

**The Integrative Critical Approach;
A Critical Integrated Reading of Shawqi's play
The Law of the Jungle**

**Lect. Azhar Suhail Atiyah
Basra Education Directorate**

Abstract:

This study concerns the different critical approaches, historical, psychological, social and textual dimensions. It considers them without extremism to one ideology or one idea. The production of creative art doesn't stop but that does not demolish the old and do not substitute it. Creators do not relinquish what is between their hands. Critics and thinkers may disagree with one another but they do not leave the essence. The study deals with the structure of Shawqi's The Law of Jungle to reveal the suffering of the writer and his pains because of the duality and social hypocrisy and its psychological impact on the author that consequently affects his work as well. The purpose of this study is to consider the land of literary criticism and draw wide lines for more relations. Thus, identifying the parts inevitably helps to provide a holistic view of crucial points, that's what this study tries to clarify through applying of the integrative approach to Shawqi's The Law of Jungle.

Keywords: Holistic, Contextual, Interrelationship, Textual, Integration.

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المنهج النقدي التكاملي: قراءة نقدية تكاملية لمسرحية

”شريعة الغاب” لأحمد شوقي

المدرس أزهار سهيل عطية

مديرية تربية البصرة

المخلص:-

تتناول هذه الدراسة المناهج النقدية المختلفة (التاريخي والنفسي و الاجتماعي والنصي) دون الانحياز الى أيديولوجية أو فكرة واحدة, فان النتاج الثقافي الادبي لا يتوقف ولكن هذا لا يعني القيام بهدم القديم او استبداله, لان المبدعين لا يتخلون عن ما بين أيديهم, فقد يختلف المبدعون في الرأي لكنهم لا يتركون الجوهر. تهدف الدراسة الى اكتشاف أرض النقد الأدبي ورسم خطوطاً عريضة لعلاقات أكبر, وعليه فان تحديد ورسم الأجزاء يساعد حتما في الحصول على نظرة شاملة للنقاط ذات الأهمية. وهذا ما حاولنا توضيحه من خلال تطبيق المنهج التكاملي على مسرحية أحمد شوقي "شريعة الغاب" حيث تناولت الدراسة بنية النص للكشف عن معاناة الكاتب والآمه من خلال عنصر ازدواجية والنفق الاجتماعي وأثره النفسي على الكاتب وعلى اعماله على حد سواء.

كلمات مفتاحية: الشمولية, السياقية, التداخل, النصية, التكاملية.

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Introduction :-

There is an attempt to criticize the criticism, so, at first; literature, and not criticism, will be our subject. The difference between them is that literature is an expression of the intuition of things while criticism is an accurate study for that expression. Thus literature is an expression while criticism is studying of that expression. They are two actions, the expression and its study that undoubtedly could meet in one person. Hence, as in the inner side of every poet there is a critic who helps him build his or her poem; there is also a poet in the inner side of every critic who teaches him internally how to deal with what s/he reads. So, if the author has one message, the critic has two messages. Accordingly Critics have to delve into aspects of philosophy, psychology, history, and science.

It has been observed that Benedetto Croce, an Italian philosopher and a literary critic, does not go over the philosophical analysis of the aesthetic. He believes that manifestation and aesthetic are one concept. He suggests that using one level requires knowledge of all other critical levels. He also thinks that a work of art is as a mind that cannot be divided.

Content and form must clearly distinguished in art, but must not be separately qualified as artistic, precisely because their relation only is artistic- that is their unity, understood not as an abstract, dead unity, but as concrete and living, which is that synthesis..... feeling and image do not exist for the artistic spirit outside the synthesis; they may have existence from another point of view in another plane of knowledge. (Croce.1921.39).

Mikhail Bakhtin, a Russian philosopher and literary critic who also formulates the theory of correlation between artistic literary features and the ideological elements in the work of art that cancels the partition between form and content.

Thus.....the forms Aristotle treats are made not of abstract shapes but of values: values sought, values lost, values mourned, values hailed..... Criticism is thus an ideological unity, a unity of action that is implicated in ideological matters. (Bakhtin.1984.17).

