his critical view of literary work[11], as he explained in his critical book entitled: "The Contemporary Algerian Story".

Through this critical study, Abdelmalek Mortad examined the social content of contemporary Algerian stories, drawing on six collections of stories by Abdelhamid Ben Haddouqa, Al-Habib Al-Sa'ih, Mustafa Fassi, and Ahmed Mannour. He found that the percentage of attention given to these issues reached approximately 81% in Ahmed Mannour's collection of stories, "The Headache," and in Mustapha Fassi's collection "The Lights and the Mice" to about 72%, rising to 70% in Al-Habib Al-Saigh's collection "The Decision" and 40% in Ben Haddouqa's collection "The Writer and Other Stories .[12]"

Through these narrative texts, Abdelmalek Mortad attempted to identify the common concerns that brought these writers together, focusing on various social issues, most notably poverty, migration, land, and housing. He tracked the extent to which they depicted these social themes in a statistical manner rarely seen in social criticism studies, and was able to rank them according to their treatment of these topics after researching the stories in the collections. He found that the theme that dominated the imagination of all the writers in these collections was poverty, as "the presence of poverty is more poignant and more powerful"[13] than other themes. He found that 24 stories dealt with the theme of poverty, as the phenomenon "often captivates the pen, which flows with it, and delights the imagination, which soars in its gloomy, tense atmosphere... Poverty was behind most of the social issues addressed, and the reason may be that our storytellers are committed to national and social issues. Since this people continues to suffer from problems that prevent them from achieving the desired standard of living, unlike many of their fellow citizens who enjoy a comfortable and prosperous life, writing about it... is not enjoyable or appealing .[14]"

According to the critic, the second theme that the story's authors focused on is the subject of emigration, which Abdelhamid Ben Haddouqa addressed in four of his stories: "The Letter," "The Expatriate," "The Writer," and "The Price of the Dowry." Mustafa Fassi came

in second place with his treatment of the same topic in two of his stories: “The Expatriate” and “The Returnees.” Ahmed Munawwar came in third with only one story, titled “Eating Onions.” The storyteller Al-Habib Al-Sa'ih addressed this topic indirectly in his story “The Ascent Downward ”[15].

It is worth noting that the topic of emigration was not new in the field of social criticism, as critics repeatedly attempted to justify the phenomenon of emigration that spread among the Algerian people, highlighting its manifestations in Algerian stories. Among them was Muhammad Masayef, who said: "There are many factors behind emigration, the most important of which is the need for work, and this need was becoming more acute from year to year. Colonial oppression was what strengthened the peasant's need to emigrate. The high taxes and administrative harassment were effective tools for oppressing the peasant, forcing him to choose the path of emigration to France. Peasants tried to remain on their land as before. However, administrative measures isolated them from the world day after day, making them feel endless loneliness and helplessness"[16].

It is noteworthy that Abdelmalek Mortad, while addressing—in a statistical manner—the theme of emigration chosen by Algerian storytellers as a means of expressing their reality, did not hesitate to express his impressions regarding the storytellers' sincerity in conveying reality. Linking the success of the stories to their authenticity, he described the story “The Expatriate” by Abdelhamid Ben Haddouka as inauthentic, accusing the latter of being pretentious: “Although the events of any narrative work are not necessarily a photographic reality transferred from the original, as it is in the original, logic dictates that events be woven with realism and fairness; such an approach allows the narrative work to approach reality and truth”[17]

It is clear from this text that the critic Abdelmalek Mortad seeks to explore the story for truth and realism, for the truth required in literature is not the literal truth[18] "that we seek in the writings of scholars and historians. Honesty here means honesty in something that has passed or is about to pass. It is something that will soon crumble and collapse if a lost document or new theory is discovered. Honesty in literature, on the other hand, is honesty in what is always possible in human life on earth."[19] A literary text can only be realistic if it draws its material from people's lives, concerns, and worries, and it can only be useful if it proposes useful solutions to their social problems.

In his reading of Algerian short stories, Mortad also turned his attention to the theme of land, as it is one of the most important subjects addressed by realistic social criticism. The land remains a source of inspiration for the greatest and most refined works of modern literature, perhaps because of the close connection between the land and human beings, which has led Algerian writers to focus their attention on this theme and its issues, devoting their stories and novels to illustrating people's economic and social relationships through the land[20].

