

EPISTEMOLOGY OF CRITICAL PRACTICE IN THE WORK OF AMINA BELLALA: AN APPROACH TO THE CHARACTERISTICS OF DESCRIPTIVE DISCOURSE AND ITS MOTIVES OF FORMATION

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Abstract:

This study sheds light on the characteristics of critical practice in the work of one of the prominent Algerian literary critics, Amina Bellala. It explores the different cognitive backgrounds that underpin the descriptive discourse in her book "Semiotics of Patterns", while highlighting the main features of her conceptual framework as a critic.

Keywords: Epistemology, critical practice, descriptive language, descriptive discourse.

Introduction:

Significant developments in contemporary literary criticism have led to radical changes that have facilitated the transition from the analysis of literary texts to the study of textual patterns and their relationship to their users. The text is no longer centred solely on itself, with its forms, patterns and manifestations, as was once the focus of structural analysis. Instead, such approaches have been superseded in studies because they have become repetitive and incapable of accommodating the ongoing evolution, nor do they meet the needs of the Arab reader.

The reason for this change can be attributed to the emergence of different critical methodologies and approaches adopted by many scholars, including the critic Amina Bellala. In her research, she delved into Arab heritage knowledge, considering it as a functional pattern and using a semiotic perspective to analyse it in descriptive language. Her aim was to explore the Arab heritage system comprehensively and precisely in her book entitled "Semiotics of Patterns: Formations of Meaning in Traditional Discourses".

Since heritage is a complex body of knowledge that is difficult to decipher from the outside, it was necessary to develop a language of its own, different from ordinary language. This language would penetrate the language of the subject, an artificial language that interprets and dissects the totality of discourses that represent the deep structure of heritage. Subsequently, it would transcend the narrow limits imposed by previous critical studies. This critical language should have the capacity to elevate discourse to the realm of creativity. Moreover, this creativity requires a language that speaks about it, which requires a skilled critic who has expertise in language, criticism and practice.

In this context, the criticism of Amina Bellala, in her exploration of the formations of meaning in traditional discourses, serves as a notable example of refined descriptive language and the distinctive features of her critical language in dissecting the heritage system. The study of descriptive language is one of the few approaches in Arabic literary criticism,

especially in the field of heritage. Therefore, in our article, we try to shed light on the richness, flexibility, uniqueness, and remarkable stylistic distinctiveness of the critic's language, especially considering that we are discussing an Algerian critic whose name has shone among Algerian critics. This is due to the significant contributions she has made, especially in the field of contemporary methodology. Furthermore, we want to demonstrate the critic's ability to use contemporary methodological frameworks in the analysis of various descriptive discourses that she has chosen from grammar, rhetoric, poetry and origins. Thus, we will attempt to elucidate the characteristics of her critical language through her book "Semiotics of Patterns".

1- The descriptive language: Concepts and Definitions

In our discussion of descriptive language, the term "meta" comes to mind, and its translations have varied, leading to initial ambiguity and its association with several terms. This confusion is also caused by the mix-up of translations, resulting in different connotations. To clarify the idea, we will use the linguistic terms "meta-récit" and "meta-littérature" introduced by Gérard Genette, as well as the term "meta-langage" used by Roman Jakobson when discussing the functions of language and by Roland Barthes when discussing the functions of criticism. Other terms have emerged, such as "meta-linguistique", "meta-critique", "meta-discours", "meta-roman", and so on. Youssef and Ghelissi explain the variations in Arabic translations and the resulting different connotations, stating that it can be traced back to the Greek antecedent "meta", which dominates this term in its various Arabic translations, leading to confusion between "descriptive language", "beyond language", "post-language", "above language", "meta-language", "reflective language", "metaphysical language", "explanatory language", "complexity of language" and "integrative language"¹.

In discussing the problematic nature of the term, we note the diversity in the translation of a single Western term, given the Arabic language's characteristic of having multiple connotations for a single term.

