

# The Theory of Analysis and Upgrading In the Formation of a Regenerative Critical School

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**Abstract:** *In this research paper, we briefly review our new theory of critical engagement, which we called "The Theory of Analysis and Upgrading, School of Regenerative Criticism," which is of interest to researchers, academics, graduate students, writers, and each author of an informational message to society, according to a new and very easy method in critical research in all fields life and culture in general, whether it is literary, artistic, plastic, theatrical, and others, on which the research methodology can be dropped, and not only on literature. The paper deals with the most important foundations adopted by the theory, not in detail for the non-breadth of the field, but rather in a brief clarification, especially that related to literary critical studies.*

**Keywords:** Theory, Analysis, Criticism, Regenerative Critic, Innovative Modernity, Message, Communication, Content Analysis, Writer, Poet, Recipient.

## Introduction:

Some people who work on criticism in its various forms perceive phrases that explain the text or work produced by a producer by giving the meanings of words based on the linguistic dictionary, and then grouping phrases interspersed with speech philosophy, or linguistic maneuvers in formations that come close to framing a verbal term, such as arguments for a group to arouse a group linguistically, there are more metaphors and symbols than in the text that they work on in order to provoke the recipient of something that is in reality a vague that wastes the aesthetics and strength of the texts that its writer strived to wear in the most beautiful way.

In this study in our hands, which we are dealing with, there is a set of rules required by the new stage, the stage of "post after modernity" in the era of globalization and beyond, which we considered to call the stage of innovative modernity in short as a new concept, we wrote some research on it in many places, the most important of which was published in international magazines specialized in the English language, according to the necessity of scientific research there to document and preserve personal rights.

The reader and the critical will find that the language of the research came in a chain way far from the complexity and dumping of terms, whether Western or Arabic, which we do not tend to, because we need a critical school that stems from our understandable mother tongue; just as the rest of the languages depend only on the language of their people, often. Each living language can also rely on what is presented here if the critic himself is necessarily an objective researcher.

More precisely, the critic today needs a new thing and a new method of engagement, as an approach that is in line with what he finds in front of him, and what already exists is a renewal of what the culture produces especially, and the rest of the other life activities away from the old criticism approaches in which some critics strangled themselves as irresistible forms of debate never, as long as many contemporary critics have heard that they are looking for a new, inconceivable way, so that they do not remain entrenched there to proceed towards the renewal that actually and practically occurred today. Also, some of them could not leave and required any regenerative creator to walk with them, and if he did not, it is far from literature, art, and the aesthetics of life, and we believe that that time is gradually leaving and will be replaced by the time of renewal inevitably, and we have said this over and over again.

We do not deny the great role that many old critical schools have played, and the intellectual curricula that their conflicts have produced, but they are not all that must be adhered to, and there is nothing wrong with benefiting from them and subjecting them to literary texts when necessary, and that necessity may be beneficial and required in some cases what the critic calls for depends on to add to his new creativity as a modernist innovator.

Many of the chapters of the theory dealt with the most important innovative ways for a critic to find what he lacked in classical schools and past theories, so we called this research "The Theory of Analysis and Upgrading; School of Regenerative Criticism" which is not as compulsory as it is a new technical vision of criticism, and a point of view, it was hoped that it would be a doctoral thesis in criticism, but for special circumstances this did not happen. In intention, and to complete the benefit, the research will

turn into a book, so that we may put what is useful, and if it is crowned with goodness, then it is required, but the days later reveal what is right, what is wrong, and who among us does not sin as human beings?

### **Connotation of concept theory:**

Any intellectual reflection on something after looking into it in order to establish rules and foundations for its knowledge and come up with another new truth that helps in immediate and future disclosure and contributes to shaping knowledge is a new theory that can be used in any descriptive and analytical process, and it is not difficult to reach that based on logic, reason, previous knowledge is related to the scientific fields, philosophical, literary, political, and other fields in which that fact can be proven. From this, and by devising a set of conclusions, then the required results can be reached in the idea and origin of the theory after preparing the theoretical assumptions.

### **The Analysis:**

What concerns us here from the analysis is what the literary critic who specializes in a genus or literary art can do later another critic with another type of what is known technically or politically or socially, or any work and product he wants to criticize by following the same steps within the research process that we are exposed to in the following according to a regenerative vision, we see that it is a product of the stage of regenerative modernity or its aftermath.

The ability of analysis comes by producing a separate picture of things that are placed close to the experimental scholar's use more than others, and the literary critic can employ this more easily if he addresses a text and subjugates it in the analytical orbits of the research, whether linguistically, or according to the logic of semantics that unfold in front of it.

