

# The Evolutionary Relationship Of Mathematics In Public Life According To The Concept Of Analysis And Upgrading Theory

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**Abstract:** *When we engage in the critical field away from empty struggles, this means in fact in order to reach the underlying truths in what we present as a generation of those interested in writing, if not to say of writers seeking to create community activity, we want here to approach creative happiness and joy, to the extent that the writer seeks when he presented his bright ideas, not the dark destructive thought as some have. And because the writer, or any producer, is the owner of a media message, so the sources of creation and creativity center to radiate a message of creative value that we can term "creative happiness" wherever the audience is following what is published, and here we study poetry as an example to enhance research, and this also can be applied to other activities in artistic formation, drama, novel and the rest of the arts, and every human revival whose ideal aim is to lay a new brick to contribute to creating a peaceful life within the general cosmic path, if all the formative and functional activities of the creators correspond to realistic connotations, not the absurdity filled with images of fragmentation. What came in this research is to recruit or placement, and benefit from mathematics as one of the pure sciences in critical writing through the use of numbers and symbols in critical analysis as a new method that seeks to delight the receiver and convey the meaning to it in a clearer and more focused manner. It should be noted that the most important source that came to be relied upon in this study is the book of "Theory of Analysis and Upgrading, The Regenerative Criticism School", as it is the latest new critical theory that appeared in the year 2020 in which there is a lot that has not been previously addressed in critical research, especially with regard to communication science and its functions, and the philosophy of human output of literary, artistic and other works.*

**Keywords.** happiness, message, poetry, art, innovation, mathematics, awareness, beauty

## Analysis:

The concept of creative happiness may seem new as a critical proposition, which means, in short, respecting the reader in his quest to increase his culture, and to enjoy his taste, so that these written marginalities do not become a burden on him and on the vastness of literature and its endless spaces. From this perception also, we, as writers, can enter the spaces of analysis in criticism to probe the depths of writings and works, even if they are systematic academic studies, to clarify the important and useful behind what we write, and what others write, so that it becomes in front of the public without equivocation, and they are the ones who decide in the end how writing came to poetry, prose, criticism, artistic or theatrical work, and other human literary, and scientific productions.

If we take a poetic poem, for example, we find that one of the reasons for resorting to writing it in its instantaneous form today is to get rid of searching for difficult lexical words, thorny in understanding from the days of poets of the past to the, although some still write in a metaphorical language to some extent, with deep vocabulary, Arabic and Arabized, to seek the help of marginal clarifications and explanations at the bottom of the text; some critics approved it, and some rejected it, but this is not our problem now as long as we are talking about the Arabic poem specifically. "From here, renewal became a required and inevitable reality, that is getting rid of incomprehensible vocabulary by simplifying it, so that the new poetry would prove its presence, especially after the school of free poetry, and to keep what it possesses from the art of linguistic manipulation, preserving its mother tongue despite the long distance from it, and its overlap with other languages that were born local colloquial dialects we hear everywhere. Many story writers write their novels and plays in them, for example, but it has not and will not be absent from standard Arabic, even if we all spoke in those dialects, each according to his city and country. "<sup>1</sup>

If we look at the prose poem more precisely, we find, in fact, a thorny overlap between the translated texts into Arabic, which lose their weight and their music as a result of that process, and what is a new being that has its own traits, characteristics, and clear significance that some of the relevant critics and poets know about, and according to historical evidence, the prose poem is not Western, but rather an Iraqi Arab for more than four thousand five hundred years, as proven by historical sources, and there is no way to search for it here. And whoever wants, let him research more and in-depth analysis of evidence from its sources, especially Western studies which dealt with the poetry and history of the Sumerian poet "Inkhidu inna" the daughter of King Sargon of Akkad.

So it became clear to deal with the renewal poem that it is necessary to use models from it, sometimes the choice is made on a poet (male or female), and at other times on a group of poets within multiple readings, or a unified critical study, as a new entry for defining and not definitive models; It is not possible to limit all poets to one page or book.

Nevertheless, sometimes we deal with the poet's poems in general or by taking (poem-poem, or group-group) and analyzing them according to the new theory in the regenerative critical school; the theory of analysis and upgrading, which strays from the templates of criticism and its classical schools, and which does not meet the renewal demand while we are in the era of renewal, while not denying the benefit of these schools, as was mentioned in the original body of the theory published in a printed book issued in 2020, but not as an authentic measure of the existence of our language in Arabic, let us proceed from an Arab rooting that has its own characteristics and features on which it is based.

