

# Critical Innovative Modernity and Human Cultural Diversity:

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**Abstract:** *This research is summarized briefly, as it is one of the new researches that discusses how the regenerative criticism in the time of globalization, which we called: Innovative Modernity, because it came after - after modernity, where the critic today needs a new curriculum or school that works on it away from what was previously mentioned from the developments of the age the talk, and the breadth of the human culture in the literary and artistic fields and many others, using the language from which it produces another creativity added to the creations of the original work produced from any human actor interacting with the curriculum of the modernist and modernist world today.*

**Keywords:** Criticism, Regenerative Modernity.

## Introduction

The study that we have in our hands is trying to reach a new criticism away from any previous vision of criticism, so that we can approach a broad critical theory using the infinite capacity of the Arabic language, or any other living language that carries derivations and linguistic displacements that the writers who highlight them as graphical models study it. The critic, not exclusive, how would the entrance be to know any problematic if there was really an unresolved issue? From this, anyone who wants to generalize can generalize whatever he wants according to this new vision.

The most important factor called us to engage in this experiment, and write in a clear style away from all the complexities depicted in the colors of what poems and stories were drawn in, and some novels; it is what we see daily from those who claim to write literary criticism, drown themselves and mislead the reader by articulating terms that need again for an interpreter, although some consider it a summary of his idea and the depth of his cultural experiences, including what he proposes, while he presents texts subject to his artistic and ideological vision, as if he says: The state of reaching the climax of understanding the text is his point of view, which others may not match with what he writes, philosophizes, and revolves in a circle of word manipulation, as if he is in a logical and philosophical dialogue between two analogues, which is more correct, and which of them must refute its owner!

The writer and critic's opinion may agree on general matters in the image construction, the linguistic formation, and the drama of the event with its realism, idealism, or any other formative form, but it is difficult to acknowledge that it is the whole truth that the person wanted, and the critic made it clear with insight.

It should be noted that previous renewal attempts emerged in the twentieth century with the Apollo Poetry School to write a poetic style that differs from the previous, and it succeeded to a large extent in that because it chose to renew the poetic content through the power of emotion in the images and the use of words as a suggestive indication as a living animated and speaking image (according to the description Critics and followers) of the productions of that new school. In addition to that, it also created a metaphor for its expansion through the senses, which led to its description saying: "They made the voice smell, and the sniffing was visible, and they were very creative in that." In the sense that the expressive statement and the embodiment of spirits according to a special linguistic lexicon, let them focus on the word, especially the ones whose results were blotted out with a smear that distinguished this regenerative school from others in the way its pioneers and their followers followed suit.

This renewal, and what followed it literally moved the literary scene, allowed for the emergence of what he called the school (Al-Syabiyya) in free poetry (relative to the poet Badr Shaker Al-Sayyab), and post-modern patterns followed up to what we called the modernist modernity, thus activating the monetary movement more as it is distributed between the critically applied monetary molds into a new image, and the attempt to emancipate from all the old in ways that are not clearly defined, can be considered somewhat confused when some critics devised methods that collected numbers, letters, and some mathematical methods, as if the criticism turned into pure mathematical equations, which made the recipient come mostly between a hill the images whose creators thought were the latest that can be said about it, the option required by the contemporary stage, so it was necessary to rearrange and build most of the previous steps with new additions that the regenerative critic guides with his renewed creative creations, then the monetary map is completed in peace and follows the general lines of this school, which is an attempt that is nothing more than publishing a new literary media message that promotes literature, writer, and what is written, and the producer and what is produced from a tender whose aim is first and foremost to serve the entire human cultural diversity and not a single category or entity.

The continuation of renewed human linguistic innovation will inevitably lead to an expansion of the transfer of words and meanings in a general atmosphere that is included in the communication message in creative human artistic communication

and the discovery of an easy possibility in the transmission of human heritage in all ease and peace, especially as we live in a time when everyone is trying to globalize everything from where he knows or not Who knows.

So the critic, as a creative creator, should pay attention to everything that is taking place around him, stripped away from any affiliation other than his real affiliation with the doctrine of culture and the spirit of humanity with a full emotional awareness perception in which cognitive relations and clear mental connotations are formed as an explicit and not implied illumination. As the Yemeni academic Abdul Hamid Al-Madri said: "Literature precedes criticism, and had it not been for literature, literary criticism would not exist, literature is creative workmanship, and criticism is the taste for that creativity. Literature is required for creative expression, and the critic is required to express that objectively and impartially, and since literature is creativity, it is assumed that Criticism is also creativity" .

