

Some Critical Standards As Viewed By The Theory Of Critical Analysis And Upgrading

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Abstract: *The new critical analysis and upgrading theory dealt with many critical concepts and standards that the modern critic needs today in his critical work, away from some of the old concepts and standards, and we considered that it is necessary to address some of them in terms of definition and understanding as to whether any critic wants to stand at it first, or to follow the method he deems appropriate in his critical, regenerative analysis, he had the ability to move to a new critical approach that the current stage needs in light of the many civilizational developments that have reached everything, including literature from poetry and prose, and to other arts and other human productions.*

Keywords: Criticism, Critic, Regenerative, Literature, Instrumentalism, Deliberative, Connotation, Work, Focus

First: The Interactivity Of The Discourse, Or The Deliberative Meaning:

First, it is necessary to look at the meaning of deliberativeness, and what is meant by it in a simplified meaning and convention is a clear concept in order to be able to enter later into the core of the meanings under research and study, and solve the problematic relationship between two western concepts, one of which is deliberative - the eloquent Arabic word, so that the regenerative critic can accurately diagnose and demonstrate the ins and outs of the productive work, and this is what the theory seeks as an analytical basis for the regenerative critic.

The owners of the Western deliberative school expressed the concept with the term (pragmatic), and when this term was translated into Arabic, the word deliberativeism was the closest, correct, and meaningful understanding. Where as many Arab and Western critics confuse this term with another term which is (pragmatism) in the sense of deliberative, which means in short that the tool of action is knowledge and the means of experience as known by the American philosopher John Dewey, which we are not about and dealing with here, and we are not about to proliferate the Western terms that we called to avoid them, depending on our mother tongue, Arabic, despite the commitment to take the opinions of many Western researchers as evidence supporting or contradicting.

The root of deliberative is states, and in the simplest sense it is: transition, transformation and change, this is what the language means as in the tongue of the Arabs by Ibn Manzur, and the dictionary of the basis of rhetoric by Zamakhshari according to the multiple meanings explained by their examples, to the state of the listener; that is, what is done by the other side (the receiver) of the audible text in real time, or by acting later on what is understood in another sense. They are the meanings of the words of human speech, and the meanings of their intent. To simplify the semantic picture here, we come with an example: A man entered his house at the time of the hot afternoon, and did not find the air conditioner working, so he said: It is very hot, so his son sitting near the air conditioner got up and turned it on immediately .. The father did not ask to turn on the air conditioner, but he used the free symbol to signify the implementation of the order, that is, the meaning was understood from the phrase (It was very hot), and the work was carried out in terms of other than the first; meaning turning speech into a state of action different to him.

The same case can be applied to the critic with reading a text that can be inferred to understand him linguistically first by analyzing his characteristic with a procedural function which is in short the deliberative function intended in a communicative process that the sender does not refrain from, and does not leave the receiver according to the limits of the sender's language and the possibility of interpretation from the receiver, a process that approaches similar analysis the content, or synonymous with it.

According to the Western concept of the term, the speech must be spoken by a person or several people, and they stood at that without evidence, while reading the written text suggests a special semioticism between the sum of relationships and signs and their users, meaning the interconnectedness between the syntactic structure and the meaning, for example reading a sentence: The director honored the superior. The sentence is composed of a verb, subject, and object signed by the verb in an honorary process performed by the director; from this, the reader understands that the highest achievers receive a prize that is not clear in shape, but with an intelligible meaning.

Although this critical trend is somewhat recent, but it overlaps with many sciences, including philosophy, the primary feeder of the concept, psychology, semantics, linguistics, and sociology, as every critic directs his criticism and method according to one of these epistemological trends. The philosophical critic adopts philosophy, and the linguistic critic incorporates it to the linguistic

connotations and their meanings, and thus, until we reach a regenerative critical understanding by trying to add new details and exposures upon analysis.

