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The question of innovation and creativity in the heritage text of TAHA Abdulrahman

سؤال الابتكار والإبداع في نص تراثي طه عبدالرحمن

Fatima Zohra BOUCHRIHA * فطيمة زهرة fatima-zohra38@outlook.fr	Philosophy	University Djillali Liabes/Algeria
Oladji Wasini د. أولاجي واسيني chardon22@yahoo.fr		University Djillali Liabes/Algeria
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Abstract (English):

This paper is focused on the strategy of reading the heritage from **TAHA Abdulrahman's** view since he has endeavored in these tough fields as investigation proves difficult in search of some issues healing the wounds of Arab societies from torment caused by intellectual and moral decay mainly from the heritage side as it is considered as a main nerve in the construction of renaissance project and its emancipation. From this starting point, and as far as he was concerned he has put some concept pillars for reading the Arab heritage.

Key words: Heritage, curriculum, creativity, modernity, mind.

ملخص باللغة العربية

تعرض هذه الورقة إستراتيجية قراءة التراث من زاوية طه عبد الرحمن، باعتباره دخل معارك عاتية من أجل البحث عن حلول تخرج المجتمع العربي مما يعانيه من تشرذم فكري وخصوصا الجانب التراثي باعتباره العصب الرئيسي في بناء المشروع النهضوي وترسيخه، ومن هذا المنطلق وضع طه عبد الرحمن على عاتقه قراءة التراث العربي ثم بناء خطته الأصلية التي كانت خطة مباشرة ومفتوحة تحمل أساليب ومناهج نقدية وتقويمية، متوافقة الأهداف تحت شعار التحرر والتقدم والإبداع في ظل الأخلاق والهوية والدين الإسلامي من أجل بلوغ الحداثة المنشودة، لاسيما في عصرنا الذي يشهد كل يوم بجدائد.

كلمات مفتاحية: التراث؛ المنهج؛ الإبداع؛ الحداثة؛ العقل.

1- Introduction

Modern Arab speeches are confronting continual critics and evaluation as modernity big challenge striking violently both values and changes programmes which are surprisingly prevented by rooted traditions and inherent social economical and political duties, that's why we find and en counter a set of fruitful efforts made by Arab elite, so as to overcome western modernism crises through a

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* - Corresponding author: fatima-zohra38@outlook.fr.

temptation to settle a unified moral Arab system, meanwhile expressing conditions for preserving the identity and existence amid continual challenges encompassing Arab nations, and this won't be done unless we resettle the heritage reading and going through its contents as it is considered to represent nation soul and its support. If we step back and find out the causes that led the occidental civilization to decay centuries ago we can realize that it is mostly different from that of Arabs, and this distinction is mandatory for differences in proceedings to overcame arab crises, besides looking after original Islamic identity particularity. Accordingly, we find Abdulrahman TAHA (Morocco 1944) that he has constantly warned of the issue in question and this is clearly shown in his writings which we evoke the so-called " Renewal of method in heritage evaluation " through which he has focused on the necessity to innovate patter contributing in the awakening of Arab nation, such a method is characterized by principles and morality keeping Arab nation constancies up far from western modernity that doesn't serve us.

Then, he tempted to reveal a set of principles and underlying concepts that found the heritage reading from one side, and alternate modernity in the other, heritage by its depths and roots, and modernity by its creativity and vicissitudes, as Arab modernity is raised and evolved into the core of heritage not outward, and far meanwhile from any imitation, so its reading was distinct, Having aimed through this to take creativity as a support, he has put a set of rules and conditions that make up heritage not relying mostly on the past, in this respect, many existing conflicts had arisen between three currents, so he has done so leaving aside them by inserting both originality and openness.

In order to analyze strategies of reading heritage text at the philosopher's view, some set of questions need answering:

- What are the dynamics settled by [AB.TH] for reading Arab-Islamic heritage?
- Does our heritage expanding from that of the occident or western block or outgrowing?
- How did he do as he combined creativity and heritage?