It is important to stay away from tucking the many dark foreign terms between the folds of critical writings as if they do not pass without mentioning them, and the critic is not considered a critic if he does not falsify his article and study it, or it is what appeals to the reader according to his belief and his imagination that he went away in the comprehensive dumping of all what he deems necessary, It is absolutely without this necessity.

We must also pay attention to the fact that some take his ideas and the titles of his writings, and many passages from others without mentioning them and underestimating their right to those who read them, calculating them from the daughters of his ideas, making his creativity, and the strength of his creative genius, while being full of many linguistic and dictation errors that should not come from him as a critic because apology typos are not enough!

That the cultural and technical temporal development in light of global communication via the internet changed many things, natures and social, artistic and cultural behaviors, including the new place of literature and poetry in particular, which actively contributed to spreading human awareness at times, and an angry revolution against the clear suffering that humanity suffers in many of the Countries, therefore, did not freeze the living languages and stand idly by with their limitless graphic possibilities, so its people contributed to making a new history for them through poetry, the short story, and the novel that reached the world, especially Arab writers and some who suffer from limited publishing on a expand the scope.

The emphasis here on the role of language is due to it being "the mirror of society, reflecting the formulas of give and take in order to know the logic of the verbal revelation of the phenomenon of understanding, and at the same time that is the instrument by which the individual is armed to defend himself and communicate his idea motivated by a sense of awareness to understand and think by accepting the meanings of expression Consistently, like the echoes of the swords, when the meanings of the meanings of the meanings accredited by the factor of mental awareness revolve around the human consciousness through the stimuli of sensory perception in order to understand and understand in order to draw what should be done and communicate it in the ways that each individual adopts and in whatever language".

That is, it is imperative here for the writer in particular, and the critic, to be aware of the importance of the role of language as an interacting factor with the rest of the other auxiliary factors, and not to produce a linguistic or kinetic symbolic indication only, and also to know that language is a reciprocal means of communication for general feelings surrounding and encapsulating the general confrontational atmosphere the limited, or mass public, with multiple formulations that have emerged at the present time as a regenerative modernity, which has moved with regenerative literature to supremacy, elevation, and high status between expression, understanding, and drawing daily renewable living images in all their sad and joyful forms, sarcastic or critical of human situations and phenomena on all aspects levels and mattresses, the most important of which are cognitive because language actually led the culture to become "an educational phenomenon that arises between human beings and is the source and spring of their existence, created by the principles of codification and truffle that are the mainstay of the media and the results highlighted by the enlightenment thought." That is why we find that any science of devoid of culture" .

But why? Because everything produced by any writer (writer or critic), plastic artist, theater, and others, they all have communication media messages that have a goal and purpose for the recipient, or recipients group within a spatial spot, or many other areas.

So a new generation of young renewed people, and a greater number of young people also, contributed to making pure Arab-world literature and a balanced culture acceptable away from the mysterious spirit, entering into human construction for the happiness of people everywhere, working through their Arabic language, taking advantage of its vast area, heritage depth, and its heritage extending thousands of years, and establish for them a special regenerative school that provides daily reality with all the rhetoric beauty, which calls for those interested in critical studies to follow up on this, and to pursue the abundance of literary production (poetry and prose), and to reveal all the manifestations interactively, and pay the steps of the walkers not marginalizing them, or stand them off their faces from the exercise of the new creativity, and thus it can be said that the approximate time of modernity innovatory is completely adjacent to the post-modern now. And if we get closer to history, the beginning comes from the end of the eighties, and the beginning of the nineties in a way that some people may not agree upon, or they agree.

## Conclusion

The stages in which literary criticism is transformed differently when it began to study the author and focus on it first, then to the text, then to the reader; it is what helped the emergence of schools and critical curricula one after the other, so enumerated the multiplicity of visions and theorists, and this is what calls us today to a critical transformation another new study of all the forces involved in the integration of a text that came to life seeks something through study, analysis, and a deep understanding of the implications of that production and its external and internal images; colorful in appearance, and implied between the folds of words and lines, or the mixture of colors between them and the nature of the atmosphere that caused the existence of creative the epistemological production, and the impact of all of this on the general community, and the subsequent change of identity in the diversity of the nature of receiving.