As for a term, we can define a concept that we work on critically by seeing the critic and studying the product of a literary or artistic creator with objective intellectual propositions according to his general and special constructive conceptions of what he expects of the subsequent effects on the recipient or the viewer when he identifies that human product if it bears the feature of creativity, as well as the opposite if the product misses the intended contents. More precisely, it means that it is a visualization of an issue using verbal expressions provided that two different phrases are combined to become a single perception and not analyze the phrase on its own without conceiving a specific issue that includes the whole meaning if the researcher or philosopher works philosophically in the philosophy of the text to show the identity of the text believed by the truth. In other words, it is standing at the technical language in which the text is written, or careful observation of any work submitted by an actor within the various fields of life, culturally, politically, educationally, purely artistic, and others.

This operational plan is based on the fact that language is the means or tool for communicating ideas, or an external or moral representation of an internal situation within the aim that the by the rhetorists intended, which is consistent with the conceptual mental theory of possessing a present idea in the mind, which the practical ability of the critic as a convincing term for recipients; While Abdel-Qader Al-Jurjani emphasizes in his theory called "Systems" to put words as required by grammar science, work on its laws and principles, and know its methods without distinction about it, and this is what we see as one of the parts of the analytical process, and not all of them if adopted by the critic as a basis for eloquence of the text that is an additional cognitive function that reaches meaning in it in the shortest way for the recipient if the writer made certain formations such as presentation and delay, deletion and displacement, and any artistic ingenuity in which the text was written and explained by the insightful critic in terms of the idea and its association with language and meaning to form the subsequent associative relationship with the birth of a new knowledge text appearing in the hands of the regenerative critic.

What concerns us most here, is how to deal with modern young creators in writing and artistic young amateurs before the old veterans because they are the makers of the future, and they are keeping pace with everything new more than others, and our purpose in this research is to keep pace with the era in which we are in, which we called the stage of regenerative modernity that came after, after the post-modernity of beyond, postmodernism, the diversity of content and literary productions is somewhat different from that of its predecessors.

The theory looks at literature and literary genres before other consecutive creative products, and in general, and for sure it can be dropped and applied to everything issued by an individual or group interested in something.

### **The Upgrade:**

A very important factor that is recognized, and it is imperative to emphasize in analyzing the text and upgrading his writer is to read him carefully with a variety of readings, variously, objectively, away from selfishness and jump over him, and make fun of him, or condescend him and his author, and a serious attempt to know who is the author of this first text as familiar as it is based on scientific studies according to the logic of the research, if it is a first experience for the writer, and to compare what he writes

later again in new experiments as a sure follow-up, and do not forget the previous initiation of the writer, in order to find out all the constructive values of renewal. It is also possible in an educational human attempt to embrace the critic as a parenting project for a novice writer, or a group of writers, and elevate them, and this is at the heart of human values, away from the Existential theorization, and the adoption of that stubborn philosophy.

### **What does upgrading mean?**

It means, in short, to ascend to a high place like someone who ascends to a mountain according to the definition of the Arabic dictionaries of the language, which includes "the glossary of meanings combined, the tongue of the Arabs, and the crown of the bride", or as someone who ascends a difficult elevator and strives to reach it, as can be from the sophistication, that is the quality of improvement, and the highest rank; this is what the fair critic must do towards the younger generation, which seeks creativity that does not know where to start from the clearest and safest way, and by this the critic develops the talent of that new talent by always stimulating the spirit of creativity for him, and he lives in a state of belonging with a gift that knows no boundaries, "and there is no escape before man except to belong to a value, idea, symbol, or social institution, or all this together, because this situation makes him feel that his life has benefit, and his existence is valuable, and protects him from loss and alienation", as indicated by the researcher Zainab Kahwaji in her book: *The Approach to Upgrading Values from Knowledge to Work* On page 93.

Here the critic is an effective tool in making a new creative thing and an important factor that helps when he takes this approach as the ideal means, as he promotes others as educator and creator of a generation that is actually different from his generation by many of the characteristics that one day the critic might have wished for himself when he did not see anyone stressing his hands pat his shoulders encouraging.

And because the writer is a person who produces a living language, he is one of the makers of civilization, and those who contribute to its cultural construction deserving attention because the language is one of the secrets and aesthetics of human civilization, according to Dr. Mubarak Triki in his book "Chapters in Social Linguistics" page 160 when he says: "As we don't imagine a civilization without a language agree through it coincides and crystallizing, and then it is believed by those who describe it as a conscious expression of the true meaning of human existence, and disclosure of the properties of the aesthetic values that are endemic to properties of existence and able to upgrade.

