

Linguistic Harmony in the Construction of the Text According To the Theory of Analysis and Upgrading

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Abstract: *In this research paper, the researcher tries to identify some important elements in the text as harmonic determinants explaining how a text exists in which its language is coherent and harmoniously consistent as seen by his new critical theory called: "The Theory of Analysis and Upgrading, The Innovative School of Criticism", through the language of the text that came with it, the flowing meanings from it, and what comes out of aesthetic images formed by the text and places it in front of the recipient through the general atmosphere of the communication language, in addition to seeking the help of some of the opinions of scholars and researchers. Then the researcher develops an introductory conceptualization of the text, and how the critic can define the parameters of textual harmony and consistency, and that the text is a creative language that is fully constructed and meaningful, that came from a creator through an idea affected by a private or public event, stemming from psychological concerns, and the way in which the critic has a role effective in revealing the text in all its aspects as a fact capable of research and analysis.*

Keywords: Harmony, Text, Theory, Language, Critic, Producer, Emission, Communication

Interconnection and phrasal formation of the text

The theory of analysis and upgrading considers that the idea is earlier than writing, the language is earlier than the connotation, and the partial connotation is formed from a general consistency that gives the overall meaning, given that the analysis of the content of the communicative message is of a holistic connotation of what the essence of the text is when analyzing it and not a product resulting from other languages and cultures, as Roland Barthes sees: "The text is a productive process formed from the echoes of other languages and cultures, and it is a generative fabric in which the creative self-intervenes".

While we see that the creative self is the first actor, and the primary generative engine in possessing the talent and the ability of resurrection and derivation, and the formation of the colors of creativity with the presence of influences or not, in addition to creating side or general text foci as an integral part of the idea of the subject through the language of the text; it helps by referring the recipient to many aspects of the text, the most important one standing at it is the critic, and it may be the best to determine the true path of the meaning of the text.

There are some general rules for the text developed by Dersler and Bojrand as seven criteria for textual links to which the text is achieved, namely:

"Syntactic linking: it is concerned with linking the components of the surface text, then semantic coherence: which are the functions through which the components of the text world are formed. Intentionality: the purpose of the text, acceptability: it relates to the role of the recipient and his acceptance of the coherence of the text, informative: that is, expecting or not anticipating the information contained in it, the attitude. It relates to the context of the text of the position, and intertextuality: that is, the dependence of the text on other texts or its overlap with them. They do not require the availability of all the elements in each text".

While the theory of analysis and upgrading considers that two important elements are neglected by most critical curricula from the text as an important criterion of its criteria, namely:

The philosophy of the text: which means the original idea that the text adopts, and the presentation of a conceptual issue stemming from the same text to the public, and more precisely: it is the personal philosophy of the text in life, from which its concepts, purposes and motives for writing are determined.

As for the second criterion, it is the psychology of the text: which determines the emotional state of the writer through his awareness and feeling of what is present as a reflexive state of what he suffers and lives and the society to which he belongs, that is, the birth of a new state of resurgence affected by many motives, and impulses that have been added to the text.

Often times, we find that the critic interprets and analyzes the text according to his desires and cultural or intellectual background, or the method he adopts and likes, ignoring what the text actually came out with when trying to work critically. This approach, as

an evaluation, does not clearly reach the intended meaning and what the text seeks in general, or the productive actor in particular. Every work has an intent, meaning, and goal that its creator wanted, and when neglecting it, the critic will overlook important things, and the writer and recipient will be deprived of other important things. We have previously discussed this in a previous research, and we said that the writer is deprived of an inherent right to ignore the effort, and how to disrupt the communicative message. Which he created when the critic neglects that work according to his whim, moving away from the text when he interprets it with the word and its linguistic meaning, and not interpreting the intended meaning of this or that message, and standing at its content, or its set of contents.

Here, attention must be paid to the need to differentiate between meaning and idea: "The noun has a meaning, the verb has a meaning, the letter has meanings, the sentence has meaning, but the basic structures in the language converge and unite the basic structures in the language of verb, noun, letter, and any other divisions of the linguistic form, to weave the linguistic text which originally consists of the singular word that may form a sentence such as (memorize it), and the whole of the vocabulary is interrelated in the form of a related sentence whose parts are in a syntactic syntactic structure, and in turn are linked with other sentences, and the reader feels as he reads that the sentences lead to each other, and are linked to linguistic tools that work on the cohesion of the beginning of the last and the sentences continue to reproduce" .