The integrative approach connect the contextual critical approaches (historical, social, and psychological) together through the interrelationships that externally build the text, to reveal the secrets of the text and to express its potential aesthetic through the unity of the text and its structural stylistic features. That is, to begin from the external context to get the internal context of the text, to achieve a harmonious relationship between the both sides (the external, the internal / general, and the private). This approach has found different keys to decipher the internal and external interrelationships of the text and to present its aesthetics and semantic patterns.

Stanley Hyman, an American critic and thinker who is the first founder of integrative approach, he sets an attributes and elements for the critic that utilizes it and depends on the most important characteristic thoroughness and don't adhere to certain conditions, because of the complexity of the creative text.

In so far as great works, or key spots in any work, or the bulk of serious modern literature as a special product of the divided modern mind, all have many levels of meaning, we must have a many-leveled criticism to deal with them..(Hyman Stanley.1948.p.399).

Criticizing 'Criticism': An Overview

As all different critical approaches endeavor to ignore the effects of aesthetics and deny the self-vision, there are many points that have to be taken into consideration when dealing with literary texts. First, there is no one single critical approach that delves into all literary phenomenon whether that approach is based on the scientific data or not. Second, many modern critical approaches fall into pitfalls of the inability to criticize literary phenomenon. The type of an approach may not be able to deconstruct the text or the approach itself may not be suitable for analyzing that text.

Generally, critical approaches contextual and textual are all complementary to one another, but the literary phenomenon is still inaccessible. It requires a high understanding of the fundamentals of criticism. It also requires a synthesis building knowledge to help a critic to

uncover a text. The text must be under the watchful eyes of a reliable and responsible critic. In every approach, there is a movement that centers on the essence of the creative work; it tends excessively towards the

construction of the text. Thus, the critical process is still a matter of debate until it can identify the entry point to literary phenomenon and decipher it.

The opponents of criticism state that they like literature a lot and they want to protect it. Silence and wordlessness dealing with work of art is not a protection. Perfect criticism advocates the work of art against the imperfect one which has done without a synthesis building knowledge that helps critics to uncover the text. Criticism is an exploration of a work of art. It can show special thoughts that may be hidden from an ordinary reader. There is no complete approach to interpret the literary text and achieve its meaning by all its configuration procedures. It is extremism to follow one approach, thinking that is the best method to follow.

Extremism is unscientific and immoral manner. Every approach is insufficient; every insufficient matter has no perfection. A perfection that might convince us has no place and is impossible in our world.

1-2 Entry points and decipherment of literary phenomenon

Integration is not just related to contextual approaches; rather, it can be between a textual approach and another or other contextual approaches. Thus, Lucian Goldman's experience in genetic structuralism represents a tendency to the integrative approach. Structuralists have focused on the text, trying to figure out how linguistic interrelationships are connected. They ignore the reasons behind the existence of literary work. They disregard the reasons that have led the author to choose a text structure. There are views that prevented structuralists from reaching the central meaning of the work.

Thus, Muniroch in his book "Understanding Genetic Structuralism" explain that, genetic structuralism by Lucian Goldman is presented as an alternative of structuralism. He reveals the creator's vision, the outside world, and the cultural contexts. It has been the beginning of the Russian formalist and a reaction against the mono-approach, which literary theory tried to depend on.

Genetic Structuralism considers the quality of a literary work is extremely determined by the degree of its coherency. It means that a literary work is considered significant if the work is the result of intense interaction or interrelation between the subject who creates the work and his or her environment. (Muniroch.2007.90).

Muniroch also states that, Goldman's genetic Structuralism acknowledges the necessity of including the physiological, historical, and biographical approaches to literary work besides the linguistic structure of the text, by the procedures that connect internal structure and external context of the text.

The study of literary works cannot be separated from the totality of the social life and its social-historical relation. The study of literary works and human facts generally should involve two disciplines all at once, namely, sociology and history, to find scientific and realistic results. (Muniroch.2007.90-91).