Abdelmalek Mortadha maintained the same critical approach in his treatment of the issue of land among Algerian short story writers, ranking them according to their interest in this subject and placing the writer Ahmed Mannour at the forefront with his two stories entitled “Two Measures of

Barley" and "The Land Belongs to Those Who Work It." He found him to be extremely attentive to the land and highlighted "his attachment to the problems of the Algerian peasant, who continues to suffer many problems even in the wake of the agricultural reform that freed him from injustice and exploitation."[21] The short story writer Habib al-Sa'ih ranked second with his story "Sana'bil" because he was able to excel in depicting the misery of the peasant and his suffering at the hands of Hajj Qaddour's tyranny and oppression. The story depicts "the extent of the class divide that separates people, turning them into rich and poor, workers and exploiters."[22] Mustafa Fassi came in third place with his story "And the Sun Rose," in which he addressed the issue of land from a different perspective than that addressed in the aforementioned stories. Fourth place went to Abdelhamid Ben Haddouqa for his story "The Man/The Farm," which, according to -Murtad- the depth of the storyteller's philosophical vision, as his work moved from simplicity, which in some stages approached the reportage style found in the works of Fassi, Al-Saihi, and Munawwar, or simplicity closer to everyday reality than to art in its most beautiful, profound, and sublime sense of sublimity and depth[23].

This last comparison by Abdelmalek Mortad, when he talks about the issue of land and its manifestations in Algerian storytellers, indicates that he adopted a special methodology, based on balancing one story with another, and the strength or weakness of its connection to the land. Perhaps this is what made him focus on the content at the expense of the artistic aspect [24] , which confirms the critic's inclination towards the realistic dimension in literary work, for creativity cannot enter the minds of the audience unless its details are mixed with realistic touches that reflect the lives of individuals and societies and carry their pains and concerns, in the hope that this will be the beginning of salvation from their problems.

If we follow his reading of the subject of housing, which is the last focus of his social approach, we find that his study of this focus differs from the previous ones, as he begins by dissecting this phenomenon, giving the reader the impression that he is a sociologist seeking to explain the phenomenon, starting with its diagnosis and moving on to discuss its consequences. Consider how he opens his discussion by posing some questions: "Lack of housing, or cramped housing. The housing problem, or rejection of housing applications. Building housing, or the inability to build such housing... These are the phenomena of our time.[25]"

Although the critic wanted to address a topic that was not within his area of expertise, explaining a social phenomenon, he acknowledged that this presentation was necessary, given that his study dealt with the social content surrounding the contemporary Algerian story, including housing, after presenting immigration and land. He found that three Algerian short story writers within the circle of the team studying his short stories converged on this social theme. Although their approaches to the phenomenon differed, they agreed on the bleak picture of the arduous search for housing in our new society, which is always looking forward to a better life[26]. Mustafa Fassi depicts this issue in his story "The Lights and the Mice" through a human model he chooses as the subject of his story, a teacher deprived of blessings. Poverty overwhelmed him,

and his meager salary could not lift him out of the clutches of destitution that crushed him, making him unable to even think about owning decent housing "[27].

The critic then turns to Al-Habib Al-Sa'ih's story “Under the Roof” and explains how despair reached its peak in the story's character, who was forced by poverty to rob an abandoned house. and then bring his many children there, but he is soon taken to the police station, where he is detained for investigation[28], which is the same thing he recorded in the story “Hilal” by Ahmad Munawwar, who attributed all the problems experienced by the central character of the story to homelessness [29].

The issues addressed by Abdelmalek Mortad in this book point to the importance of social reality in creating outstanding literary works. for a true writer is one who critiques the reality of his society, attempting to reform what he can, without concern for embellishment or adornment of language. His motto is always honesty in his treatment of the subject and a desire for change. Mortad explains this by saying: "What concerns us in a contemporary Algerian writer is that he writes in such a way that his literature represents Algerian society with all its flaws, contradictions, problems, and social tragedies, provided that he is as honest as possible in his approach. Honesty, here, means reflecting reality in all its aspects and dimensions as it is, not as the writer imagines it should be.[30]"

3.3 Abdelmalek Mortad's stance on the psychological approach:

Before delving into Abdelmalek Mortad's position, it is worth noting the scarcity of psychological studies approaching narrative text in Algeria compared to historical and social approaches, where it is difficult to find serious attempts that have benefited from the principles of psychoanalysis in reading the literary phenomenon. Perhaps this is due, according to Youssef Waghlissi, to "the lack of psychological concepts among our critics, and to the fact that Algerian universities—the main stronghold of critical practice—only adopted the discipline of ‘literary psychology’ at a late stage... In addition, it is entrusted to professors who have no connection to psychology in general, and our critics' connection to psychological criticism coincided with the invasion of new “linguistic” approaches to the field of criticism and the comprehensive decline of this approach throughout the Arab world "[31].