After that, as a whole, the image of meaning must be formed by the colors that are in his hands, in order to allow ignition of the perceptions of the recipient, that is to say, to make the perception of the recipient effective in the correct manner of what he sees from one image that is the general meaning, and not multiple different images of dispersed meanings, as the critic will find when looking at the anchor of beauty the real, not the imagined.

What to know; that the idea, being the blueprint for the first work, comes when "the human mind sets out to arrange the idea, clarifies and simplifies it and uses evidence, proofs, and partial ideas in the form of passages that serve the basic idea with different linguistic molds, depending on the quality of its casting on the ability of the son of the language (the producer) and his mastery of his language methods, so we find the eloquent text in terms of degrees and according to the segment he wants to address, and the Arabic language is more flexible, as the simple level can be used in the framework of language eloquence to the highest level in addressing intellectuals".

From the attainment of the general meaning are generated: "the relationship between phrases on the one hand, and between things and situations in the outside world" is generated through small textual structures (verb, noun, and letter) that interact and harmonize in perfect harmony with each other to produce an integrated text with complete meaning, or vice versa if the text comes dispersed, it is totally devoid of conceptual stylistics, although it carries the integrity of grammatical syntax that must be constructed, as Jomsky Num believes and says: "The grammar system is independent of meaning," in addition to that: "It generates all the sentences of a particular language, and does not generate sentences that do not exist in that language. Jomsky built his theory of grammar on the basis of form without significance, while our theory of "analysis and upgrading" sees the opposite in that any part of the text carries a specific meaning, and by the sum of those connotations based on language the meaning is formed because: "The essential meaning in every sentence is the reason generating other connotations and many sentences related to the basic meaning of collective properties, and that they are the reason for pushing new meanings from the depths to the surface".

Al-Jarjani also sees that he takes the meaning in a new form and says: "If you want the truth, you do not ask for the expression under any circumstances, but rather the meaning, and if you gain the meaning, then the word is before you and your eyes".

Al-Buhairi sees here an important sentence in defining what the meaning is: "The word's precise meaning is determined in the context of the sentence or text from the connection to the basic idea of the text (the universal connotation), and it is not necessary for the surface structure to contribute to highlighting the relationships between the parts of the text, but to understand the deep structure the text enables to identify all the linking elements" .

From this, the general understanding of the meaning emanates from the essence, not from the formal appearance, in addition to its blunt analytical significance from the semantic coherent context, because: "The orbit of the deep structure that preserves its interconnectedness is the overarching connotation, and the text may appear on its surface scattered, but the look at it in depth is semantic it reveals the interconnectedness in it, but the text that consists of multiple textual topics must have linguistic consistency links" in it, and from it, the meaning is determined.

The theory of analysis and upgrading also believes that the semantics and meanings of the text do not emerge from the inside only without return, as some critical approaches refer to, but refer to it according to the general form of relations because: "The text is

not limited to internal relations, but extends to include external meanings, so the text may include a group or two or more groups of additional, indicative, referral, or deliberative meanings, etc.”

Formation of aesthetic harmony:

We mentioned previously that with the language in which the text was written, and the general meaning in which its structure was encased; The macro images remain from a group of assembled parts; The critic must either collect it completely with a single structure, or detail it in a new way that gives the text its complete aesthetic, and this can be called the aesthetic formation or the anchor of beauty in the text as long as the critic addresses it as a creative text that he chose and stood with.