Ali Ben Ibrahim Al-Namlah, in his book "The Problem of Terminology", emphasises the ability of the Arabic language to accommodate terminology, including the acceptance of "foreign" words and terms. However, those who advocate and seek to preserve the Arabic language may reject the idea of borrowing "foreign"² words and terms. This is an undeniable reality, because most researchers, even when their studies focus on Western phenomena and the Western term is sufficient to convey a balanced concept, still invent other terms as if they were specific to the Arabic language, indicating the same meaning through the given context. If we compare the definitions of the term "descriptive language" by a Western researcher and, for example, the term "beyond language" by an Arab researcher, we find that the meaning is the same. Thus, linguistic bias also contributes to the accumulation of terminologies, and as a result, the issue of terminology or translation becomes problematic.

Therefore, the meaning of "meta" in Western frameworks is equivalent to "descriptive language". Ahmed Youssef has also adopted this translation, while we find differences in translation, for example, Jabir Asfour uses "beyond language" and Zaki Nagib Mahmoud uses "explanatory language". Thus, the term remains between translation and adaptation among

Arab scholars, with "descriptive language" being the preferred term and synonymous with the meaning of "meta-language".

With the proliferation of terms, there has also been confusion in the positioning of the term, depending on the efforts of researchers and their lack of consensus at the time of its emergence. Ahmed Youssef traces the appearance of the term back to the Vienna Circle, in particular with Tarski in Polish (1931), Morris in his book "Foundations of the Theory of Signs" (1938), Carnap in "Meaning and Necessity" (1943) and Yamslev in the introduction to "A Theory of Language" (1943). However, it was not until 1960 that it gained recognition in the French language³.

Jabir Asfour supports this view, stating that the emergence of the term "descriptive language" can be traced back to Rudolf Carnap (1891-1970), who tried to distinguish between the object language (Langue objet) and the metalanguage (Méta langue), believing that each language requires further investigation in order to understand the results it produces, thus necessitating a second language to serve as an explanatory language⁴. Roman Jakobson, influenced by Carnap's ideas on descriptive metalanguage, incorporated it into his structuralist theory, considering it as one of the functions of language. As Jabir Asfour notes, Jakobson borrowed from Carnap the need to distinguish between object language and metalanguage, emphasising the need for an explanatory language to discuss any object language. Jakobson's contribution was not limited to structural linguistics alone, as he saw descriptive metalanguage as a function of linguistic events, which are indicative of language itself⁵.

In the book "Key Terms in Linguistics" the term is defined as follows: "Descriptive language is generally used to describe a particular subject. Natural languages, in particular, are characterised by this feature, since they are both the object of description and the descriptive language at the same time"⁶.

This definition suggests that descriptive language is a mechanism for describing a particular subject, which is a characteristic of language in general, as it describes and is described, making it a two-way process.

The term "descriptive language" has spread across various fields and disciplines, attracting the attention of many researchers. It has even become common among critics. Some have associated it with specialisation and other related terms. Therefore, in the second stage of this paper, we will focus on the main characteristics of descriptive discourse according to Amina Belaali and its important directions.

2- Directions of descriptive discourse in "Semiotics of Patterns":

Examining the book "Semiotics of Patterns", one will notice a wealth of knowledge and a substantial grounding in some contemporary critical issues, revealing their historical roots. This can only be achieved by someone with a broad understanding of the heritage of critical discourse and the characteristics of the critical thinking it has generated. Consequently, the first direction that shapes the descriptive discourse in "Semiotics of Patterns" is the author's inherited knowledge. How did the author use this knowledge to construct critical knowledge within the critical work?

Jabir Asfour says: "Every reading is a deconstruction of a self-standing message, and heritage is nothing but an existing linguistic entity, considered as a cluster of interrelated functions.

Rereading it is a renewal of the deconstruction of its message over time". In other words, in attempting to read heritage, any critic is necessarily attempting to assert its existence and relevance over time⁷. In deconstructing this heritage and reconstructing it anew, Amina Belaali focuses on a number of heritage-critical concepts, each time balancing them with their contemporary Western counterparts.