### **Why critic?**

What we mean here is the reality of criticism of the calendar and upgrading above all, and then laying the foundations for reform if the writer needs it before the observational precedents are free of evidence, and thus the critic is another creator who added to literature and culture and contributed to the cognitive construction with a different effort from what the writer proposed from theory or idea as an important innovation him type was useful and fair by creating an integrated series that begins with the writer, the text, the reader, and the critic, or sometimes the critic introduces before the reader in the series if his writings occurred in his hand before or coinciding with the appearance of the text regardless of the acceptance or rejection of both parties, the acceptance of the recipient, or he refused to criticize the critic for what he wanted to convey.

Regenerative criticism today must move away from the attempts to question the classic formalism according to what Descartes took for example, by not accepting the work in recognition of his as creative production, and although he called for the mind, but there are psychological factors that are originally rejected called the abolition of aggression in psychology as long as the principle of doubt was originally found as the first step of a vocal critic holds his sword for analysis, because the critic will steer clear of his objectivity for no reason, but merely to stubbornness and to underestimate the motivating producer and his efforts.

From here the critic must stand at the literary text as creativity that appeared to the public for the first time and begins his job to reach him results after that, and is it really that this work is creative or not? The process of breaking down, analyzing and interpreting according to this approach is the real result of what the objective critic will reach with his constructive criticism in fairness and justice. This analysis will elevate the writer or any other product and raise the writer, and thus the critic will perform what is required of him faithfully.

Criticism is an important function for which a critic walks; thus it is a beneficial product for both parties, writer and reader. Before reading the text there may not be a reasonable perception of the reader except for the tribal knowledge of the writer's writings, or it is an implicit prediction of the recipient with a conscious tendency of various purposes.

In such a case, the writer must have a renewed willingness expectation as long as the written productivity continues in order not to let his followers down, and at the same time be attentive to what his critics say then, and there may be no willingness from those who read for the first time to this writer other than to enter with him to get acquainted and explain what he wants, and what his

intentions are, and his aims, or even is a method whose purpose is always reading only, no matter what this writer or his directions and stylistic rhetoric according to his methodology, which does not concern much of a large section of readers.

How does a writer know how to respond to what he has written, and has he achieved the aim? This comes before knowing the results through two methods, which are the most important: constructive criticism as a sound research feature away from the trends, and what the reader sees and says later if he can, and there are some readers communicate with their writers without courtesy sometimes, such as praising praise if they find some errors, or walk opposite the current what is expected of them and others is accepted by the author who is definitely the arrogant and totally arrogant, and benefits from it as a free diagnosis from them to him.

The critic must also start from real sincere feelings that guide him to what he communicates to a reader who may not be at the elite cultural level and most of them. Launching with a true sincere spirit from the writer is the one that encourages the critic to truly interact with the text, while the opposite leads to counterproductive results from which the writer will complain and put the blame on his critics and drop the consequences of his mistakes on them, and this does not represent anything for literature and culture.

The critic's endeavor must remain vigorous in order to show the contents of the text, burials, aesthetic or structural manifestations, or the negatives of mediocrity that produced a fragile text that has no meaning and taste. The disclosure of missteps and errors and the flaws of the text does not mean a deliberate attack on the writer who is criticized as much as it is standing at real directions that mean revealing the hidden between the lines and above them, no scandal of what is concealed, and not sharp criticism.

This is the criticism required today to establish and build the new monetary school, and not to stay at the word and its meaning using the linguistic dictionary in order to say this critical article, or that is a critical study, not only in front of the literary output of poetry and prose, but with all of what humanity produces science, knowledge, art and sayings.

#### **Psychology of criticism:**

A distinction must be made between epistemological criticism and prior psychoactive processes. In cognitive criticism, there is an important factor and a necessary recipe centered on "a new addition in this world, that no other person could have added", as expressed by this researcher Muath Bani Amer in an article published on the website of Tomorrow's website under the title of the Arab person between cultural criticism and psychological influences.

As for the pre-existing psychological influences, they are originally built on settling scores, or alternating between defamation and praise in "a prior reliance on what is called psychology with prior intentions, if the individual is filled with great mobilization against or with an idea" according to the researcher Muath Bani Amer, but this does not serve criticism. Rather, it serves the pattern of the former critic in what he sees as an analytical in different ways that he is convinced of, but in reality it departs from the essence of criticism.

Therefore, a serious regenerative critic must not be affected by the repercussions of the prior psychological process, and it remains circular in a closed circle that bites knowledge slowly but this is what we find unfortunately in the Arab world in abundance as a result of the accumulated psychological repercussions over time, and the inability to save and relinquish them, whether at the level of literature or history, or various other areas. And because the critic is an interactive researcher who is also productive with a cognitive constructive purpose, he must not be dragged psychologically affected, but rather persist in adhering to the cultural, cognitive, coordinating framework through attempts and continuity to continue the exercise with complete impartiality to work objectively even if the one who addresses him is contrary to everything, and this is what we all need. We must learn it through the best means, so that our results are based on truth and honesty, no matter how many obstacles, so that we can reach a global product that benefits humanity away from ideological and ideological frameworks.