Therefore, Goldman considers four different concepts linguistic, cultural social and, historical, an integrative method that pleases those who see that contemporary critical approaches dedicate intellectual hegemony specific philosophies. Thus, that must be broken by annexation of different contexts. Genetic structuralism presents that, understanding only the structure of the text, without considering the author's presence would not produce a meaningful and coherent analysis. "I wanted to show that it was possible to bring together abstract linguistic or stylistic forms with what I have chosen to call the form of content".) Macksey and Donato 1970. p. 108).

The integrative approach utilizes the appropriate critical schools, its most prominent procedures and taking advantage of its accurate basics, believing that there is no single approach that can completely and convincingly study the text. The procedure that derives its strength from a complex critical practice, it collects historical, social, psychological and structural dimensions. It builds on the holistic vision and utilizes every methodological device which responds to that vision.

It has been observed that many academic papers and graduate student theses indicate the difficulty of adopting one single approach in their applied papers. Hence, they prefer to depend on supportive method that drawing upon different approaches to get the intended results.

In addition, the justification behind adopting the integrated approach can be summarized in two points. First, there are some critiques and many gaps recorded against many approaches in the critical practice at the theoretical and application level as well, which concerns the exchanging accusations between the textual and contextual supporters, in regards of the value of the external elements of literary text.

It would not be misleading to use the term 'anti-humanism' to describe the spirit of structuralism. Indeed the word has been used by structuralists themselves to emphasize their opposition to all forms of literary criticism in which the human subject is the source and origin of literary meaning. (Seldon.2005.p.62).

It has been observed that there are several critiques of the contemporary critical approaches that drew upon contraries and weaknesses in applying those approaches. Second, there is a search for the procedure that leads to realize the aesthetic and the values of a literary text apart from methodological fanaticism. The direction is supported and reinforced by the inability of all critical analyses to figure out the essence of the creative text where all analyses touch one side and neglect others.

No one can claim that the integrative approach is definitively able to solve that problem, but it is an attempt to reduce the intensity of disorder that happens in applying one approach. The combining of different approaches can result in mutual support, and what cannot be figured out by one approach, can definitely be figured out by another.

2-1 Attributes of the integrative Critic

The goal of the critic Stanley Hyman was to develop an integrative methodology. He seeks to reveal the literary phenomenon through developing and expanding the critic's culture, which enables him to understand the aspects that influence the formation of the text.

In our ideal critic we would assume not only the use of all the fruitful methods of modern criticism on some organizing base, but necessarily all the abilities and special aptitudes behind them, a fearful assumption of personal capacity, as well as the requisite learning in all these areas, and the requisite flexibility of focus. Our ideal critic would not only have to do more than any actual critic, he would have to know more, range farther. (Hyman Stanley.1948.p.390)

Accordingly, the integrative critic must be familiar with the psychological side of sender and receiver, able to uncover the historical context of the author's personality and of his work that is the subject of the analysis and knowledgeable of the social patterns of the writer's environment that affect his text. He must be aware of the methods of internal analysis of the textual structures in terms of the images, signs, the meaning of formulating, constructing, and other procedures that

reveal the ways of textual casting. He has to be able to understand the text from different sides, without a dictatorship of one method over another.

A critic must go beyond the form and content of the text, focusing on the relationships that link the elements of the text and connect the text to its creator, environment, receiver and respond to the first impression that the text leaves and motives him to study that text.

It is crucial, to use a holistic approach when dealing with literary texts. Literary critics, teachers or students have to delve into aspects of philosophy, psychology, history and science. The domain of theatre, dance, and music are closely related to Humanities. Film studies is another realm we cannot set aside. (Atiyah Azhar.2019.45)

2-2 Integrated analysis of Shawqi's The Law of the Jungle

Poetry is the earliest form of literature, and dramatic poetry was possibly the first form of poetry. It's also called dramatic verse. Dramatic connote theatrical, Shakespeare, for example, wrote all of his plays in dramatic verse. Ahmad Shawqi who is called, The Prince of Poets 'is well known as modern Arabic poet among the neoclassicists. He is the pioneer of Arabic dramatic poetry. He made great contribution to the field of dramatic poetry by developing its form and style. He has been regarded as the father of dramatic poetry in the Arabic literature.