One of the important factors that called us to delve into the experience of a poet or group of poets, or to stand there for a long time by entering the science of mathematics as a new critical descriptor, is the clear written stylistics within the pictorial history approach to reality with emotional poetic blocks, the effect of which appears clear through the poetic purposes that poets wrote from dalliance, describing and others.

The striking paradox of the contemporary regenerative poet is the fluctuation of writings that are formed in a variety of colors in each poem, as well as in the collections of poetry. Sometimes we find the poet a Sufi, and at other times he is the poet of flirtation or dalliance, and once again he documents the tragedy and suffering, and converses with the Lord, in addition to proceeding according to the regenerative foundations with more depth in the linguistic work, and embodying the abundant multi-meanings, to create the aesthetic images that characterize the renewal prose poem, with a special philosophy, and a psychology affected by everything that surrounds and affects the poet, and this is one of the most important resources, and topics dealt with by the theory of analysis and the upgrading of creating a communicative message (the poem); The first is the poet, and the second is the receiver; within the course of the communication process in its general linguistic atmosphere, to return again a second message to its first motive, to know the extent of influence, and the extent to which subsequent messages can be modified if there are some defects; Which means that there are two critics: the reader or the listener, and the specialized critic, as for the new corrector and modifier, it is the same poet as long as he brings something new characterized by a clear and understandable language with a complete meaning, and other dependent aesthetic images.

This whole process is driven by the poet, and here we mean the renewal poet, not alone, but rather within the process of writing the renewal poem with the regenerative poets like him, and the rest of the following factors all help in stimulating the creation of the final creative image, and this is a new confirmation and further proof that the author has not died, as claimed by some critical theories such as deconstruction and structuralism, and what has been proven by the theory of analysis and upgrading in detail confirm this. From all this interconnection, the sources of creation and creativity center, to radiate a message of creative value that we call "creative happiness" wherever the audience follows poetry. This also applies to other activities in artistic formation, drama, novel and the rest of the arts, and every human revival whose ideal aim is to lay a new brick to contribute to the making of a peaceful life within the general cosmic travel if all the creative and functional activities of the creators correspond to the realistic connotations, and not the absurdity filled with images of written fragmentation, but rather expressing the issue of the creative creator of the resurrection as a new aesthetic functional, which now distinguishes many writers of the renewal poem (prose and vertical as well as) the owners of a clear message, sometimes dreaming of an earthly paradise (Utopia), and at other times dreaming of salvation from torment towards liberation and justice, even if the poem is flirtatious; It contains values of beauty that suit the taste of the receiving audience, and do not tarnish their feelings with vulgarity, far removed from emotion and conscience for the sake of true spiritual elevation, as noted by those who read the poems of many of the creators of the regenerative poem, whether the prose standing or horizontal prose as well, including the poets of Iraq in particular. This diagnosis, in short, is a call not to be afraid of everything new, and an attempt to support innovation from everyone to elevate the experienced creator in addition to the talent standing on the first threshold of writing, and thus critics are custodial and supportive fathers, and not bearers of executioners' swords, as some do, and they often kill talented people, and high capacity.

The cultural and technical temporal development in the light of global communication, through the Internet, has changed many things, natures and social behaviors, cultural art, including the new position of literature and poetry in particular, which actively contributed to spreading human awareness at times, and an angry revolution against the obvious suffering that humanity suffers in many from countries, so living languages did not freeze, and stand by, and watch with their limitless graphical capabilities, so their people contributed to making a new history for them through poetry, short stories, novel, and others.

The stages in which literary criticism was 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 in the emergence of schools and critical curricula one after the other as one of the reasons, so they multiplied with the multiplicity of visions and theorists, and this is what calls us today to another new critical shift that studies all the active forces in the integration of a text that came to life, seeking something through study, analysis and deep understanding of the implications of that production its external and internal images; Apparently colorful, and implicit between the folds of words and lines, or the mixing of colors among them and the nature of the atmosphere that caused the existence of creative

and cognitive production, and the extent of the impact of all this on the general society, and the subsequent change in the diversity of the nature of receiving can be summarized in two important axes:

**First: The psychological impact of the text on the critic:**

The psychological overlap of research methods between the real, realistic study, and the critical perceptions of the critic, through the textual language as an artistic formation of creativity, must invite the critic to understand the text, and its entire implications, as a comprehensive movement that combines what is built on emotions, methodological stylistics, and interfacial aesthetics, as an interest in the generality of the text at once, and not in fragmentation, or according to one approach only, as is applied and pursued by many critics who are still far away even from modernity, and not within its post-modern classifications.