What we mean here to avoid ambiguity, we do not mean by it the critical psychological method in the analysis or from within the school of Freud, but rather "pairing and paying attention to the life of the writer and his psyche - if the critic has enabled - and in other eyes to the literary impact, and the response of the psychological state of the writer, or its issuance about it according to "The writers Muhammad Ali Al-Rudaini and Shaltagh Abboud also see in their joint book "The approach to literary and linguistic research" on page 138. Thus, the critic will be able to enter the soul according to his capabilities and his data, far away from the school of psychological analysis.

The psychological overlap of research methods between the real and realistic study, and critical perceptions of the critic, through the textual language as an artistic formation of creativity, if the work is classified according to the creative perspective, it must invite the critical work to understand the text and its implications as a whole movement that collects what is based on emotions and methodological stylistic, and interstellar aesthetics whether joyful or sad, as interest in the general text in one go, and not in

fragmentation or according to one method only, as many critics work still far from even modernity and not within its postmodern or renewal classifications.

The established tribal influences, and successive repercussions on society in various fields, and even political and economic factors are all rooted sometimes as tired psychological deposits that distinguish one from the other, just as the rural community is distinguished from the city society; All of these factors have a direct impact sometimes on the critical approach of the critic, despite his adoption of one of the approaches applied by many critics with an interest in the role of language, meaning and beauty that permeated the text or creative work as the most important renewal critical anchors.

Today, in what we call for from an analytical, regenerative and modernist approach, the critic, as an actor in the monetary process, must remove all these deposits from himself and pay attention to them as being impeded for research and scrutiny if he gives himself the character of a straight path on a way no matter how troublesome the obstacles are. The regenerative critic must impart the infallible, messianic characteristic of him, because he has a new creative message in conjunction with the text and the text. Although this thing can be achieved to a large extent, but some consider it impossible to keep monetary paralysis in motion, and who contributed to this critic refuses to develop, or catch up with the daily processes of development.

### **Devising a critical philosophical idea:**

What is important to us here is literature and how to study it critically according to the regenerative approach, not the previously accepted curricula. As for our intention in the philosophy of the text, we mean by it the entity and the essence desired by the writer or producer for example. Including that of how the critic approaches an analyst, describing, and explaining the images that came in succession of the textual context in his indications at times, and knowledge of the intrinsic aspects of what is a graphic aesthetic with various meanings that the critic stands at, or at some from them, to the truth of the structural essence of the text, and trying to penetrate what can be violated from the written motives again. That is, the spiritual knowledge of the writer and the foundations upon which his text is based on a complex, moderate, or smooth form, in addition to the sites of discrepancy and collision between the writer and his message, and what would influence the recipient persuasively as an interaction that holds the corner of the text at first sight, the critic will then help him, or define the wandering between speech bumps that he does not know where it started and where it ends, especially in some texts with structures based on myths and strange names that do not mean anything for everyone other than sterility, sometimes sterile.

From all of this, with what he can ascertain what the critic deems appropriate, he can reach the real results of the philosophy and insides of the implicit ideas emanating from the text, and issue the correct serious deterministic judgment on what is in front of him, explaining generalities as a comprehensible subsequent conclusion sought by the recipient in many cases, or criticism seeks to get it to him.

The critic must show his skill in realistic monitoring of right and wrong, as him will become an objective reference, straightened out of the psychological effects in all its spectra. In order to be successful and maintain his success, it must be based on sound opinion, and not adopting an opinion that is not completely convinced of it belongs to a school, but finds no other assistant in rational deduction and disclosure.

During all of this, the critic must prepare for another critic that he faces, whether he is right or not. The critic within this course must reach the utmost accuracy, clarity and transparency to possess the weapon of the scientific response if he is exposed to an opponent who disagrees with everything, or he takes from the exoticism an abhorrent and suspicious record.

In order for the critic to come out with a revamping critical study that is compatible with the requirements of the intellectual age, language, beauty and a targeted communication message; he must stay away from theorizing in so far as he approaches the descriptive interpretation of the apparent and the inner, and put the closest possibility to the final end result of the essence of the work in a way that does not mean stagnation in empty molds on the pretext that the truth or buried facts cannot be reached, and there is no participatory relationship between everyone. This is where the criticism's deficit becomes clear, and the recipient may be better than it in the analysis and examination.

As a role that the critic plays in an identifiable way from a working position, he is thinking about how to prepare his own method according to two important axes that summarize his work more precisely. Cultural and public as possible.