The heritage reference is embodied in the Arab cultural heritage in its various forms of history, philosophy, thought, and various artistic forms such as poetry and prose. It also includes the sciences that have surrounded these arts, such as criticism, rhetoric, grammar, morphology, prosody, and everything that has played a decisive role in shaping Arab knowledge mechanisms⁸. The Qur'an, as the background of religious knowledge, is considered the primary authority and reference that governs both religious and secular matters in people's lives. The Quran is the most comprehensive discourse on which any critical knowledge can be based, because our Arab nation has a unified spiritual, intellectual, and literary heritage, and its radiant spiritual heritage is the Noble Quran, which has no precedent or successor in the history of human spiritual life⁹.

This authority has had a visible influence on all literary and even critical forms. With the arrival of the Islamic religion in Arab lands and the clear Arabic language through which this religion imposed its rules on artistic creativity, it restricted, refined and purified it. Moreover, if we refer to the Noble Qur'an, we find that it does not limit itself to religious matters and rituals, but expands in scope, comprehensiveness, rhetoric and linguistic wonders that are unparalleled. This has been the starting point for many ancient and contemporary rhetorical and critical studies.

Amina Belaali had sufficient mastery and knowledge of what the Qur'anic text contains in terms of infinite patterns, symbols and signs that invite contemplation of the universe as a whole.

She made this knowledge-based background the primary guiding direction of her study. She supported her argument with a collection of Quranic verses from various chapters, such as Al-Ghashiyah, Ar-Ra'd, An-Nahl, Al-Insan, Al-Fath, as Allah (SWT) says in His decisive verse, "Do they not look at the camels, how they were created?" (Al-Ghashiyah: 17) and His saying, "Say: 'See what is in the heavens and the earth'" (Yunus: 101). Likewise, His saying, "Indeed, in this are signs for a people who reflect" (An-Nahl: 11), all of which invite contemplation, the use of reason, and the understanding of the meaning of existence and the relationships that connect things. This was done in order to change the Arabs' arbitrary view of the universe and the life they lived.

Therefore, the Arabic language is the language of the Qur'an, and it is through language and thought that one can understand and produce meaning. The interpretation of signs can only be understood through them.

And poetry comes after religious knowledge, precisely as a heritage knowledge, and ancient Arabic poetry, its language and its conditions, which have been discussed by critics. Amina Belaali alluded to this in her statement: "The Arabs were fascinated by the model since the Qur'an came in their language. They saw in poetry a model that contributed to the

understanding of the Qur'anic structure, and perhaps they also found in poetry all the characteristics that make it achieve the qualities of a model and an example"¹⁰.

Moreover, when discussing the poetic legacy, we can refer to the ancient critical works and their views on this poetic legacy, which still have an impact today. Ibn Rashiq, one of the pillars of ancient literary criticism, said: "All speech was scattered, so the Arabs had to embellish their morals and noble lineage through song... They invented poetic metres and made them the measure of speech. When they established its form, they called it poetry because they felt it, that is, they became aware of it"¹¹.

Amina Belaali used this heritage background to highlight the skill and ability of the Arab individual to connect and interpret signs and their various connotations.

She pointed out that "the Arabs used to engage in processes of interpreting signs in what is known to them as the science of qiyafa"¹².

When discussing narrative as a carrier of Arab heritage, she saw it as a framework of signs with infinite meanings that reflect the Arabs' precise perception of what exists in reality. Amina refers to what Ibn Jinni narrated in his book "Al-Khasa'is": "Do you not see when they say to a person who raises his voice, 'He has raised his 'Uqayrah'? If you were to derive the meaning from this, it would mean that you have distanced yourself from it and exaggerated it. The origin is that a man had one of his legs amputated, so he lifted it and put it on the other leg, then he shouted at the top of his voice, so people said: 'He has raised his 'Uqayrah"¹³.