The entrenched tribal influences, the cascading repercussions on society in various fields, and even the political and economic factors are often rooted as tired psychological sediments that distinguish one from the other, just as the rural community is distinguished from the city society; All of these factors sometimes have a direct impact on the critic's critical work, despite his adoption of one of the methods used by many critics.

Today, with the advocacy of a regenerative analytical method, the critic as an actor of the critical process must; He removes all these sediments from himself, and pays attention to them as an obstacle to research and scrutiny if he gives himself the character of straight walking in a path no matter how annoying the obstacles are, and also searches for hidden aspects in the text whose writer seeks to give him something of pleasure, even if those pleasure is a temporary happiness that distances the receiver from the worries of life and the negative energy that has become inherent in many people, as a result of many repercussions and circumstances, which stifled him, perhaps from the beginning of his life. Some writers and poets work according to the media style approach by employing some of it, which is enjoyment as a job in order to create happiness. They know how to enter the psyche of the receiver by virtue of their experiences and life experiences, and this is an important helping factor in the success of their media message, and thus new creative images come through them that the recipient senses clearly and interacts with as a result of his enjoyment of what is in his hands.

But we find that there is a critical reaction of some critics in which they neglected the aesthetic realism evident in many creative texts, and they neglected it, or they sought to try to marginalize it, or that will be neglected because of this critical reaction, and the backwardness in the field of vicious and empty circles, which it is unfortunate for some to describe it is an evaluation that seeks to uncover the hidden after breaking the text and building it; In fact, it is a cracking of the text, destroying it, and leaving it scattered without insight or insight possessed by the least who possesses critical artistic tools, and from this deprives the recipient of true happiness that its creator sincerely sought, but did not succeed because of backward criticism.

Helping the writer in his permanence and continuity with his acquired and innate positive qualities when he finds someone to elevate him, as long as he has motives, motives and productive creative tendencies, finds responses from an understanding critic, all his concern is a creative existence and the birth of creativity, forming a creative chain, and preserving it within the cultural march of humanity the general result is the creation of happiness that the receiver feels is the important incentive for the writer, and this is one of the new critiques of analysis and advancement theory that should be worked on by critics seeking renewal in order to improve the text and its writer, or the work and its maker.

**Second: Creative happiness and its impact on activating awareness:**

Do not forget that any writer is the author of a message, whatever that message is; positive or negative, through which he seeks to create collective and personal awareness, and certainly to walk within the propaganda work in its negative axes. What concerns us here is the role of the writer and poet who is serious in his reality to create happiness and pleasure through which consciousness may move, not by "referring to the things themselves," which Edmund Husserl, the pioneer of the school of phenomenological philosophy and who was one day a student of mathematics in Leipzig and Berlin, says, based on the method of studying the emergence of essences in consciousness as objective facts, but by how awareness perceives them, and access to knowledge, that is, self-preparation for knowledge, but they are not psychological preparations directly related to awareness, which is the same as what the existential school followed Sartre and Heidegger's proposals, then the followers of Husserl deviated ) about his true approach later.

Although this proposition contains many good things, but we see: it lacks knowledge of the nature of consciousness and its relationship to the reproduction of aesthetics that Husserl's philosophy of aesthetic calls for. In addition, the general releases emerged from the lack of definition of the type of prejudice that in reality is the existential call for non-attachment. The metaphysical in all the qualitative essences, and the presences of existence, even if it is a written language, or a painting, or any creative human product, when that philosophy did not encounter the quiddities of creativity as well, given the connection of pure consciousness with the formation of the essences of phenomena, and the way of its realization, before it is connected to any experimental experience.