Since the title is a key to decipher the internal and external interrelationships of the text. Therefore, before going into the text, it is necessary to study the title. The Law of the Jungle is a phrase that represents a state of chaos and a force law, under that law some creatures die and others predominate. Thus, in the jungle, there is neither justice or right nor beauty. The author inspires the title of his play from the chaos and random law. It is an anarchy that dominates a place which is not governed by a fair clear law, in the jungle law, only the strong survive. The title of the play reflects its content. There is no law in the jungle except authoritarianism. Hence, the right of force is predominant and not the power of right in the scales of justice.

To analyze the play the study utilizes the integrated approach through the contextual and textual approaches together; the title sets the first theme of the historical method which is the setting of place, a place that has no law just hegemonies and power politics. The historical dimension shows that the themes of Ahmed Shawqi, the Egyptian poet,

range from conventional eulogy to poetic plays following western models such as Shakespeare, Racine, and Corneille, he adapted traditional poetic meters to dramatic dialogue in several poetic plays.

The British got fed up with Shawqi's works that opposed their occupation of Egypt, so they exiled him to Spain in 1915, in an attempt to limit the influence of his poetry on the country's political life. The reason behind Shawqi's exile was his political works that express strong opposition to the presence of the English occupation in Egypt.

As for the setting of place, the jungle is the same as the bitter reality that people live and struggle with. The time setting which is indefinite reveals a holistic sense that gives a hint to kind of events happening every time. Thereafter, the dimension of time takes a varied time slot; past, present and future, that generates time-space element, which leads to generating historical, psychological, and social dimension. The author's indirect critical irony image that is presented on the tongues of animals, the images of brutality, injustice, inhumanity and hypocrisy and the inner struggle that he had suffered from are due to the suppression and oppression that had dominated at that time.

The lion, the king of the jungle, gathers the animals and starts talking and showing the reason behind that meeting. It states his sins which were simple from the standpoints of predatory and wily animals like the fox; the lion represents the role of rulers. The tiger is a predator, a supporter of the lion in his words, an animal that spreads terror. The bear is predatory; he goes to farms at night, eats fruits, chokes young children, and escapes without facing. That is a commendable characteristic in the law of the jungle. The fox is a cunning animal, a supporter of strong animals. The donkey is weak, he lives among predators, his guilt is the least sins, but it is considered an utmost gravity in the law of jungle. The donkey represents the vulnerable people that laws are applied to them. The lion kills others; he hurts them, widows the wives, and orphans their children. The tiger spreads fear among people, by abducting children at the night- time. The bear steals farm fruits, strangles children, and kills them in villages that he raids. Nevertheless, the donkey wants to fill his hunger by eating dry grass that grown in one of the yards of worship places, and that represents an assault to religious places.

The play is distinguished by a high degree of fantasy that Shawqi shows by the main characters in his work. According to Formalism

theory, the author utilizes “Defamiliarization” because all the characters are animals. This saves the work from becoming just another political work about the corruption of power and the evils of communism that transforms it into artistic literature. Defamiliarization not only makes the audience see this work as art, but allows the audience and author to distance themselves from the seriousness of the message so that the work can be enjoyed as art and does not become just another political rant.

The play is built on dialogue. It is a poetic dramatic text, written in an informative, evocative, interrogative and imperative style to highlight the jungle system, where the strong prey the weak, the social justice is absent and injustice is prevailed.

Utilizing poetry is a method that is used to intensify sensation and to enforce the revelation. Poetry is a literary work where the expression of emotions and ideas is given intensity by the use of distinctive styles such as symbols and ambiguity. The poetic imagery has an ability to depict the unseen and imperceptible matters and the fabled story is closer to poetry than prose. Antithesis is utilized to emphasize the duplication behaviour which is depicted through dialogue.

وقد رووا ان السلف قدما اسروا للخلف

ان الوباء يقربوا من كل قوم اذنبوا

[Long ago, it had been narrated that, "the predecessors have warned the successors: the epidemic befall people who have committed sins"] (Sawqi.Para.1) (My translation).