This shows that the Arabs have a very accurate perception of signs; otherwise, how could they choose this particular word over others? We would not understand the meaning of 'Uqayr' now except in the context in which it was mentioned earlier.

We will then turn our attention to literary criticism and the significant contributions it has made to our critical and rhetorical heritage. These works continue to be important milestones in our critical and rhetorical tradition. Examples of such works include (The Balance) by Al-Amidi, (The Mediation) by Al-Mutanabbi, (The Rhyme) and (The Secrets of Eloquence) by Al-Jurjani, (The Explanation and Clarification) by Al-Jahiz, and (The Key to the Sciences) by Al-Sakkaki, in addition to (The Enthusiasm) by Al-Ma'arri, among others.

These works are of immense value because they provide us with detailed and objective critiques that cover various aspects of Arabic literary discourse throughout history. The influence of these works can be seen in the writings of contemporary critics, who demonstrate their extensive knowledge of the literary traditions transmitted through the Arabic heritage throughout the ages.

Among the traditional critical and rhetorical disciplines that have received attention in literary criticism are grammar, rhetoric, poetics, and the science of principles. Each of these disciplines is based on specific foundations and backgrounds of knowledge, allowing for different perspectives on the Arabic linguistic system and its study. Grammar, for example, is an "art that the early scholars deduced by analysing Arabic speech until they discovered its purpose for beginners in this language. By analysing Arabic speech, they learned that the subject is in the nominative case and the object is in the accusative case, and that a verb derived from a verb with a "ya" or "waw" changes its original form, as in their saying: 'He got

up and sold¹⁴. Thus, the field of grammar delves into the structure of the text by revealing the formal relationships between sentence elements and the meanings they convey¹⁵.

As for rhetorical knowledge, we can refer to the numerous rhetorical works that have been preserved, such as (The Secret of Eloquence), (The Secrets of Eloquence), (The Elucidation and Clarification), (The Proof of Inimitability), (The Law of Eloquence), and (The Art of Eloquence).

These works serve as gateways to explore rhetorical knowledge.

Al-Rummani describes rhetoric as having its essence rooted in nature, but also possessing tools and instruments that support and enhance its power. These tools serve as criteria and differentiators that distinguish it from other disciplines. The eight types of rhetorical devices mentioned are conciseness, metaphor, simile, explanation, prosody, arrangement, dialogue and proverb¹⁶.

In her book (The Skyward Paths), the critic Amina Belaali discusses poetic structures in the fourth chapter entitled "The Semiotic Formation of Poetic Meaning". To understand her perspective and knowledge in this field, it is necessary to present the concept of poetics in Western and Arabic studies and how she used these concepts in her analysis of the subject.

Poetics is a constantly evolving theory, varying from age to age according to the culture that nurtured it. Even the tools of poetics change from one generation to the next, with each individual leaving their own unique mark on it. These changes have given rise to different concepts that have accompanied poetics since its inception, leading to different interpretations from one period to another.

The term "poetics" is both ancient and modern, with its origins going back to Aristotle. It has taken on different terminologies, such as Aristotelian poetics, Al-Jurjani's theory of systems, and Al-Qurtubi's poetic expressions based on imitation and imagination. On the other hand, there are theories that fall under the term "poetics" itself, but differ in their conception of creativity and its laws. This is the case with R. Jakobson's theory of equivalence, Jean Cohen's theory of deviations, and Kamal Abu Deeb's theory of the tension gap. The critic Amina Belaali has used the general concepts derived from poetics and developed her own specialised knowledge, which enabled her to define its concept and explore our Arab heritage in terms of the manifestation of poetics and the incorporation of the semiotic thought associated with it by Al-Qurtubi. Before that, let us note Amina Belaali's statement about poetics: "It is the study of the laws of literature when literature becomes a product, bridging the gap between the study of the laws of production and the laws of products, and encompassing vast areas such as the study of the spoken word and the process of pronunciation"¹⁷.