We also see: that the emergence of the subjects and things of the external world in the awareness adopted by that philosophy, and existential philosophy in particular, was not successful as long as there is a first emitter and another receiver of two formations: critics, readers, or general connoisseurs, who all play an active role in building a subsequent cognitive picture of the first resurrection, which determines the features of the external formation with its intellectual entity, whether experiences are united, or they are separate, not different or intertwined, and this is what communication theories have proven in building a successful communication message, especially when there are common experiences between two parties or several parties.

In an important aspect of Edmund Husserl's criticism of the human sciences, which he clarified in his book "Philosophy and the Crisis of European Man" issued in 1965, we do not disagree with him when he says: "The crisis of science became more profound and clear, when the human sciences tried to apply the natural sciences approach, and it turned the other to sciences of facts, and the crisis here is deeper, because if the natural sciences have excluded man from nature, and made it mere facts independent of his experience, then the human sciences have made man just a nature, a mere fact of its facts".<sup>2</sup>

Within this trend, we found how mathematics infiltrated literary research, especially critical ones, to put a special imprint on it when some critics chose numbers and mathematical symbols in analyzing some literary texts, although the analysis in its reality must be abstract and not empirical. Critics and researchers found that there is no need for this, as long as these studies relate to the aspects of poetic and narrative literature, and even historical and other human sciences, and not purely applied scientific as see the new critical theory, the theory of analysis and upgrading. But as we are also interested in the mathematics sciences as teachers and academics, we have found the extent of the importance of this indispensable science even in accurate literary studies, including criticism despite the vast distance between literary criticism and pure sciences such as mathematics, but the reality of the situation is the one who created the search for everything new as long as we are in the stage some literary critics called it the renewal stage, in addition to the fact that the researcher she tends a lot as a follow-up to the new literary productions in most of its fields, and tries to create an organic link between the pure sciences and the humanities. This may be the first time that a scientific researcher looks at diagnosing the motives for using mathematics within the field of literature, it is also an invitation to those concerned to note this and know the urgent necessity that increases the importance of mathematics in life uses, and it is also another window of happiness when the researcher interested in mathematics finds someone else who benefits from the knowledge of the specialist in mathematics, and the same applies to the man of history, the psychologist, the media person and others. All of this has a direct or indirect relationship to awareness and the successive temporal development in various areas of life, whether they surface elaborately or spontaneously.

While the French philosopher Roger Garaudy confirms this and sees in his book (Looks on Man) on page 34 that phenomenology: "It shows us that consciousness - or emotional life - is not a sector of physical nature that can be studied with empirical methods; because consciousness involves initiative and responsibility, it is which confers human significance and meaning on its subject".<sup>3</sup>

However, we see among some critics of the renewal stage how they began to refer critical studies to mathematical numbers and literal symbols rather than studying the depth of literary texts, such as establishing a critical doctrine or a new theory; In fact, it moved away from many of the principles of abstract scientific research in the first place; At the same time, it may move away from critical artistic stylistics, whether contemporary or ancient, to reframe criticism with an impressionistic criticism approaching fragility, perhaps in aspects of it, that does not add anything new to the world of renewed criticism, and does not add any kind of knowledge to humanity as we see and diagnose it accurately at the level personal, or what some cultural forums have put forward, and thus important parts of the message of the owner of the production are lost, including his goal of creating happiness within the course of his work.

There is a strenuous endeavor by the writer of the text through beauty to settle happiness and a spiritual sense of it, in which, before the philosophical critical analysis, it is necessary to stop at an important thing that must be known from the writer, which is that aesthetics is not beauty. Aesthetics, according to the theory of analysis and upgrading, is that: the emergence of the awareness image from the essence to the outside, with a psychoactive influence, which raises the astonishment of the recipient. This definition is the opposite of those who say about aesthetics that it is the science: "that cannot be defined," according to Jean Berthelemy, on page 11 of his book "An Inquiry into Aesthetics"<sup>4</sup> issued by Franklin Press and Publishing, New York, 1970.

We affirm once again that awareness stems from a first emitter and another receiver of the effect of the phenomenon, which may be poetry or prose, and has no material connection other than the essence of the self, as an expression of feelings and susceptibilities that send out aesthetic images. This is if we do not disagree with philosophy and the psychological school regarding the materiality of the senses, and whether they are real material, or communicative reflections of the material; Then we say with certainty: the effects of this as a mental reaction is a non-material glow emitted, which constitutes the actual reality of awareness, and allows the definition of what aesthetics is, without denying what philosophy has gone to with the interconnection of awareness and the senses, which also depends on mathematics in many logical issues with the condition of linking the immaterial within the human soul as a different

spiritual state, and the intention here is not the metaphysical link, but rather to move away from the material existential phenomenon in the analysis to extrapolate and clarify the important in the essence of the phenomenon.