Accurately defining the focus of the text from a versed critic and standing there is part of memorizing the subjectivity of literary work that may come from a comprehensive interpretation of the text as a unified structure, or full knowledge of the quality and how the writer went and produced a text worthy of lineup within the creative process; this job is one of the most dangerous and important aims that a critic must master, and it is the one that facilitates him to complete his mission later with minimal effort to produce a new creative work such as persuasively inferred analytically.

As for the writer's background, the critic is not required to know his ideological background and general tendencies as an important prerequisite as far as his written background is known, is it realistic, critical, fantasy, or who tend to myths in their writings or imagination with everything they adopt, for example, and so on. Knowing these two things is one of the factors that help in analyzing the text or creative work and standing at its various formations as teasers that move away from complexity, and this is what the regenerative critic must walk away from adding ambiguity to certain encodings or perhaps vague structures that may bring innovative creative work.

But can it be left some writings that are from the critic's point of view aesthetic or creative and not subjected to them within the march of time and the movement of all humanity?

To answer this question, we return once again to the author's background and approach. For example, there are "Takfiri" or racist writings that call for violence and incite against terrorism; can it be left on that broadcasts what it wants and leaves without addressing it, given that it does not fulfill literature and its culture with anything? Certainly not, and here the specialized critic within the corresponding field of these fields bears confronting and presenting objective and scientific facts with a critical enlightening discourse that is, in fact, innovative regimes that some may not reach or touch upon for ideological or social reasons that have been marginalized by a culture opposed to human values. Here also lies the seriousness of the role of the critic and what he does; dangerous confrontation, and the confrontation of arbitrary distortion campaigns, or perhaps much more.

If the cultural background of the creator of the creative work cannot be known, what is required of the critic then? There is no way and an outlet for the critic except through expectations and assumptions that he makes depending on everything he learned from his culture and experiences, being a specialist and not a passerby or standing on a hill that makes his effort to be correct expectations of perceptions and a sense of thinking expected to be similar to that of the rest of a group of people with a clear public behavior. The fact that the writer is one of them or superior to them by something they are not able to, in writing only.

From here, study and analysis can produce a result very close to the right and the emergence of a relationship, if it is not complementary or somewhat imperfect in the event that all expectations are counterproductive, and this is what the critic must not reach because he reveals the phenomena to reach the desired insights. Some people may ask, what is the benefit of all this?

It is the same as answering the following question, what is the benefit of criticism in the first place in its long journey over centuries since the person learned how to diagnose mistakes and work to produce what is beneficial for him, taking advantage of his energies through time as well? As long as we realize that the monetary function of it is educational and corrective that seeks change, we will agree that it remains the survival of man on the earth.

#### **Text analysis using the previous methods of analysis:**

Many are the methods of critical research and its schools that critics rely on, and it is known that some people like it, for example, the deconstructive curriculum, and another that only goes according to the realistic curriculum, and a third analyzes historically, psychologically, stylistically, and so on.

What the regenerative critic should have today is to employ everything he knows about the well-known curricula in a way that does not make any one of them the ruler of him and his analysis and critique to keep him captive and steer clear of what is required in circumstances that differ greatly from the past.

A professional critic of his objectivity and ideas must find what is required in time development, as the reality today is the reality of innovative modernity, where language has evolved, and its beauty has produced another meaning that has multiple attributes and colors in terms of displacement and symbolic symbols, both in poetry and it is the most productive and less explicitly interested in what was presented by the modern novel and was able to strongly control the readers interactively, and the new transformation of many poets into a story book and novel, whether in a poetic style, or a narrative narration, and some of them succeeded with superiority.

#### **Content analysis:**

The content analysis in the theory of "Analysis and Upgrading" is one of the most important rules and foundations upon which the innovative critical process is based, because most of the previous critical studies do not address content analysis in prose and poetic narrative writings for two important reasons that the critic thinks that he reached them or touched upon one of them: the critic's belief that the focus of the text and his access to it with a disciplined technical craftsmanship is the field in which he walks to analyze the content of the text, and the second is that many critics rely on a well-known monetary approach, or the school to which he belongs in his critical work.

In fact this is not the case, because content analysis is fundamentally different from what this belief is. Content analysis is often used in media studies, public relations, and some historical studies that are not covered by many critics, or rather they are marginalized for two reasons as well: some of them do not know exactly what media methods that communication science pursues when analyzing media messages; every poetic, prose, or artwork and other text is a communication message. Another reason is the critic's perception based on explaining the words of the text with their lexical, not critical, lexical meanings.