Sometimes there may not be some difference between the Western and Arab interpretation of the meaning of the word upon general understanding. Western analysis of meanings rhetorically is not like the Arab does not adhere to what is interpreted by the linguistic dictionary except what is given of an interpretive hermeneutic meaning through speech, such as saying: Saeed is a lion, or a roaring waterfall that stood among the people; That is, Saeed is brave, and whoever stands like a waterfall is the one who sermonizes among people eloquently, indicating the strength of his statement and conviction, and these images in Arabic rhetoric preceded the West by thousands of years such is the clear understanding of deliberative; The word lion lexically means predatory, and the waterfall is a strong, noisy stream of water; While the meaning of the word is understood by the Arab from its general perspective, the word lion is understood with courage, and waterfall is understood by force, for example. This is a really existing fact that we confirm, because deliberation is based on studying linguistic usage as we have shown in some examples in order to create meaning, and also with it we can know the role of language in innovative poems and the way to uncover the hidden clearly indicating what is hidden as a social, cognitive and cultural function In short: reading and understanding the text from its reader, employing its use in a personal or community self-movement, such as expressing a psychological uprising first, rejecting what offends human values, seeking salvation from premature death, ruthless injustice, and so on.

When it comes to the word “bread” for example, it will be known that there is hunger, such as life nearing death but breathing before the soul comes out, or the deprivation that desires the hope of obtaining a loaf of bread as a lost dignity; this is what we often find in innovative prose poems, whoever understands the text in its first form will understand that (bread is a food made from flour) will fall into an illusion from which it is unavoidable to be saved, because the significance is not with this understanding, and it is not an intractable matter either, while understanding the meaning in the second image is the significance of the clarity of the message that the poet wants with all its implications and challenges, which is meant by the circulation and transmission of meaning in the movement of the written language as a necessary procedure that is derived from many circumstances combined that must reach the reader with a unified, voluntary interaction that is neither inconsistent nor out of reach. He may find it difficult, perhaps, the regenerative critic trying to enter this approach, but the repeated experience, and the constant training in knowing what the rhetorical circulation of a group of meanings is, it is what enhances the critical capacity, and standing on what the texts bring.

What does this mean for the reader?

It indicates the depth of culture and the ability to swim against the current with regard to the critic, and what he has revealed from the text as a new constructive development in itself is a departure from the norm, as passed on the topic of exoticism, and entering the space of the new world, the world of the prose poem or innovation, which we are about to study its aspects in many directions because it dominated the scene in an impressive way.

This connotation can be called “synthesizing the derived meaning” as long as the critic tends to reveal new meanings, whether in the text or any creative emission, and to create an elaborate interconnectedness that is complemented by semantics. We always emphasize the image of creativity because it is always more than is seeking the receiver, the fact that all products devolve to him more than others, in addition to the bright image of the product owner in his relentless pursuit of creativity so that his true legacy remains, and the subsequent legacy of humanity.

Second: The Conclusions Of The Entrance To The Essence Of Significance:

Intentional Significance

Any writer is a popular writer before he was a global writer if he had the opportunity to be global, and among the folds of popular literature the real rises to excitement and illumination in a fierce cognitive enlightenment away from the rulers and kings of the praise of them, to prepare literature instead of hypocrisy, in order to be considered literature instead of hypocrisy itself, because the writer, in his literature, is an honest observer of a long people's journey who is one of his contributors to it, and this is what the renewed writer walked on, as if he a visionary critic his observational laboratory operates before writing it as a writer, or his poetry as a poet, through a culture with a level of cognitive advancement, not slow pauses to act like bubbles in the short term.

The poetry, for example, as the first poems as a graph, the receiver withdraws left to the following afternoon, and what the poet wants when the recipient is standing, and arrives for its actual reality and the noodles here is able to say what he knew and neglected. We can say that the real focus of the written poetry from here emerges, with many other horses discovered by the educated reader if he has read any group and divan.

The critic must also know that the philosophy from which regenerative poetry was launched today, for example, was not an ideology as a result of spiritual and nodal secretion; because it is subordinate to a custom or law, but emanated psychologically, and a sense of presence, for the sake of a free and dignified life in which human beings are equal, according to it, he analyzes and shows to others the essence of the objectives.