In addition to this, for many psychologists, awareness is represented by the mind and the mental state of man, which distinguishes it, as it is described: “with the faculties of logical and subjective judgment”. This formal view invites us to say that the idea differs from what Hegel says, according to researcher Walter Stess in his book “The Philosophy of Hegel” translated by Imam Abdel Fattah Imam, volume 2, Dar al-Tanweer, Beirut, 1982, p. 619: “That the idea is not aesthetics, but only its form, and this means that the duality of form and content compels Hegel to conceive of aesthetics as a matter of form”<sup>5</sup>. Here, critical analysis and upgrading theory sees that the perception of aesthetics is a spiritual perception that resides in the depths, and form is only a small part of that. With this detailed proposition, the important question arises: What does the critic benefit from all of this in his critical measures against the phenomenon?

We answer that by saying: As long as there is an effort to form a new critical school, or a renewal in critical work that differs from other schools and curricula; from all of that, while being satisfied with what the critic deems appropriate, he can reach the real results of the philosophy of the text, and present a critical analytical study based on new facts with different critical data, and issue his definitive, serious and correct judgment on what is in front of him, explaining the generalities, as an understandable subsequent summary, in many cases, the receiver seeks to reach it, or criticism seeks to convey it to him, and it is okay if he uses mathematics to strengthen his critical proposals as a new method of analysis.

In general, it can be said that this is in a way that is more beneficial to those who work on criticizing novels due to the space and length of the work, and what the storytelling provides, the drama of the conflict, the large number of modernist emotions with its characters, and the changing description from one color to another, and from one case to another, starting from the first page until the end of the work. The critic may find a similar situation when he is exposed to plastic art as well, but not in a way that allows him to produce a critical creativity that many who are interested in that seek.

#### **Critical model to clarify the research:**

For the purpose of clarifying the critical analysis, we use a model from a research study carried out by the Syrian critic, Dr. Abeer Khaled, which she published on her personal Facebook page, as the critic works in her criticism according to the new critical pragmatist theory, which uses mathematical numbers often in research, and critical literary studies. In a study by the critic Abeer Khaled of one of the poems of the Iraqi poet Shallal Anouz entitled “Life Board”, we find how she used mathematics to explain and clarify. In the study concerning the degree of depth and the shift towards imagination, she says <sup>6</sup>:

“The text is a sentimental poem par excellence, so it is not surprising that the imagination is deep in it, and here - and on the depth scale - the text has reached high levels...The imagination that the poet took us to, and soared with us to him on the wing of the poem, reached the limits of a displacement of about 95% ...”

We also find that the critic in the “Digital Supportive Assessment” study uses the mathematical language through numbers, and she collects all the sensory connotations, as she says:

“In order for the critic to base his analysis on a strong scientific criticism wall, he must test his analysis by collecting and analyzing all sensory signs and symbolic columns, then calculating them digitally, to prove the weight of the indications and their balance with each other, and to determine the degree of inclination for each of them, thus he has based his critical opinions numerically and mathematically, with purely numerical judgments that do not accept any doubt, and implant certainty in every receiver or critic. I - say to critic Abeer - collected the sensory indications after analyzing and calculating the symbolic columns:

Positive sensory connotations: celebrations (joy): 4 / singing and singing: 4 / dream: 5 / love: 2 / life: 2 / inhale: 3/

hope: 2 / beauty: 2 / mom: 2

Total: 26 positive sensory units

It has negative sensory connotations: sadness: 2 / completeness: 1 / alienation: 2 / death: 7 / exhalation: 1 / anger: 2 / treachery: 1 / confusion and labyrinth: 3 / tyranny and oppression: 5 / poverty: 4 / hunger: 2 / defeat: 4 / fear: 3 / snake: 4 / darkness: 3 / blood and slaughter: 7

despair:3/ fire: 7

Total negative sensory signs: 61

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With a simple arithmetic operation:

$$61-26=35$$

The result is that negative sensory connotations prevail over positive sensory connotations at a high rate, which indicates that the poet in this text is stable in a pessimistic field with all its connotations.