The critic Amina Belaali realised that poetics studies the laws that shape literature when it is ready, and that there is a big difference between studying what is ready and the laws that make the product complete. In this regard, Amina Belaali developed a vision through which she presented critical ideas that contributed to the generation of meaning in literary discourses. Returning to Western studies, Amina Belaali noticed the ideas of Greimas and Julia Kristeva, which revolved around Western studies of poetic language and the propositions of the new rhetoric and interpretive philosophy of Gadamer, Paul Ricoeur and Umberto Eco. These studies focused on a semiotic narrative approach, meaning that their

efforts were limited to narrative texts and their research was not sufficient to uncover poetic meaning. Amina Belaali states that "these efforts in Western culture did not prioritise poetry as the main subject, and linguistic and philosophical approaches alone cannot reach its essence"¹⁸.

Despite the attempts in the anthology "Attempts in Poetic Semiotics", which consolidated Greimas' efforts in the field of poetic structure, these attempts were not enough to explore the laws of producing poetic texts. This necessitated a return to our critical heritage, where it was found that our critics prioritised poetry as the pinnacle of Arabic literature over prose. Amina Belaali chose Hazem Al-Qurtajanni as a prime example of the generation of poetic meaning, especially through his book (The Way of Pleasure and the Lamp of the Writers). This book is a unique and rich work that addresses critical issues of heritage. Therefore, Amina directed her research towards understanding how poetic meaning is formed in Hazem Al-Qurtajanni's work from a modern perspective, using contemporary mechanisms. She discovered that Al-Qurtajanni established methodological rules for investigating poetic meaning based on Aristotelian logic and the works of his predecessors such as Al-Jahiz, Qudama ibn Ja'far and Al-Jurjani. This means that he built his methodology and theory of meaning by revisiting their propositions¹⁹.

3- The conceptual framework in "Semiotics of Texts":

Working with Heritage Texts on the one hand, and equipping oneself with contemporary critical methodologies on the other, has led to the formation of a distinct critical conceptual framework for the critic. This framework was largely faithful to Western culture with its diverse methodologies and efficacy. It has also been an effective means of deconstructing heritage discourses and reinterpreting them from a completely different perspective than that of previous critical practices. The following are some of the critical concepts that have been used:

- Sign:

The Arabic classroom has dealt with the sign and signification in many areas because they are fundamental concepts in what is now called semiotic research. A sign is a term used by the critic to indicate the existence of a certain relationship between two related things, where its meaning is limited to the quality of this relationship, or it is perceptible. The sign itself has no independent meaning unless it is perceived in relation to the group or the perceptible element (which is the signifier)²⁰. The critic considered the sign as one of the focal points of semiotic work and also as one of the components of the conceptual framework. She considered it a subject of inherited knowledge when she affirmed that the whole universe is a sign. This perception was the result of her exposure to Western knowledge on the one hand and her understanding of religious knowledge on the other, as the Qur'an states: "Know that every sign and every natural system must have a relationship with the existence of God"²¹.

And the existence of these signs must be perceived and must occupy the human mind. The Qur'an has given a new life to the Arab human being and has opened up opportunities for scholars to look at these signs in order to make sense of them. Therefore, the critic devotes an entire chapter entitled "Inference by Signs in Arab Culture" to how they were interpreted by

Arab scholars and how the Quran, as a system and network of infinite linguistic signs, played a role in providing mechanisms of inference to reach different meanings.

- Signification:

Any discourse analysis cannot be achieved without signification, and signification is a mechanism for advancing and realising meaning. There is no meaning without signification, and the concept of signification is: "The word 'signification' is derived from the Greek word 'Sémaino' (to signify - meaning), which in turn is derived from 'Séma' (sign). This means that every semiotic change is a semantic change, and the value of signification lies in its meaning"²².