In addition to these reasons, the critical arena has also seen a reluctance on the part of critics to adopt this approach, with some of them even questioning the usefulness of psychoanalysis in criticism. Foremost among them is Abdelmalek Mortad, who described psychoanalytic critical practices as “sick and domineering”[32] and he poured out his anger on a methodology based on a preconceived hypothesis embodied in the pathology of the writer and the pathology of literature, as if this trend only sought out pathologies[33]. Therefore, adopting this approach to reading literary texts is doomed to failure, which justifies the scarcity of psychological studies of literature, as he says: "As a result, very little attention has been paid to this in Arabic critical writings. Perhaps this is due to the excessive philosophizing of literature in areas whose depths cannot be grasped by those who are not specialists in “clinical” philosophy, on the one hand, and to the tendency to consider every writer as sick before embarking on an analysis of their literary

work, on the other. This is a biography that makes every writer a patient, in advance, by necessity[34].

Despite Abdelmalek Mortad's stance on the nature of the psychological approach, other critics have found it to be the ideal tool for revealing the secrets of literary works and justifying the situations and scenes recorded in them. not to mention highlighting the psychological states of creators, which were directly reflected in the characters of their stories and novels.

4.Systematic criticism according to Abdelmalek Mortad :

Systematic criticism, with its linguistic references, was one of the most prominent tools used by Algerian critics in their approach to narrative texts, due to the indicators it provides that are related to aesthetic and artistic values. and makes the text a closed system that refers us to what distinguishes literature from other discourses. Abdelmalek Mortad was considered one of the most distinguished critics in the Arab world for his interest in structural approaches in theory and practice, This is evident in his many critical works, through which he attempted to harmonize with new changes in criticism worldwide, with the text leaning toward scientificity and moving away from aestheticism, or anything that links the text to the circumstances of the creator .

4.1.Structuralism:

Critics and scholars agree on Abdelmalek Mortad's primacy in applying the structuralist approach, despite their significant differences in determining the critical text that marked the beginning of structuralist criticism in Algeria. The researcher Ahmed Chribat dated the actual beginning of this trend to 1983, the year in which he published his book "The Literary Text: Where From? And Where?" In his opinion, this book remains the most important because it is the most comprehensive, profound, and scientific, as well as appealing to the reader, and its content is ahead of its time in terms of creativity and reception[35].

Although the aforementioned book is considered the beginning of Shribat's structuralist approach, Youssef and Ghalisi stated that precedence should not be based on the date of publication: If the date of publication is the criterion for precedence, it should be noted that Abdelmalek Mortadah published two books before this one that fall within this methodological framework, both of which were published in 1982: Algerian Folk Riddles and Algerian Folk Proverbs. In this case, we must refer to the dates of the prefaces of these three books, the oldest of which dates back to 1979, the date of composition of Algerian Folk Riddles[36].

Abdelmalek Mortad applied the structuralist approach directly in the second section of “Algerian Folk Riddles” in two parts: in the first, he studied the language of folk riddles, while the second dealt with stylistic analysis. However, the structuralist approach did not appear in his book “Algerian Popular Proverbs” until the third section, which he devoted to language and style when comparing the language of proverbs and the extent to which they are close to or distant from the components of artistic language. These studies were followed by other structuralist critical efforts, most notably: the book “On Agricultural Proverbs,” in which he addressed structural and phonetic characteristics in its final chapter, the book “Elements of Popular Heritage in Laz,” the book “Mythology Among the Arabs,” and the book

"Contemporary Algerian Story ".

4.2.Semiotics:

The semiotic approach was one of the methodological choices adopted by Abdelmalek Mortad in some of his critical writings, which he often combined with deconstruction. He began his critical experiment in semiotic discourse analysis in the field of narrative with his book: "One Thousand and One Nights: A Semiotic and Deconstructive Analysis of the Story of the Porter of Baghdad." He referred to the nature of his approach in his introduction, saying: "It is incumbent upon us to seek a comprehensive approach that enables us to grasp the subtleties of the text, explore its hidden meanings, and identify its sources, without falling into the trap of structuralists who reject humanity and history... or socialists who explain everything in class terms... Nor should we fall into the trap of psychologists, who strive to explain the behavior of creative individuals by interpreting creativity"[37].

In this multifaceted study, Mortada methodically dissected the text in terms of events, characters, space, time, narrative techniques, discourse structure, and artistic vocabulary, revealing his vision for the future through these seven levels of analysis. He focused on the need to reconcile heritage and linguistic theories, including semiotic procedures[38], and attempted to separate the units of narrative work, considering it "merely a procedural classification for which we found no alternative.[39]" Regarding the separation of the content and form of the text, he adds: "The attempt to separate the content of the text from its form is nothing more than an attempt to separate the soul from the body, and then to claim that this body remains alive and pulsating [40]. "

It should be noted that Abdelmalek Mortad's application of the semiotic approach was not limited to narrative writings, but also extended to poetry through his study entitled: "A Deconstructive Semiotic Study of the Poem Where is Layla by Muhammad al-Eid al-Khalifa," which is considered the first application of the semiotic approach in the field of modern critical studies[41]. This gives the impression that the critic is open to contemporary critical mechanisms and seeks to diversify among them, desiring to delve into the secrets of creative works.