Today, the view of the aesthetics of the text - through its multiple forms - is no longer the only real discoverer in the analysis, as it was previously, when beauty was seen as the main important factor in building textual composition, and in light of this the text or any work produced is studied, and from there extract hidden insights that are prepared by critics it is the complete essence of what was brought by the creator of the work. Rather, beauty has become one of the parties to the critical process based on a language chosen according to contexts and harmonies in perfect harmony bearing a rich semiotics that all unite by giving a clear and critical picture that the regenerative critic works on by surrounding the product with pre-prepared and defined frameworks to understand the working philosophy and the existing psychology in order to generate a general epistemology that appears either gradually, or as a flow that rises and is completed with an identification mass, revealing the reality of the work and the motives for its emission; by it, the new recipient, "the reader, the listener, or the viewer" and not the first "critical" recipient, is able to clearly stand on that fact and be astonished by it as long as that product bears the characteristic of creativity.

The aesthetic space of the text, with its general appearance with the two elements of language and the connotation of the subsequent sign, gives an expansion of the connotation that accepts interpretation and conceptual plurality, because it adds to the text true clarity, which in turn unleashes the perception, and perception of aesthetic images as a whole.

This applies to any other work other than the written as well, but if the image area is narrowed, whether visualized or realistic in front of the eyes, it leads to increased confusion and fragmentation in the event that the recipient does not understand what the producer wants, especially in the vague connotations devoid of sites of harmony by breaking the links of parts with each other; for example, when looking at a plastic billboard, its all white background is crossed by a multi-colored line only from top to bottom; here the beholder is faced with two situations: either he interprets it as he wants, or he has no vision of interpretation and the areas of perception are lost in his imagination, thus leaving the work out of performing its function by moving the factors of perception and the intended purpose, because it has become empty of significance for that person or others, while if a critic came and explained according to his taste, and he said, for example: The white color is a sign of purity, and the colored line is the diary of the life that we live. Then the critic found a justification for interpretation and analysis as portrayed by the suggestion of the painting to him, but where would the problem be if the painter of the painting, for example, said that he intended in white as the shroud of the dead, and he meant the intertwining colored line of the painting as the good and bad deeds of man!

Here, expectations are broken, and it is the same problem that occurs with the text devoid of general significance if it comes in broken phrases, and incomprehensible sentences, despite their perfect grammatical structure, but they lack elaborate consistency, because the recipient has difficulty picking up the signals required in the work and wanted by the work maker. Here the referral in the formation of aesthetic images is also dispersed, and often this is when the method of writing comes with a symbolic intention raised by the writer for a necessary reason that he sees, and that work may be weakened without the knowledge of its owner as long as there is an ambiguous language that refers the recipient to know the separation of the relationship between it and the coming signal from the content the connotation or its frankness because language is the embodiment of the idea, and the connotation refers to the relationship between them.

The motive of the action succeeds when it makes the recipient confident that what he sees in front of him deserves contemplation and standing with him, it is not necessary to pass it only, and then ignore it and forget it, so we sometimes find repetition of some words to create a reminder state as a more semantic clarification, and to adopt knowledge of the general aesthetic image in that work. The question here is: How does the producer succeed in that?

He succeeds if he avoids forming circumstances that lead to disappointment in the recipient in not understanding the true intention that the producer wanted, but how he knows that, and he threw his work and moved away? Simply put: When the producer mastered his verified agitational tools through understandable language, not absurdity, with the broad meanings that are subject to contemplation, analysis, and multiple readings, and the creation of various aesthetic images, and thus he will be confident that what he proposed will find acceptance even with minimal results and no losses, in addition to the presence of those who confront

to critique objectively. What is meant by losses here means the recipient's distancing from the work he found, or the marginalization of criticism for him and breaking it down by some critic, whose whole job is to disdain what he finds, except for those who are attracted to them only and to the exclusion of others!

This is what the theory of analysis and upgrading is trying to reach within the approach of all the pillars of analysis or most of its diagnostic branches that the regenerative critic must know in detail in order to achieve his aim and noble purpose when he embarks on a new experience different from what the previous ones have known.

All this is so that the critic's communicative message does not fail, because if it operates far from reality; this will be achieved and not give the desired purpose. Criticism can be called without criticism at all, and creativity is mixed with creativity, and the chaos of rhetoric will be solved instead of the existence of beauty that the language desires for its complex vocabulary. In a more accurate and neutral sense; the presence of a failed critic; let the old saying on all critics that they are losers is realized, and this is a disaster that falls on top of criticism and the original creative critic.