From the outset, Amna Belala's research has focused on exploring meaning and aspects of signification in heritage issues. She acknowledges the contribution of Arab semiotic thought in unravelling the mystery of meaning. Arab scholars have discussed meaning, its concept and its different types. Figures such as Al-Jahiz, Al-Qurtubi, as well as jurists and critics of antiquity, have dealt extensively with signification. The term is particularly present in the blog "Semiotics of Texts", especially in the issues that examine the formation of meaning within its structures from a contemporary perspective.

The term also appears when the system of Al-Qurtubi is invoked and applied to the study of the foundations and rules of poetry and the generation of poetic meaning. In his books "Munhaj al-Balaghah" and "Siraaj al-Adabba", Al-Qurtubi's research on meaning is based on three values called "semantic statements", which in turn give rise to meaning. Understanding these statements, their conditions, and Al-Qurtubi's subsequent exploration of meaning all contribute to the study of meaning.

In addition, the blog sheds light on the semiotic framework of signification among principlist scholars. Their comprehensive research was an examination of signification as a whole and in detail. The critic was able to conceptualise signification semiotically as understood by the principlists. She explored the mechanisms by which signification is formed, the rules for deriving signification, and also delved into the realm of signifying exchange and the process of signifying action, which are essential points that she addressed in the field of principles. This led to an exploration of signification, its openness and its multiplicity.

Interpretation:

Umberto Eco defines interpretation as follows: "Interpretation is the means by which these words can do various things (and nothing else) through the means by which they are interpreted. It is a way of solving the codes of the text as a world and the world as a text"²³. Interpretation is therefore a tool by which the interpreter navigates beyond the apparent meaning to its underlying layers.

Paul Ricoeur defines interpretation as "the work of thought that consists in deciphering the hidden meaning in the apparent meaning, and is based on uncovering the levels of meaning embedded in the literal meaning"²⁴. In her interpretation of descriptive discourses, the critic imbued them with a different spirit through descriptive language, going beyond ordinary language and the establishment of terminology to delve into the deep structures of the heritage. Moreover, interpretation worked to move the study away from the descriptive descriptions that were initially called for in order to explore different perspectives.

We also find the impact of interpretation on Arabic grammar, as the critic reveals through what Ibn Jinni and the Kufans presented in terms of overcoming the rule of consensus, which is one of the main pillars of the model. Instead, the authority of reason was substituted for interpretation and used as proof of the correctness or incorrectness of speech. They believed that not every consensus is correct, and that correctness is completed by what the mind follows and what the interpretation approves. Their scientific awareness and sense of misinterpretation in the relationship between signifier and signified led them to a different rationalisation of grammatical knowledge.

Interpretation was also present in the rhetorical domain to differentiate between metaphor and reality, as it was stated that "there is a relationship between metaphor and interpretation, and it can only be judged through interpretation"²⁵. Amna Belala linked the realisation of metaphor to the interpretations dictated by the recipient or the interpreter. She also discussed the role of the "dhawatif" in the process of interpreting discourse to produce meaning in rhetoric.

Therefore, grammar, rhetoric, poetics and principles are all intellectual activities that seek to explore the laws that shape meaning, from the sign to the interpretation, for the flow of meanings and the multiplicity of meanings.

The term "multiplicity of meanings" is used to refer to each reader who, at a certain stage, discovers some aspect of the text's apparent or latent meaning, depending on his or her circumstances, considering the literary text as an open discourse of significance, meanings and ideas²⁶.

The disciplines of grammar, rhetoric, poetics and principles all revolve around the three concepts of sign, meaning and interpretation. Despite their different research topics, they are united by a focus on the descriptive apparatus that derives from the nature of sign interpretation, the formation of meaning, aspects of signification, and the methods of their operation. The role of the receiver in interpretation is also emphasised.

