

# The Innovative Creative Added Value In The Process Of Criticism of Criticism According To the Theory of Analysis and Upgrading In The Innovative School Of Criticism

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**Abstract:** *In this brief research, we try to define new creative values that the later critic adds, while he criticizes the first work in an attempt to identify the most important elements that the previous critic overlooked, and the most important considerations that were mentioned in the text but were neglected due to forgetfulness or inability to analyze, or in a way intentional, meaning with intent or not, and its manifestation again with a critical stylization that can be called regenerative criticism as an addition that is consistent with what is presented on the criticism table in its general form, not with what the first critic sought to deal with the production emanating from the producer.*

**Key words:** Critic, Criticism, Operating, Innovation, Associative.

## Formative Operating

If we deal with poetry, we see that most and the most important axes are based on language, meaning, and beauty in shaping the structure as a solid internal basis as for narrative prose as they are stories, they are dominated by descriptive language, what are the planned eventual conflicts, and the values of the moving emission between temporal verbs and the special connotations of the place, when it works the novelist in the construction of his narration and the plot of the novel, even if the temporal timing came floating in the presence of an unspecified place, all these factors must be carefully diagnosed by a critic who falls under the banner of regenerative (not necessarily following the school of analysis and upgrading) in order to deliver the message with clear honesty free of any obstacles, and thus he deviates from previous reports on what the former under the umbrella of the classical curriculum in general followed, and this is what we call "**formative Operating**". In poetry, we also find many texts by poets, all of the aesthetic images in which language and meaning are intertwined with impressive grief (as is the general character of sad Iraqi poetry, for example).

## Regenerative Critical Operating

"One of the most important characteristics of literature is its broad reference that has endured all the clashes of contemporary critical curricula, every curriculum used to open a window for a beam to pass through to attract the pro-curriculum, but to find an idea or project that did not crystallize a curriculum and did not reach the level of the methodology and entered the literary arena announcing its rebellion against literary criticism and the authority of the text is a matter that calls for attention to stop at." 1

With this phrase, the two Algerian researchers Bouali and Iman Remeki began the introduction of their research, called "The New Criticism As Cultural Criticism", because it came after modernity, and what came after it called postmodern criticism, or more precisely what we called Within our theory of analysis and the upgrading the "Regenerative Phase" as a new and brief concept, we dealt with many aspects of it in previous researchs. In a more precise sense, the critic today needs something new, and a new method of work, such as a method that is in line with what he finds in front of him, and what is really present in terms of regenerative production of culture in particular, and other life activities, away from the old methods of criticism in which some critics have stifled themselves as unacceptable templates controversy and debate at all, and as long as we have heard many contemporary critics that they are looking for a new non-stereotyped way so that they do not remain entrenched there, and proceed towards the renewal that has already occurred and practically today. Also, some of them could not leave it and required any regenerative creator to walk with them, otherwise it is far from literature, art and the aesthetics of life, and we believe that that time is gradually departing and will be replaced by the time of renewal inevitably.

We do not deny the great role played by many critical schools, and the intellectual curricula that resulted from their struggles, but not all of them must be adhered to, and there is nothing wrong with making use of them and subjecting literary texts to them as useful evidence, and this necessity may be important at times in harmony with culture cosmic, not total submission to it; what calls the critic to rely on, adding to it his new creativity as a creative innovator.

As a new study prepared by the researchers, we try to quote what we are interested in, to complete the research objectively, as we see it in support of what enhances the ability of the regenerative critic as he is embarking on an experiment that will sooner or later have great implications and useful for the contemporary and future generation. The two researchers saw that cultural criticism depends on characteristics by which it can be known based on the following:

“Eliminating the transcendent transitionalism that separates the elitist and the popular production, so that it studies what is aesthetic and non-aesthetic, (While our theory of analysis and upgrading confirms on the aesthetic alone). Detection other aesthetics in the text that had not previously been considered. Entering the depth of the text instead of the superficial view. Exposing the best and true values of the text. Sating the text as a cultural value, not just aesthetic values, by revealing facts in the text and his saying. Linking the human sciences to literature, sociology, psychology, and history, which contributed to enriching the text and the cultural arena, in addition to revealing facts in marginalized texts by shedding light on them, as this type of criticism is concerned with political and feminist literature, etc. Cultural criticism addresses the implicit pattern in local cultures, in order in order to upgrade them, and marketed to the world.