Content analysis has technical and scientific methods and methods that the regenerative critic must master in a practical way when placing the work on the platform of critical anatomy because he will find there is not one content, but several contents that need analysis, the first of which may be the title. In epic poetic texts, or the myths they contain for example, or philosophical, or political myths, sometimes we find in every passage and paragraph a substance that means something, so we see in many of the writings of some many contents divided and combined sometimes, and from the sum of all these contents and analyzed in part we have a comprehensive analysis of the general content produced by the writer, and his revamping critical criticism, which is out of date with old molds that have become invalid to know what the content of the work is, whether it is promoted by advertising or media or not; in any case, the job is absolutely critical if critics embrace and know what they have to do about successive developments in a striking way, especially since the beginning of the third millennium until now, and knowing how to accelerate the abundance of production that is lacking to continue constructive criticism with the lack of innovative critics who have no interest other than building a civilized culture renewal away from everything, even if it is free of charge, as long as they put themselves in the category of critics of the "Renewal School", then they can establish their true and pure school with its objectivity and fruitful giving.

In narrative literature, the area of content analysis of a critic is more extensive than others, such as poetry, articles, plays, and arts when some repetition is observed in vocabulary and sentences with the same meanings, or with some encoding and metonymy, without deficiency in the narrator's ability, but rather the nature of the work is so; this is where the formal, objective and analytical nature meets, and the critic produces it if he uses an "accurate and descriptive method" as expressed by sociologist Lazwell.

As we mentioned earlier, the method of content analysis takes place in most media works, relying in many areas on the method of analyzing and classifying data up to knowledge and the nature of the content, as well as a critic can employ these methods in his critical works in form and substance, and he analyzes what he finds in every image, meaning and aesthetic approach, whether descriptive realistic, or implied critique of the same writer because the innovative method left the direct behind it, and went to symbols, nicknames, and displacements more than ever before, from here also the ability, strength and firmness of the critic emerges by controlling the work involved, and thus the critic forms his general idea and leads him to the results, and its interpretation as a critical scholar, not as a passerby reader.

From this, several questions will be exposed to the regenerative critic as evidence of the analysis:

What are the aims of the text? What kind of informational message is needed to communicate and the communication function? Did the text achieve the aims of the communication process? Is this text an informative message, or just a slogan? What are the best means of communication for the success of the text? What are the best communication styles for the success of the writer and text? What are the connotations of the communicative language? What kind of target audience, is it elitist, or general?

From this, we see that it is very necessary for Arab critics to continue to know and study the communication process in depth, and to know what communication, its types, and patterns are as a tool that helps them on their current and future critical work, and not lean on and reassure the old only, because today the world is not taking slow steps, but rather huge very long strides, and we must catch up with the new, or its predecessor if we produce different things that deserve to be discussed and studied as well as other studies.

### **The critic addressed the repercussions of modernist modernity**

When any poetic text comes with a deep-rooted idea, it leads the recipient to move away from the cortical phenomenon of that text, and because the critical function depends on important elements in analysis and disclosure, it must if it wants to give fruitful results based on the most important pillars of self-disclosure and objective through the text, the receiver, influencing the general culture.

And if removing the cover from the text means revealing it clearly, then the surface came late in its construction and was often able to overcome the most impacting depth, so what should be done?

From this partial entry it is possible to stop at a set of notes specifying mature style in critical reading and is it criticism or fraternal courtesy linked to an emotion that separates the text from its reality, and the recipient from his pleasure in understanding ambiguity, or the correct moderate access to adopt or not to adopt what the poet wanted in his poem replaced critical research?

Specialists and linguistic and critical stakeholders do not hide what the criticism means and want it to show the beauty of the poem and the poetic text; in addition to the intent in the meaning, and the semiotic depth before the judgment is pronounced. And with all of that there are interlink ages of form, vocabulary, music, and what the text holds of a symbol or legend, and a vague or known term, and all or some form of rhetoric that the text contains in the text, and finally what the critic will present, and what the writer or poet wanted by entering into his depths as much it is possible, and to know a lot about his previous writings compared to other writings, or to other writers, thus completing the decision and issuing a final ruling on the text.

Today, we stand before situations that may become a general phenomenon later on when we find some critics going in two directions, either they carry axes to break the poetic text and his owner without mercy and restlessness, and this leads to the chaos of dispersal of the recipient when facing a first case he is exposed to her without prior knowledge of the poet, any a poet was, and causes him to make judicious judgments that affect creativity before they get from the character, or we find there are critics standing in front of texts of specific names that are called the most beautiful words known as praise, praise, and description just because they are desirable names for him, especially women's names, far from the quality of what was written, especially we Arabs, and what images they carry, no matter how gruesome, fragility, loose language, and sometimes full of spelling and grammatical errors that is his first job as a critic in revealing them for the sake of evaluation, and this is what we find daily with regret on Facebook pages that have become a cultural phenomenon in the post-modernist era. Also we find names that have a long field within this course, and in this we return again to what Nietzsche said that we have become slave-looking, and one of the most important manifestations of that slavery is self-satisfaction in order to compliment others before satisfying the recipient's taste and its definition of the essence and depth of the text, and deciphering it easily and easily without complicating service to him and for general literature and human culture.