The term "pattern" is another concept within semiotics that plays a crucial role in this critical project. In linguistic terms, the concept of pattern refers to the overall structure rather than the individual elements that make it up. It acquires its value within the structure and its relation to other elements, or its position within the network of relations that organise the elements²⁷. A pattern consists of a set of interrelated elements or parts with distinctive features between each element²⁸. Amna Belala explores this concept extensively in her research on Arabic heritage. Any exploration of discourse and its underlying complexities is an exploration of a cognitive pattern. This is precisely what she has achieved through her attempts to extract the patterns of traditional knowledge by researching the "semiotics of patterns". In her book, the critic examines various forms of traditional knowledge, considering them as meaningful patterns with their own comprehensive tools and methodologies for understanding the formation of meaning and aspects of signification²⁹.

The concept of pattern in grammatical knowledge crystallised for Amna Belala through her study of the overall structures and rules established by grammarians and lexicographers. They followed the linguistic conventions of Arabic speech, which resulted in a harmonious arrangement of producing signs. This was achieved through a set of morphological and syntactic mechanisms that can be analysed semantically.

In the field of rhetoric, the semiotic pattern in Arabic rhetoric is considered to be an epistemological pattern par excellence. It includes various currents, beginning with al-Jahiz and al-Jurjani, and including al-Sakkaki and al-Qurtajanni. The field of rhetoric contains a number of patterns that the critic has elucidated by considering metaphor as a pattern, a system and a network. These relationships have led to a kind of semiotic pattern in the way they are formed, and rhetoric as a whole is presented as a semantic pattern. This pattern operates according to a system of signs within a communicative relationship between the speaker and the addressee.

In the field of poetry, significant meaning-generating patterns have emerged. These patterns include ethical values, logical values and aesthetic values, which are composed of interrelated elements with different connotations that form semiotic patterns.

As for "al-Muhayyata", it is a term that first appeared in linguistics as a principle of textual analysis.

Structuralism adopted it as a means of analysis. It refers to "the focus on the thing itself and its consideration in its own right". Muhayyata is the perspective that interprets things in themselves and according to the rules that govern them, which are followed from within, not from without"³⁰.

Although the concept of "al-Muhayyata" is present in the book, the critic did not rely on it in her study. On the contrary, she tried to distance herself from it when analysing traditional discourses. This is evident in her approach of going beyond the formal relations that produce discourse and studying different social and cultural contexts. Thus, she emphasises the "social and cultural meaning as part of this practice"³¹. Since her study is a semiotic and critical one, she did not stick to the perspective of language in and for itself. Instead, it had to isolate itself from this principle and overcome its limitations. Concepts such as openness, transcendence, context, discursive domain, consideration of the intentions of the addressee and the receiver, and interpretation became the fundamental principles that replaced "al-Muhayyata" in her study of traditional discourses.

Conclusion:

- It can be said that the type of critical discourse adopted by the critic Amna Belala distinguished her research from others dealing with the Arabic heritage. She combined traditional knowledge with contemporary critical theories, going beyond these practices in order to adopt a more fruitful and comprehensive approach. Thus, we find in her book interpretive methodologies, reception theory, discourse analysis, and others, demonstrating her ability to embrace different mechanisms of discourse analysis and use them to serve her critical achievement.
- Amna Belala's critique was distinguished by her exploration of semiotic thought within the realm of heritage issues. She moved from partial criticism to holistic criticism, using semiotic thinking to interrogate and interpret non-literary discourses. To overcome the limitations of textual analysis and its shortcomings in uncovering meaning and studying the text as a closed structure isolated from its context, the critic shifted from literary criticism to a broader criticism that is elevated in its semiotic formulation. This can be referred to as metacriticism, which aims to resolve the crisis

of contemporary critical studies by capturing various mechanisms of contemporary criticism as a means of studying the Arab heritage and its various dimensions. It was a journey of research into how meaning is formed in heritage discourses.

- The critic refused to be constrained by strict formal rules that would limit her freedom of study and analysis, thus remaining within the closed framework that previous studies relied on when researching heritage discourses. She chose a different methodology, approach, tools and procedures to study meaning in the fields of grammar, rhetoric, poetry and usul.

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