2- Heritage as a philosophical concept:

Heritage in itself isn't considered. That material project nor a theoretical one but it is both material and imaginary, because it is still seen in reality as it is a holy thing out of reach and unmeltable nor close imaginary superstitions, contrariwise, it is a temptation for renewal and change, nor an inert heritage or has no impact, "surely it is spiritual coexisting and inner psyche instead

frankly saying, heritage is omnipresent either in the past or in the present changing into the spirit authority, it is consisted of both vision of the men to this word and their behavior that nature provides, moreover, heritage appears as a value in the developing societies, that is, heir groups that they still see in their rich past one of their existence features and historical roots provided that they develop and prosper". (حنفي، 1988، صفحة 153)

Therefore, we may find that the reconstruction of the heritage is of big necessity imposed by our society defects since they consider heritage as a desired purpose not as tools or means for their revival.

3- Renewal of the heritage bounty according to A.TAHA

A.TAHA sees that the heritage is characterized by the continuity and omnipresence, knows no rupture either be a Salafi one that recommends us to be uncommunicative or to get involved into western civilizational path, "the fact that the occident itself that we adore its heritage and we presume its existence through history unit "(23 صفحة ،1973 ،العروي).Consequently, we find that A.TAHA recommends to keep close to the heritage or to get contentious, but how to get over if we really like to get revived?

Surely, A.TAHA confirms that Arab heritage is unified but thinkers readings are diverse: he puts: "heritage by description is a set of known events remains unified despite the leading ways reaching to these events and thinkers who performed its criticism or **description**" 2003، ،(1ط) المستقبل أجل من حوارات .،ع طه)
(13 صفحة

A.TAHA has outlined in which relates to the heritage four main steps:

-care for dynamics of heritage text production, that is, quick return to heritage contents and their study through textual and critical notes.

-To put into effect the whole heritage text production dynamics and their modernization for an expandable use, as well as their judging, and evidence of whether values be positive or negative.

- Trial and criticism for what is taken from the occident through a whole study of western dynamics, so that it can be applied on Arab heritage.

-Abrogation what is revised there from the occident upon Islamic heritage by bringing together through a convergent study.

This requires that all possible means to take what is best but not cancelling one another through criticism.

The heritage reading in question depends on modernity, this last one means: "vision, approaches, and mental attitudes that prepare a discretion which is applied increasingly with reality" (ARKOUN & Gardet, 1978, p. 126) because of the reluctance of the Arab nations which are divergent in thoughts many nations have contracted modernity, seeing that they made a rupture of their past, starting a new era, a series of western events have resulted then which let them overcoming their crises through a glaring era, in the other hand a rupture of the so called "Dark middle ages" which let the Arab thinker believes and wanders in all directions, without even asking about Arab modernity nor its assets and

principles thinking that modernity is a simple imitation not creativity, That is, dependence not freedom, support of the other.

As it was described by A.TAHA "we have chosen European walk of life, adopting their path, so that we could be either enemies or potential associates in civilization, its vicissitudes, either bitter or sweet, what's adored or what's hated therefore, we find that the posture of Arab thinking had supposedly more support to western modernity, but a question needs answering: were Arabs unwilling or successful in daring so to attain modernity after they had followed western issues?

The answer is that Arab are still reluctant and living in stagnation so where's the defect? Is in the modernity itself or the eventual lack of comprehension resulting there from Arab elite?

So we won't find such solutions unless we step back to A.TAHA since his personal answer on the persistent problematic were the most promising and relieving when compared with modern Arab keys through his numerous editions on the subject matter when he repeatedly tempted to reveal the Imminent setback and tried to reform it, so we have to evoke in this respect one of his the so-called "Renewal of the method in the heritage evaluation", in fact, A.TAHA didn't refuse modernity nor alter the heritage but he involved and adopted the first as it is considered as a symbol of prosperity and progress, as for the second, he recognized it as it represents the Arab nation identity, as a conclusion, we therefore think that A.TAHA has apparently supported both the Salafi and modern currents, but apart from few things, so he let his fingerprint as his most readings were both remedial and critical.

As we evoked criticism, A.TAHA has repeatedly focused on criticizing Arab's view towards modernity since the latter is considered as "mysterious historical living thing which predominates living things and men as God has the power over all things" (45 صفحة ،1938 ،.طه ح), because it is a view mostly featured by sacredness, as he was broadly implicated, he reviewed modernity dividing it into two parts: "spirit of the modernity" and the "reality of modernity" somewhat the mind predominates both of them.