So, everyone can be critical, but does not rise to the level of technical, linguistic and scientific qualification to enter the structure of any text, analyze it and expose it with a formative aesthetic inherent with it since the birth of the first word, or its negative aspects, including the stagnation and swimming in a semi-dry pool. Clarifying weakness and strength is a requirement for every text and it is one of the functions of a visionary critic who sees what is around him today, and not tomorrow.

The scarcity of serious critical works differs radically from the literary criticism that transcends the criteria of an objective critic who is able to use his tools, away from a boring, noisy subjectivity with the confusion of confusion in order to uphold an obscure name that does not know the writing of a sentence without error, and from this the many fragile and weak poetic texts as if they are some restorative, or trunks empty palms, and many who criticize it critically with them called for the necessity of the emergence of a regenerative critic who displaces all those fragile absurdities away from real literature.

### **Confronting criticism, or beyond criticism:**

One of the most important characteristics of literature is its wide reference that endured all the clashes of contemporary critical approaches. Every method opened a window to cross a beam that attracted the approach that followed it, but to find an idea or project that did not crystallize a method and did not reach the level of methodology and entered the literary scene declaring its rebellion against literary criticism and the authority of the text, this is something that calls for stopping. With this phrase, the two Algerian researchers, Asmahan Bou Ali, and Iman Rmeki, began the introduction of their research, calling the new criticism "Cultural Criticism", because it came after post-modernity. As for what came after it, we called it "Renewal Modernity" as a new and brief concept that we discussed many aspects of it in previous research. The research of the two researchers is a graduation note for a master's degree in Arabic literature entitled Cultural Criticism at Youssef Olimat, from the Faculty of Arts and Languages of the Arab University of Tebsi, Algeria.

As a study that is new to the researchers, we try to quote what we need from it to complete the research objectively as we see it in support of what enhances the ability of the innovative critic as it embarks on an experience that will sooner or later have significant and useful implications for the contemporary and later generation. The two researchers saw that cultural criticism depends on characteristics from which it can be known, including:

"Keeping the transcendent transitional that separates elitist and popular productions, so it studies what is aesthetic and non-aesthetic.

It revealed other aesthetics with the text he had not looked at before.

Going deep into the text rather than looking at the surface.

Expose the best and real values of the text.

Taste the text as a cultural value, not just aesthetic, by revealing facts of the text and its saying.



Linking humanities with literature, sociology, psychology, and history, which has enriched the text and the cultural landscape.

Reveal facts about marginalized texts by shedding light on them, as this kind of criticism is concerned with political and feminist literature and the like.

Cultural criticism has used the implicit pattern in local cultures to advance and commercialize it globally”.

All that was mentioned a short time ago is one of the most important criteria that the regenerative critic and others who seek to create another new criticism, depending on its functional nature, benefit from an advanced analytical approach that extends beyond the old curricula, and what the critics got acquainted with before, and thus we are in front of a new product establishes a discourse with a cultural phenomenon that takes advantage of interpretation and subsequent new openings, and recording a clear interactive position between the internal and external factors, its study, and what is its effect, so the critic must be broadly familiar with all the components of the discourse system, and move to a new work that is critical criticism, or reveal what the criticism wanted, which the cultural and literary arena still needs, because literary criticism and cultural criticism are today without a separation between them, and there is a generating progress achieved by the innovative and critical method according to what we see.

Criticism is a critical motivation, an important and effective operator in the overall cultural process, which can only deviate from him if his trust in what he has is shaken, and his sense of a fictitious hindrance to performance, and thus keeps him away from fusion in the manifestations of difference wherever their form, as in the manifestations of cultural differences between civilizations humanity, in order to move away also from what is calculated by a cultural collision is in fact nothing but merging and renewal that can be stopped according to our theory; Analysis and Upgrading in the regenerative criticism school.

Criticism here is according to the opinion of researcher Mustafa Al-Dabaa in his paper, Cultural Criticism Questions, published at the Conference of writers of Egypt in the Territories, Minya, December 2003 on the tenth page, indicates that: “he does not reject other forms of criticism, but rather he rejects its sole dominance, or the dominance of one type of it alone, as this means a failure to reveal lots of markers in context of texts”.