A brief description of the text (or any work) that carries the required image that the writer seeks to be given is: "The completion of the comprehensive connotation using the appropriate linguistic form, starting from the textual sentence, with a choice of words, to the textual passage, to the topic or topics, then the text completely the idea".

The bottom line; The text that is devoid of live, influential, creative language, strange in meaning, or from it came a text that has a strange meaning. The critic will not find anything worthy of criticism, and he does not have to burden himself in research and analysis in order to deliver an empty message to the recipient in an attempt to persuade him or influence him to adopt a specific text. Here, the function of the critic is not critical, but rather a propagandistic one, and it is not intended to serve literature and support the course of human culture in general, because it deviated from the context of performance, and the required truth, and we explained this in detail in numerous studies that clarify the required tasks as objective work at its basis.

Analytical conclusion:

The theory of analysis and advancement, the innovative school of criticism, considers that the consistency of the text in general differs from what was brought by the English school and what Halliday called for in his theory of discourse analysis as a modernist linguistic movement that competes with the American linguistic school, so that consistency is textual coherence with the interconnectedness of its elements; Rather, we see it as a holistic, monolithic correlation in the foundations of analysis: language, meaning, and beauty.

The theory of analysis and upgrading also considers that a group of coordinators "determining elements" alone is not sufficient to give the concept and complete analysis of the text, contrary to what is known about what Al-Khattabi says about: "referrals to pronouns, the sign, the deletion, the substitution, the connection, and the lexical consistency" because all of this there is nothing in total that gives the concept its final analytical form. Rather, it is a group of particles that form a text whose value, connotations, meanings, and buildings are defined in all the common space without gaps between language, meaning and beauty. All that surrounds the general communication atmosphere, even if the messages are encrypted between the sender and the receiver who are able to decipher these encryptions, and perhaps a researcher has not previously touched on this by linking the concept of communication, consistency and harmony with how the text is analyzed.

Here, the creative synthesis emerges with its broad, harmonious range of form and content, which gives the characteristic of creativity to the work of emotion, and the characteristic of the creator to the emitter. While some see a different form in the availability of the elements of consistency referred to by Al-Khattabi, as: "The availability of textual consistency elements weakens the interpretation in the text, and reduces the role of the recipient in forming the text or discourse again".

The theory of analysis and upgrading defines more clearly and precisely: the linguistic harmony of the text (emanation) and its harmony through the interconnectedness of its three pillars intensifies the significance, and expands the recipient's perceptions (the critic and the viewer) in addition to the possibility of accurately reaching the true meaning and the goal of emission produced in the presence of that single or repeated reference element. Emission, whether it comes through text, movement, color plurality and the like are the determinants of the building blocks.

If the following question comes to mind: How can the critic define the parameters of textual harmony?

Here, we can use what John Mary Schiffer said as a clarification that the theory adopts as an extension to overcoming the problem, saying: "Harmony ensures the successive and gradual merging of meanings around the subject of speech, and this assumes a mutual acceptance of the perspectives that define the image of the designed text world as a mental world." Then he adds, explaining the interpretation in a more easy way. To the recipient - who concerns us the critic - standing at the text: "The interpreter of the text introduces, by applying different strategies, the system to the information drawn from the text, and fills it with existing knowledge." Thus, there remains no dilemma or problem that needs to identify elements that may be tainted by discrepancy, which leads to the dispersion of the recipient, and jamming the communication message in its general form.

So the text can be describe according to the theory of analysis and upgrading as: a creative language that is fully constructed and meaningful, that came from a creator through an idea influenced by a private or public event, stemming from psychological concerns, to paint a picture or multiple images in front of the recipient in colors that go out in order to contribute to building human communication through the course of time, expanding it has a place without breaks and boundaries.

But in the event that these conditions are lost, a general description of the text cannot be given that it carries creativity, because the motivator or producer no longer carries this characteristic as a result of his inability to come up with a fully meaningful block from a sound language that the recipient who is searching for the true pictorial linguistic beauty receives, and here the critic has the active role in revealing the text in all its aspects as a searchable truth and objective analysis to give it its right without default or defect as a systematic researcher who adopts the authenticity of the research according to the presentation of the facts.

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