For the first:

"It is compulsory for every nation to achieve its modernity in such a natural creativity standing on the core of its cultural particularity" (57 صفحة ،2017 ،بومنجل)meaning that the internal force existing in the man which is able to do creativity preserving in the process the three principles: principle of reasonableness —principle of criticism-and principle of predominance, by using these principles, he managed to reveal the defect in the Arab reading of both heritage and modernity in separating one of these three principles from modernity means the removal of its soul to dead things.

As for the reality of modernity, he meant the right western application to modernity, its benefits and its setbacks.

However, A.TAHA contended the removal of western concepts and their incorporation in that of Arab-Islamic world due to the particularity of the latter.

So he recommended to a reconstruction of an issue which serves us as we are both Arabs and Muslims and in the meantime assessing the heritage.

4- Soul and principles of modernity according to A.TAHA:

As we precedently mentioned that A.TAHA had made a distinction between reality and soul of modernity, the first is similar to modernity as for the second it's the right of the modernity since the latter is considered as an asset of values and principles necessary to civilization existence of the mankind whatever there's a difference in time or place, where as the reality of modernity depends on a particular place and time, for example, "the western based their definition of modernity on two basic ideas: the idea of revolution against tradition and the idea of centrality of mind" (TAHA, 2010, p. 34).

Standing on this, the soul of modernity stands on three main principles

4-1 principle of adulthood:

This principle represents the support of modernity principles according to A.TAHA, as he criticizes the Arab philosopher

As he contends his dependency on the other through all its aspects recommending him to adulthood and freeing his thoughts as they both deny imitation and supports modernity, "As we see nowadays, some imitators didn't manage to concretize the adulthood principle, and we say that Islamic modernity is concretized with them, means without the latter is similar to a rope creeping into a needle" (طه ع.، تجديد المنهج في تقويم التراث (ط3)، 2007، صفحة 23)

-And this thought finds its roots to "**Kant**" thinking and its question":What are illuminations? They are ways of the men leaving a state of both default and negligence, that negligence in which the man himself is responsible" (كانط، 2001، صفحة 287)

Moreover, adulthood principle stands on two main supports: independence, mean that":the reasonable man gets content from every recommendation, when thinking in what is needful or needs no authority, hence this paves the way for his dynamism" (طه ع.، روح الحداثة: المدخل إلى تأسيس الحداثة الإسلامية (ط1)، 2006، صفحة 26) As for the second support: creativity in which A.TAHA has given a big importance to our reading of the heritage as well as our foundation of the Arab modernity، "that the reasonable man tries to make up his own thoughts, speeches and his actions, makes them standing on new or precedent creative values, until they look unprecedented" (طه ع.، روح الحداثة: المدخل إلى تأسيس الحداثة الإسلامية (ط1)، 2006، صفحة 26)

-Accordingly, we do find when the man is independent using his thoughts and principles, he certainly reaches a stage of conceptual creativity which is unsimilar, reaching thereby a portion of original modernity not strange one.

4-2 Criticism principle:

It is the principle where a philosopher moves from a state of presumption to a state of selection since criticism is a means used to attain creativity leaving the drawbacks and hence their adjustment and assessment, and this won't be happening unless we get through the mind, that's why we find this principle standing on two supports, first of them:

Rationalization, that is, submitting all phenomena whether encompassing the man or potential to spiritual principles such as: prediction, experimentation, calculus, codification etc.... and through which we can hierachicly":concretize different aspects of prosperity, and progress into encompassing phenomena, foundations, behavior and inheritances" (طه ع.، روح الحداثة: المدخل إلى تأسيس الحداثة الإسلامية (ط1)، 2006، صفحة 27)