All of what has been mentioned a while ago is one of the most important criteria that the regenerative critic and others who seek to create another new criticism, depending on its operative nature, which benefit from an advanced analytical approach to the farthest reaches of the old curricula and what the critics have known before, and thus we are in front of a product new foundations for a discourse of a cultural phenomenon that benefits from interpretation and subsequent new openings, and recording a clear, and interactive critical position between internal and external factors and studying them, and what is their impact. Therefore, the critic must be broadly aware of all components of the discursive system, and the transition to a new work is the criticism of criticism, especially if it is the work or text is primarily critical, or reveals what the criticism wants, which the cultural and literary arena still needs, because literary criticism and cultural criticism are today without a break separating them, and there is an uplift generated by the innovative critical stylistic.

### **Synergistic Critical Associative**

The critic of criticism is an important and effective operator in the overall cultural process, and he cannot deviate from it unless his confidence is shaken by what he has, and his sense of the existence of an imaginary gap hindering performance, thus keeping him away from assimilation into the manifestations of the difference whether its form, as in the manifestations of cultural difference between human civilizations, in order to distance himself from what he considers a cultural clash it is in reality not only a merger and renewal.

Criticism here should "not reject other forms of criticism, but rather it rejects its hegemony alone, or the hegemony of a single type of it, as this means a failure to reveal many of the indicative signs in the context of the texts" 3.

It can be said about criticism that: “It is subject to development in all possible directions provided by human life, because we see in some philosophical directions that human action violates necessity, going to freedom through awareness of existence, possessing it and then harnessing it, and in realizing the arrogance of human action and the limitations of choice that open to possibility. Always unlimited, and between the infinite and the finite, an argument is constantly taking place to produce a new situation, and criticism is thus a human act par excellence, because it reveals laws that reveal the artistic work alone and the generalization process that includes the literary and artistic genre, and the theories of literature and art are nothing but a form of that critical act”. Here another indication appears about how to occupy consider critical spatial space: “It is the act of criticism that allows the distinction between private existence and essence, between limited reality and the idea, and therefore criticism does not analyze the answers but rather analyzes the questions” 4.

The cognitive interpretation of the subtleties of the produced emission (text and others) helps in forming ultimate knowledge as a subsequent product, whether the critic broadens the fields of interpretation or reduces them, through an associative critical process that establishes for the evolutionary future in formulas to keep pace with what is happening in artistic and literary developments with the real concerns that it bears the entirety of the critical operation, or more precisely; the formation of a special system, with laws that remain to appear without melting or decay, in line with the overall nature of the general global production, thus facilitating the naming of the characteristics of this process as a "**Codified Critical Interconnected Process**" that depends on the presence of a qualitative awareness of the growing concepts and perceptions, according to what the conditions of critical work produce because: “The vitality of the text calls for vitality in critical work, that is, vitality in the curriculum that rejects its rigidity or modular stability” 5

### **Operational Use And Disciplined Operating:**

As long as the critic knows the poetic and prose uses of the work; his launch of reality is pivotal within the actual realistic diagnosis, including the real emotions that the reality carries, which is the desired result last, even if all this is accompanied by a lot of imagination, because the main intention and the first motive is the man of reality, not the man of space, here we can call it "**Operational Use**".

This is what calls us today to another new critical shift, which studies all the active forces in the integration of a text or any (Emission) that came to life, seeking something through study, analysis and a deep understanding of the meanings of that production, and its external and internal images; outwardly colored, and the implication between the folds of words and lines, or the mixing of colors between them, the nature of the atmosphere that caused the existence of creative and cognitive production, the extent of the impact of all this on the general community, and the subsequent transformative nature in the diversity of the nature of receptivity, so that poetry and others in a new field that differed in many its preamble is what many poets have remained as they revolve in only one stereotypical poetic resorts, as only one irreplaceable purpose, which does not necessarily mean that with its many descriptive ramifications it is only linguistic, artistic, and realistic renewal, such as spinning, or describing, or drawing pictures of history for example, with its moral characters. Only, or deductive as a guide, although some of them wrote a little in spinning, but with it they also stopped at different stations, in order not to contradict and contrast with their enlightening and intellectual aims with the intention of creating a desired message, which we call "**Disciplined Operating**".

#### **Conclusion:**

In sum, criticism of criticism, or what is beyond criticism, is a new addition and expansion of all human cultural activities, and a fight against the stagnation and hibernation that has dominated the cultural scene for many years in general, because "culture is dynamic (active and live) and multifaceted, involving the economy and social organization moral, and ethical values, religious beliefs, critical, social and political practices, evaluation systems, intellectual interests, and artistic traditions."6.

Hence, the urgent necessity for the existence of a new criticism later after the operation of the first regenerative criticism, in order for the criticism to acquire a new added value by revealing new aesthetic laws and foundations second, not subordinate; decomposition of the text or any human product in a complementary manner, constructively, meaning, beautifully, and the multiplicity of visions that did not exist before in this capacity and comprehensiveness that tire the regenerative critic, of course, but fruitful and remain like a tree with lush shades.

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