Connotations of wisdom and philosophy: retirement and unity: 4/ time: 4/ Gods: 2/ afterlife: 2/ weak house: 1/ forgetting: 2/ they do not understand: 2/ silence: 3

Total: 20"

For more clarification, see the attached table at the end of the research.

From these figures and equations, the critic concludes and pronounces her judgment "that the poet is sentimental pessimistic about reality in his recent and current past, inclined to wisdom and philosophy, and the poem is emotional and sad, covered by human concern, pessimism, heartbreak and confusion, and philosophy is surrounded by threads of exhortation wisdom."

This conclusion is new in the field of criticism; critics did not know it and did not use it during the previous critical stages, whether the curricula were old or modern. But with all this new, we see the need not to stifle the receiver with many encyclopedic numbers that hinder him from understanding, or distance him from the original content of the media message that its writer sought, and thus may lead to an unjustified failure of the message in which the writer has nothing to do with.

### Conclusion:

What the modernist critic should do today is to recruit everything he knows about the well-known critical methods and theories in a way that does not make any one of them the ruling on him, and holding his analysis and criticism, so he remains captive to them, and stays away from what is required in circumstances that differ greatly from the past. The regenerative critic, as he considers himself within the regenerative critical school, must define a special methodology for him as a scientific researcher by setting hypotheses and questions that are his way of working, for example:

What are the objectives of the text or the resulting work? What type of media message should be delivered and the communicative function? Did the text achieve the objectives of the communication process? Is this text or work an informational message, or just rhetoric? What are the best means of communication to achieve the aim? What are the best communication styles for the success of the writer and the text? What are the meanings of communicative language? What is the type of target audience? So that it is also possible to benefit from mathematical analysis here to expand the receiver's ability to meditate first, and to occupy his thinking with a new type of mathematical process that occupies him with a kind of pleasure as he scrutinizes numbers between addition and subtraction, deducing an understanding that has a special flavor bestowed, and added by the science of mathematics.

In addition, we see it necessary for the modern critic to study the science of communication and know its theories, even in a general way, so that he can know the media message created by the writer, or the new visible product, and he in turn forms a message based on that, which is the final result he reached, and this is what human culture needs it today and it is going through a time when everything is different. But if he works according to the mathematical calculations in the analysis, he must be perfect in his workmanship and give the real results, not just guesswork and conjecture that may bring down the entire monetary process, in addition to staying away from any means that disturb the receiver.

In order for the critic to arrive at the production of a new critical study that is compatible with the intellectual requirements of the age, in language, aesthetics, and a meaningful communicative message; He must stay away from theorizing as much as he approaches descriptive interpretation and analysis of the apparent and the esoteric. There is no harm in seeking the help of mathematics in that, and putting the closest possibility to the teleological final result of the essence of the work in the general philosophy of the text, and preparing for another criticism that he faces, whether he is correct or not. Thus, it became urgent for the existence of a new criticism subsequent to the work and the end of the first renewal criticism, so that criticism acquires a new added value by revealing new aesthetic laws and foundations, second, not dependent, in order to analyze the text or any human product in an integrated manner.

Also, in order for the innovative critic to be successful, he must continue to work on the critical function that depends on important elements in analysis and detection that he defines precisely. Away from brotherhood and compliments, and be a spiritual father to any famous or unknown creative operator.

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**A table showing critical indications in mathematical numbers**

Positive sensory indications	Distribution	Negative sensory indications	Distribution	indications of wisdom and philosophy	Distribution
Celebrations (joy)	4	Sadness	2	Retirement and loneliness	4
Chant and sing	4	Completeness	1	Time	4
Dream	5	Alienation	2	Gods	2
Love	2	Death	7	Afterlife	2
Life	2	Exhalation	1	Weakest house	1
Inhale	3	Anger	2	Overlook	2
Hope	2	Treachery	1	They do not understand	2
Beauty	2	Tyranny and oppression	5	Silence	3
Mom	2	Fire	7		
		Confusion and labyrinth	3		
		Poverty	4		
		Hunger	2		
		Defeat	4		
		Fear	3		
		Snake	4		
		Darkness	3		
		Blood and Slaughter	7		
		Despair	3		
<b>Total</b>	<b>26</b>		<b>61</b>		<b>20</b>

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