Second of them: detail: transformation of elements of things from similar to different, that is, from the homogenous to heterogenous. "In the field of culture, detail is in both scientific and theoretical values as well as symbolic values, whereas in cognitive field, the differentiation appears between the art, politics, and moral conduct, add to this, in the social field, the differentiation seem to be different in functions and roles of the acting individuals and collectivities" (طه ع.، روح الحداثة: المدخل إلى تأسيس الحداثة الإسلامية (ط1)، 2006، الصفحات 27-28)Where we also find A.TAHA refuses absolute detail such as separation of the moral conduct from politics or spirit from the religion..Since it is an imitating detail, that's why we find him recommending to creative detail that seizes rupture which modernity has stood on for example, we find that moral conduct separation isn't almost general, that's, it is not absolute, for there exists some moral principles that do agree with political field, that's why we find the spirit of (Tahaii) modernity starting from imitating rationalization to creative rationalization, as well as from imitating detail to creative detail,"modernity is only attained through creativity, that is, the modernity doer must be creative in rationalizing things and his detail to them" (طه ع.، روح الحداثة: المدخل إلى تأسيس الحداثة الإسلامية (ط1)، 2006، صفحة 34) in this way, he seems to be reaching a main principle of modernity which is criticism principle which expresses man thinking and his expandable rationalization.

4-3Principle of predominance:

After reaching the adulthood that is founded through independence and creativity, and after being capable to attain the stage of criticism that stands on rationalization and detail, comes the third principle which is called predominance principle that recommends the predominance of modernity over all fields, modernity is no way particular, it is characterized by entirety. "The core of the modernity is

moving from a particular state to a predominate one" الحداثة المدخل إلى تأسيس الحداثة (طه ع.، روح الحداثة: المدخل إلى تأسيس الحداثة الإسلامية (ط1)، 2006، صفحة 28) which in turn stands on two other supports:

- Expansion: modernity acts have hegemony in all life fields whether it be theoretical or it be empirical such as science, knowledge, religion, morality, politics and economy.

-Besides this, expansion must be creative not imitating, that is we don't get submitted to current modernity, content with its principles, it is a failing attitude, uprising is needed through creative expansion, it means that man is powerful than the modernity itself since he himself owns "the power to create a second modernity, that's an up-to-date reality more better" (طه ع.، روح الحداثة: المدخل إلى تأسيس الحداثة الإسلامية (ط1)، 2006، صفحة 56)

-Generalization the necessity of prevalence of modernity away from the society to others, it is stretched over all other societies without exception; in addition, generalization must be creative not imitating. Leaving mischief, bringing forth the beneficial, however, there were the three principles that which represent the soul of modernity since he says:"particularities of modernity soul are therefore: powerful, straightforward and predominant (بن سعيد، 2015، صفحة 173)

This is the modernity that is seen by A.TAHA from two angles:

The first is positive as he accepted and adapted it, the second negative since he criticized its western image, that moved to our Arab world for it is malformed, since it lacks the moral side, and through the three principles, we deduce that (TAHAII) modernity is close to modernity through parallel creativity of the present time and its requirements, furthermore, settlement of confident relation between heritage and modernity or between imitation and the spirit (mind) through this acting and reactionary temptation.

5-Heritage and modernity from imitation to renewal:

Surely, what is revealed by A.TAHA is that he insisted by making heritage a starting point and a research subject and as a target in the sake of change, accordingly he considered it as a tool by which renewal is attained in various fields, Such as cultural, spiritual, social and civilizational. Indeed, A.TAHA has backed the failure and reluctance of Arab nations in solving or working out problems of heritage to an extent that all depended on importing what's to be imported that Arab society is has known bringing forth solutions from other societies. Inparticular, the occident and settling them on Arab world increasing in the process the different crises, that's why we frequently find him, insisting each time on the compulsory necessity of both the creativity and renewal.

Creativity in A.TAHA'S philosophy relies on Arabo-Islamic culture, that is creativity exploses there from Arab thinking crisis, "individuals are independent of social existence even of the consciousness of existence itself, individuals have the power on creativity conditions and even are able to find out its

causes even if in the hardship, creative persons can overcame his living, period and gives an impression, creativity may result in bankrupt historical crises generalsinterests" (بوبكر ، 2012، صفحة 38)since we find that creativity depends largely on society culture, which is the fruit of the social inheritance as well as with individual and collective freedom, as if creativity is a factor of liberation, meanwhile, A.TAHA argues and confirms the dependence of the contemporary Arab thinking on the western enemy, not only it does lead to the imitation but also to an eroding stream through the thinking that serves the occident and strengthen their endeavors, In this way, we would contribute to our societies setbacks and defects even our stagnation.