In the beginning, the author uses the word “plague” to refer to social trouble that needs to be solved; they go back to history to find a solution. First, the lion, the King of the Jungle, says...

نحن اجتمعنا ها هنا حتى نرى في أمرنا, حل بنا الطاعون المرض الملعون وقد رووا أن السلف قدماً أسروا للخلف, أن الوباء يقرب من كل قوم أذنبوا الكهيم ان أعرضوا عنه يزول المرض, فلنعترف بما بدر منا وما عنا استتر ثم نضحى المفسدا ومن على الخلق اعتدى.

[We have gathered here today to discuss about a crucial matter that has come upon us, for the plague, the most accursed disease ...But it has been narrated that our forefathers said that“ the epidemic befall people who have committed sins”, but when crimes are renovated, the plague

would instantly vanish. So let's confess our crimes and find the aggressor, then, he must be sacrificed]. (Sawqi.Para.1). (My translation).

But it is false return; powerful people politicize religious laws according to social hypocrisy, so they start confessing their sins. They try to justify their cardinal sins; they blame weak people for doing little matters and consider them as cardinal sins. The lion begins his account and none of the beasts notices that their king had laid bare his fangs.

الأسد: فإليكم يا قوم رأيي إنه الرأي الصريح. كم من قتيل قد تركت على الفلاة ومن جريح، تركت خلفهم نساء عند أيتام تصيح، هل تحسبوني مذنباً؟ الثعلب: بل أنت أهل للمديح اقتل جميع الناس يا ملك الوحوش لنستريح.

[Oh folks, listen to what I have to say. How many have I left wounded, or slain? How many women were rendered behind as widows, hopeless and despairing? How many children did I turn into crying orphans? So do you find me worthy of blame after all? said the lion "My lord, quite the contrary. How admirable, how heroic! You are worthy of praise, glory to your days" said the fox]. (Sawqi.Para.4). (My translation).

It clearly seems that the author ironically and indirectly criticizes the authorities that have power over vulnerable people, but deeply and with reconsideration, it is obvious that he criticizes vulnerable people as well. Silence in the face of brutal crimes is the silence in the face of the truth that gives power to evil people. Therefore, tyranny is a result of the actions and reaction of societies. Social discrimination is also presented. Actions are not measured and based on the right, but based on the ranks and statuses. Further religious laws are just applied to weak people. The donkey stands there, terrified to the bone.

الحمار: أنا ما جنيت ولست أذكر أن لي عملاً قبيحاً. الذئب:

قل لي متى أصبحت يا أدنى الورى فطناً فصيحاً. الثعلب: كن الذبيحا

[I've done no wrong. I don't remember that I have made an ugly deed, the donkey said. Tell me, since when have you become, an eloquent and sharp-witted, you the lowest of creatures? The wolf said. Be the slaughter, be the victim, the fox called]. (Sawqi.Para.12,16). (My translation).

Finally, the text is closed by the words that explain social inequity, hypocrisy and double standard.

ان الفتى ان كان ذا بطش مساوؤه شريفة،

لكن ان كان ضعيفا فان حجته ضعيفة

[Evil deeds of powerful people are honourable; however, the argument of vulnerable ones is feeble.] (Shawqi.Para.21). (My translation).

Conclusion

The significant matter is the unity of intellect. Thus, by the integrative approach; the study tries to shed light on the text, through historical, psychological, social and textual dimensions. It aims to figure out the reasons behind Shawqi's inner struggle through the structure of the text and the characteristics of bad and evil societies that have a psychological impact on the author and the text at the same time to discover the land of literary criticism and draw wide lines for more relations. Criticism is an exploration of a work of art. It can show special thoughts that may be hidden from an ordinary reader. Thus, there is no complete approach to interpret the literary text. It is fanaticism to follow one approach, considering it as the best to follow; fanaticism is unscientific and even immoral manner. If we grant that, every approach is insufficient, every insufficient matter has no perfection and every perfection has no place and impossible in our world. It is an exigency to unite the efforts to find an approximation far away from deficiency to get sufficiency.

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