In sum, what is beyond criticism is the addition and expansion of new human cultural activities, and the fight against stagnation that has dominated for many years the cultural scene in general because “culture is dynamic, active, living, and multifaceted, in which the economy, social organization, moral and moral values are included, religious beliefs, social and political critical practices, evaluation systems, intellectual interests, and artistic traditions”, according to researcher Mustafa Al-Dabaa in his research.

From here we see that the necessity has become urgent for the existence of a new, later critic after the operation of the first regenerative critic in order for the currency to acquire a new added value by revealing new laws, and new aesthetic foundations not dependent; it analyzes the text, or any human product in an integrative manner based on meaning, beauty, and the multiplicity of visions that did not exist before with this capacity and inclusiveness that will surely tire the regenerative critic, but it is fruitful and remains like a tree with a shadow cast that adds to it more creativity as a creator in the field of creators not necessarily forgotten.

### **Conclusion and search results:**

The research revealed a set of important and helpful factors for the critic if he wanted to work on his hands or in front of him, according to the theory that we proposed; Analysis and upgrading, the most important of which are:

The theory looks at literature and literary genres before other consecutive creative products, and it can be worked out and applied to every creativity emanating from an individual or group interested in something.

A very important factor that is recognized, and it is necessary to emphasize in analyzing the text and upgrading its author is objectivity away from selfishness, jumping over production, and making fun of it, or condescending it, and its author, and a serious attempt to find out who is the author of this first text if it is a text as is accepted in studies scientific according to the logic of the research if this was a first experience for the writer, and to compare what he writes later again in new experiences as a follow-up that is necessary, do not forget the previous initiation of the writer, in order to find out all the innovative structural and general technical values.

The task of the regenerative critic is an arduous and difficult task for him if he adopts and endures all its consequences, he will be a renewed maker and a civilized human contributor if he stands with a writer he deems him worthy to convey to future generations a message that is the focus of a human product that many have contributed to.

That the united starting point through beauty, freedom, and realism between the critic and the writer is the beginning of the true message that must arrive after its completion completely from the writer with his chosen expressive textual language, and ending with the systematic and regenerative critic that keeps pace with the developments that happen daily.

It is an imperative duty here for the writer in particular, and the critic in general to be aware of the importance of the role of the language understood as a interacting factor with the rest of the other auxiliary factors, and not issuing a linguistic or kinetic symbolic indication only for poetry and prose.

The most important pillars that the critic must not lose sight of are the language, meaning, and beauty that envelops the work. By this we mean the creative work that is certain of it critical and not randomness in the selection based on a name or gender.

To establish a private regenerative school that supplies everyday reality with all the rhetoric beauty; there must be someone who is interested in critical studies and following this up, by pursuing the abundance of literary production, revealing all manifestations of a real interaction, paying the steps of those who walk on it and not marginalizing them, or standing with their faces and repelling them from practicing new creativity.

The critic must know the quality of the scattered focuses sometimes in a text, as the title may be one of those foci in addition to other linguistic signs and expressions, especially in regenerative, horizontal, vertical poems, stories, and novels.

The critic is not required to know the writer's ideological background, and general tendencies as an important prerequisite as far as his written background is known; realistic, criticism, fantasy, and others.

There are many contents, starting from the title, entering the branching of the text or the resulting formation, and from the sum of all these contents and partly analyzing them, the regenerative critic has a comprehensive analysis of the general content produced by the writer to be revealed as an analyst and researcher.

What the regenerative critic should today employ is to use everything he knows about the well-known critical curricula in a way that does not make any of them the ruler of it.

The regenerative critic, while counting himself within this new critical school, must define his own methodology as a scholarly researcher by making hypotheses and questions that are his way of working to reach the correct results.

In addition, we see it necessary for the regenerative critic to study the science of communication and know his theories, even in an aggregate manner, so that he can learn the media message created by the writer, or the creator of creativity.

In order for the critic to come out with a revamping critical study that is compatible with the requirements of the intellectual age, language, beauty, and a targeted communication message; he must stay away from the unjustified theorization and sophistry as it approaches the descriptive interpretation of the apparent, and the inner and put the probability closest to the causal end result of the essence of the work in the general text philosophy, and prepare for another criticism it faces whether it is right or not. Thus, the necessity became urgent for the existence of a new criticism after the operation and the end of the first renewal criticism, in order for the criticism to acquire a new added value in critic with another criticism.

In order for the regenerative critic to be successful, he must continue to work on the critical function that depends on important elements in analysis and disclosure that he determines precisely, in order for it to give fruitful results that are based on the most important pillars of self and objective disclosure through the text, the recipient, and influence the general culture away from compliments, the spiritual father, and the godfather of any creative worker, and thus the theory of Analysis and Upgrading achieve its supreme aim humanly, and the school that really deserves respect due to that critic.