Knowing The Axes Of Work Emission:

If we deal with poetry, we see that most and the most important axes are based on language, meaning, and aesthetic 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 is floating in the presence of an unspecified place, it must be accurately diagnosed by a critical critic under the renovation brigade to connect the message in a clear secretariat free of any obstacles, and thus it deviates from previous reports on what the previous ones under the umbrella of the classical curriculum in general followed, and this is what we call “formative work”.

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). Here, the critic will be able to know the true significance since the poem's title perhaps, to find that it may be images of affliction and tragedy, and what a person suffers, or images that differ from that in another way. As long as the critic knows the poetic and prose uses of 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 “functional work”.

This is what calls us today to another new critical transformation, which studies all the active forces in the integration of a text or any (rebirth) 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 the 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 flirting, 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 flirting, but with it they also stopped at different stations, so as not to contradict and contrast with their enlightening and intellectual aims with the intention of creating a desired message, which we call “disciplined work”.

Third: The Pictorial Composition Of The Text

How does the critic reveal what the composition produced through chromatic images is constructed?

From among the language and the content, the critic can discover the contents of what the poetic image embodies in the poem, what the story and narration transmit, for example, or any literary genre in a living language, or artistic movements in the body language, or the artist's feather and other synthetic style to another and even from the levels of analogies, metaphors, and the many displacements that accompany the novelty of the regenerative poem (the standing poem of prose or horizontal prose) within a graphic connotation is in fact the first pictorial formation at the beginning of every work or what we can call “the signification of the relationship” so that the critic finally collects it in one comprehensive image. Thus, many images will be united and formed for the critic from here and there, it is the outcome of his research and what he produced as a product in the entire literary and artistic creative process to achieve the function of implicit semantic connectivity more than other semantics, because his acts as an “abstract medium to refer to the world of things.”¹

When the professor of literary criticism, Dr. Muhammad Saber Ubaid, was asked about the prose poem, he said that it is a development of the Arabic poem, which came parallel to the movement of Lambic meter poetry (Dactyl or Pyrrhic) in its first stage, and then developed a necessary development of the form in its second phase, especially after the Dactyl poem has exhausted its entire poem, and it no longer has what it gives, along with what it excludes from some of it and said it is in the thoughts writing field.

But we see the fact that the prose poem was not defined by definitions that limit its meaning and its essence except through a careful analysis of all its aspects by a critic, which should be innovative as is the color of those poems that need someone to interpret them for what they are, and not by external assumptions that reduce the ecstasy of their flavor, this analysis, which

defines it in a general sense and not in a few terms, is the results of the research of the critic in it, belonging to the school of analysis and upgrading, and what he reached of its total characteristics not through a passing interpretation, but rather within an analysis of the content and knowledge of the true philosophy of the text and its motives, and even the climate of its writing, in addition to the atmosphere of language the communicative with which words rotate in terms of relevance or a synthesis of a derivative meaning.

Although in our opinion the dactyl and vertical poetry cannot stop at a limit or exhaust all its energy according to professor Saber, but it seems its gradual decline, the lack of those who write with it, and the abundance and ease of writing the prose poem or what we have called the regenerative poem is what made him stand at this correct belief to an extent what, but it is not definitively certain as we know because of the emergence of a vertical innovation poem that associated its free and prose sister with a later development that moved away from the ruins and the home of the beloved, and tramping of tramps, or the sterile exaggerations of dying words in line with the poets of the pre-Islamic era!

On the degrees of poetics and prose in the prose poem, Ubaid said: "The matter concerns with an intentional aim and a clear and specific walk towards representation of a type, accomplish and consecrate it, that is, what we can call the writing poem (according to his description) because a poet of a prose poem should not write everything he likes, leaving the rope of the poem on definitions of reading, and gives others the freedom to work.." He adds concluding: "He must be aware, knowledgeable, and determined that what he writes is a prose poem in particular, so he provokes his writing energy in this field and in this way"²

Certainly, we do not disagree with Ubaid, we also add, and say:

The critic must know everything in front of him, and provokes his analytical energy as long as he is in the process of an innovative poem, or any other regenerative work, taking advantage of those visions, because the work or text is the one that says everything according to his creative plan within its truth and essence that the critic must know inductive and analytically, we can be to call it "the expected synthesis will" and if (the text) fails, verbal cosmetics and a set of justifications cannot beautify its image.