4.3. Stylistics:

If semiotics accompanied deconstruction in some of Abdelmalek Mortad's works, stylistics also appeared alongside structuralism, which distinguished him in most of his studies through his use of more than one approach in a single study. His aforementioned book, Algerian Popular Proverbs, is a clear example of this. In addition to relying on the structuralist approach, he chose to accompany it with the stylistic approach, particularly in the chapter of his book entitled "A Stylistic Study of Algerian Proverbs," which he began by discussing the concepts of stylistics and its history, then moved on to the practical aspect.

At the beginning of his discussion of stylistics, Abdelmalek Mortad attempted to answer the question of its essence, emphasizing the impossibility of finding an answer by saying, "In fact, we feel that this answer is extremely difficult and highly complex." He then sought to establish the roots of stylistics by highlighting its relationship with style and rhetoric. He then classified stylistics into historical stylistics and descriptive stylistics, in addition to pointing out the

difficulty of translating the term "displacement" due to the instability of its concept in stylistic studies. In another work, he considered it equivalent to literary style "which is characterized by its uniqueness and deviates from the commonplace, based on tradition and imitation within the general language system, in any language, because literary style, as an individual characteristic, still tends to deviate from collective standards "[42].

In this book, Abdelmalek Mortad studied a collection of riddles, beginning [43], This indicates that the critic has absorbed the stylistic mechanisms that are drawn from different linguistic and mathematical worlds .

Murtad also applied the semiotic approach to the poem "Ashjan Yemeniya" by Abdulaziz Al-Maqaleh in his book "The Structure of Poetic Discourse," He analyzed various "derivative" styles in a second creative language, exploring their expressive aesthetics as styles that deviate from the standard (normative) style, before returning to the semiotic perspective in his treatment of the text at the level of the semiotic quartet (icon, signifier, symbol, sign)[44]," which once again confirms that the critic was not satisfied with a single approach in his methodological practices. This led him to accept, in many cases, the idea of an integrative approach as an important way to encompass all the details of creative work, which he confirmed by saying: "Methodological pluralism is now prevalent in some Western schools of criticism, and we see no harm in promoting new experiences that follow this path after the glut that criticism has suffered as a result of swallowing one doctrine after another, especially in this century[45], the twentieth century." The with the syntactic structure, which alone is divided into six sections, and drew up a table illustrating this, using statistics to explain the sentence structures that make up the riddles. We also find him relying on mathematical relationships. As for the phonetic aspect, he sees the rhythm of the riddles as harmonious with the functions and meanings, as if it were the culmination of the process of thinking, broadcasting, and receiving in the message, and he returns to geometric shapes, mathematical relationships, tables, and percentages (statistics) critic also believes that "hybridizing any methodology is necessary to revitalize its tools and activate its procedures, so that it becomes more capable of giving and enriching.[46]"

5. CONCLUSION

After concluding the topics of this study, which aimed to observe the contextual and systematic critical practices of Abdelmalek Mortad, we have arrived at the following summarized results:

1. Abdelmalek Mortad's readings of Arab critical heritage and Western approaches served as an important motivation that enabled him to deal with literary texts with comprehensive attention to both their formal and substantive details.
2. Mortad's critical works combine a variety of approaches, including contextual readings, systematic readings, and post-structuralist perspectives. This reflects the critic's mastery of critical knowledge and its procedural branches.
3. Abdelmalek Mortad was among the first critics in Algeria to practice contextual criticism as a means to understand creative writers whose topics addressed their experiences and lives, highlighting the impact of environment in fostering their creativity.

4. While Mortad embraced and applied both the historical and social approaches in most of his critical works, his stance towards the psychological approach was different; he remained opposed to applying psychological tendencies to literary texts and rejected labeling the writer as a neurotic who finds refuge in art.
5. Abdelmalek Mortad is regarded as one of the pioneering critical figures in the Arab world, noted for his attention to systematic (structural) approaches, both theoretically and practically. This harmonized with new developments in criticism that aimed to make the text more scientific and to distance it from any connections to the creator's circumstances.
6. Mortad did not confine himself to a single approach in his methodology; his critical works are characterized by methodological pluralism, often combining structuralism and stylistics, as well as semiotics and deconstruction. This reflects his desire to establish the idea of an integrative methodology in order to fully grasp all aspects of creative work.

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