A.TAHA gave us an example about the Maghrebin thinker that presumes attaining important stages of the philosophical creativity as he says:"he happened to find himself imitating the philosophical transcript until imitation attains its goal, so he became frivolous, without end" (طه ع.، الحق العربي في الاختلاف الفلسفي (ط02)، 2006، صفحة 139)

So the state of this Maghrebin philosopher in particular and the Arab in general paves the way to end less illusions thinking that he reached important stages of philosophical creativity, but he still wandering in the arena of the other, so he gets involved in his thoughts, "because the temptation of modernization of the Arabo-Islamic thinking isn't incorporated in to other's thinking and it is un similar to that of the westerner.He noted that no reputation gain with imitation except receiving less.

And that resemblance without independence is subdued to custody which in turn doesn't take place, and won't be a true modernization, but a face and illusioned modernization :روح الحداثة (طه ع.، المدخل إلى تأسيس الحداثة الإسلامية (ط1)، 2006، صفحة 158).All this because the Arab thinker has reduced the role of his proper core leaving all as pects of consciousness refusing I the process independence, getting stuck on imitation regardless to any relevant societal particularities without a least compulsory or imposed efforts paving the way to research and innovation.

"His insistence on imitation, his idleness in respect to creativity, arguing on his achievement legitimacy in a forceful manner that makes him illusive that he has perfected conformity in which concerns the directions of religions cult reforms, awakening criteria and rationalization and illumination principles but even in the separation between religion and politics getting the mind privileged over religion and performing religion as recommended by proper life19 روح الحداثة: المدخل إلى تأسيس (طه ع.، الحداثة الإسلامية (ط1)، 2006، الصفحات 155-156), so we find that A.TAHA was targeting a construction of an alternative modernity through creative philosophical independence and through consultative abundant duties.

6- Conclusion:

Surely, A.TAHA has endeavored all his efforts in search of the heritage problematic as a whole, didn't contribute in its partition nor studied it in a particular side, instead, he has gone through the depths of the issue exploring in the process the adopted thinking which conforms the conditions and perfects both the thinking and comprehension, so we find him discreet from the rest of the contemporary thinkers, in which their thinking and manner of conception were predominantly influenced by historical trend such as A.EL AROUI, also by political currents such as M.ABED EL DJABIRI.., but this latter had an exclusive trend which is liberation in general.

A.TAHA noted that in order for evaluating the heritage, if there's a compulsory necessity need supported by strange heritage dynamics, this would be permitted but attention must be given, and references dynamics, this would be permitted but attention must be give and references must be given according to the rules of a consent vision by means of criticism and selection, nor denying what is included there in instead it must be partitioned and analyzed both implicitly and explicitly, that is, by means of the issue and the content, A.TAHA has ever wanted that the project of heritage be creative, "there's no renaissance unless there's a starting point from the heritage, and the latter won't be such a revival of the past instead, it must be a strength of our presence and an endurance of our creativity, maintaining by means of criticism, and not exceeding the heritage frame, nor a partitioned criticism, or widening the gap between major organizations both Arab and western even with the argument of a two-sided criticism" (مشروح، 2009، صفحة 164)the value of the heritage stands onto an effective endured the vicissitudes of the heritage, therefore we can't change our Arab heritage, because there results a precocious death according to A.TAHA so creativity must be of a compulsory necessity in the Arab philosophical production, that is, creativity of the Arab elite must emerge and prosper even in the hardships so we don't act or behave amazingly in respect of their philosophies as if they have attained an absolute steadfastness or the out of reach ideal, because the western philosopher himself puts western modernity by saying: "we can see the modern world as an ignorant knowledge of every ultimate goal,...it is an illusory world, it does not come from anything and does not lead to anything" (Guénon, 1990, p. 8) the so we must go in search of a renewal born there from the core of Arab spirit, confirming the necessity of not combining and avoiding two factors, since they have contributed in whatever aspect in the terrible absence of Arab creativity, first of them the necessity of separation the philosophy from politics, and necessity of joining the philosophy and the logic (reasoning).

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