Fourth: The Role Of The Critic In Reaching The General Idea As Seen By The Theory Of Analysis:

As a defining role that the critic plays from a working function, is to think about how to prepare his own curriculum according to two axes that summarize his work more precisely, they may designate the writer (or the inspirer) and the receiver later to form the true picture of the creative work, based on them, the nature of the product and its general idea are clarified through:

Every literary or other product has one or several axes that revolve around or within it, or it is the real desired base, which is known with certainty by the motivator and the operator. Sometimes the critic stands close to it, or crosses it to a point that is not the real center, and thus the receiver loses the knowledge he seeks, consequently, there may be doubts about the creativity product, as long as it is being addressed by those with experience and concern. Whereas if the erosion occurred in a logical form that is understood based on in-depth analysis, pure deconstruction, and a complete understanding of literary texts; the critic did it and made it clear to the public, so the process of understanding and participation will be the utmost rightness that the writer desires, and the receiver cares about it as a support helper. From this, philosophy has a distinctive side because: "It puts at the disposal of the literary experience - and without showing it - broad cultural and aesthetic potentials that enrich literature and art in general in terms of meaning and content, as well as in terms of expressive artistic and literary methods".³

Knowing the dialectic of the three pillars: language, meaning, and aesthetic is the first reason to find out one of the secrets of creativity in knowing the central or secondary focus of the text. There may be multiple foci included in the text if there was no contradiction and conflict between the critic and the writer between writing and analysis. If the opposite happens, the only affected person is the receiver who stands between the two opinions.

Determining the focus of the text accurately from a well-versed critic, and standing thereon, is part of revealing the subjectivity of the literary work, it may come from a comprehensive interpretation of the text as a united structure, or a full knowledge of the quality and manner in which the writer proceeded and produced a text worthy of alignment within the creative process; this function is one of the most dangerous and important destinations that the critic must master, and it is the one that makes it easier for him later to complete his task with minimal effort, to produce a new creative work as a persuasive discourse inferred analytically.

The artistic nature of knowledge and analysis that the critic performs on the basis of his activities despite the different points of view he faces, is an important step in the realization of work with the theory of analysis and upgrading (for production and creativity) with the visions and constructive characteristics it carries for literature of all kinds, and every other innovative creative work.

From that, the critic can deduce innovative laws that lead him before others to a real renewed knowledge of what his present time requires as individual opinions leading to a school with a methodology from which subsequent collective opinions are formed. This is what all previous curricula followed with the opposition and skepticism it met, and perhaps a long verbal war that was then able to withstand and persist. All this when the critic is able to face challenges at various levels, because he is certain that some will remain static no matter how the time evolves. It is certain that the regenerative writers will stand with him with what they are exposed to of criticism that elevates them and their results instead of the disappointment they are exposed to by those with fossilized minds, or who do not know other than interpreting the text with the meaning of words only, and the nature of the grammatical sentence of the verb, the subject, and the object!

Upon knowing the original source of the text from which the semantics of what its writer sought, or his meeting with no other, within the critical function, branched out, and this is in reality the true focus of the text and its focus it will place within the nature of the work of the regenerative critic the indisputable evidence that what he is doing is procedurally determining the framework of the text (as a deep hole with many doors) that can be entered without harmful fall because its distances are short with a reasonable depth, as some have described it.

The critic must know the types of foci that are sometimes scattered in a text, as the title may be one of those foci, in addition to other linguistic connotations and expressions, especially in the reductive innovative poetry poems, which have found a great place today in the context of the renewal phase, noting the similarities or tradition between a poet and poet, and this cannot be considered a plagiarism or intertwining as much as it is a regenerative poetic trend that has produced many collections of poetry, which are frankly dominated by the character of flirtation and sadness at times more than others, or descriptive indifference, to escape from a fragile reality that has its causes and justifications.

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