

Text Consistency and the Communication Process As Seen By the Theory of Analysis and Upgrading, the School of Regenerative Criticism

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Abstract: *The research deals with the relationship between the consistency of the text and the communication process, especially the poetic text, based on the theory of analysis and critical upgrading through the relationship of language and semantics, which leads to the exit of an interconnected text that produces the required aesthetic images for the receiver. In addition to this, what the theory of analysis and upgrading sees is that the semantics and meanings of the text do not emanate from the inside only without return, as indicated by some critical researchers, but rather return to it according to the form of public relations. The research deals with a comparison between some of the critical viewpoints of some researchers and what came from the concepts in our theory, the theory of analysis and upgrading, the school of regenerative criticism. And then reaching an accurate balance of analysis in order to help the critic, and identify the weaknesses of the production maker, and therefore, according to the approach of communication theories, correcting the communication message is easier for him through what is known as feedback.*

Keywords: Consistency, Text, Communication, Criticism, Language, Semantics

Language and semantics:

Today, the view of the aesthetic of the text - through its many forms - is no longer the only true detector in the analysis, as was the case previously when it was considered aesthetic as the main important factor in the construction of the script, and accordingly the text or any productive work is studied, hence, there is the extraction of hidden interiors that critics consider to be the complete essence of what the creator of the work came with; rather, aesthetic has become one of the parties to the critical process based on a language chosen according to contexts and formats that carry a semiotic abundant meanings, all of which unite by giving a clear and critical image on which the regenerative critic works by surrounding the production with prepared and pre-defined frameworks to understand the philosophy of work and the existing psychology in order to generate a general epistemology that appears either gradually, or as an ascending stream complete with a defining mass that reveals the reality of the work and the motives for its emission; the new receiver (the reader, the listener, or the viewer) and not the first receiver (the critic) is able to clearly stand on that fact and be fascinated by it as long as the output bears the characteristic of creativity.

The aesthetic space of the text with its general appearance with the two elements of language and the significance of the subsequent sign gives an expansion of the significance that accepts interpretation and understandable plurality, because it adds to the text real clarity, which in turn unleashes the realization and perception of aesthetic images in general.

This applies to any work other than the written one as well, but if the image space narrows, whether imaginary or real in front of the eye, it leads to increased confusion and fragmentation in the event that the receiver does not understand what the producer wants, especially in the ambiguous connotations empty sites of harmonic harmony by the disintegration of the links of parts with each other; for example, when looking at a plastic painting whose background is all white, only a multicolored line penetrates it from top to bottom; here the beholder is in front of two cases: either he interprets it as he likes, or he has no vision of interpretation and he gets lost in the fields of perception in his mind, and thus the work deviates from the performance of its function by moving the factors of perception and the intended goal because it has become empty of significance for that person or others, whereas if a critic came and explained according to his taste and said, for example: that the white color is a sign of purity, and the colored line is the diary of the life we live; then the critic found justification for interpretation and analysis as depicted by the inspiration of the painting to him, but where would the problem be if the painter said, for example, that he meant in white the shroud of the dead, and he meant by the colored line interspersed the painting that it is human actions of good and bad!

The same problem occurs with the text that is devoid of general significance if it comes with broken phrases and incomprehensible sentences, despite its perfect and disciplined grammatical structure, but it lacks perfect consistency because it is difficult for the receiver to pick up the signals required in the work and that the work maker wanted. Here the reference in the formation of aesthetic images is also dispersed, and often that is when the method of writing comes with a symbolic intention raised by the writer for a necessary reason he sees, and that work may weaken without knowledge of its owner as long as there is an ambiguous language that

refers the receiver to know the disconnection of the relationship between it and the signal coming from the content of the significance or its frankness because the language is the embodiment of the idea, and the significance refers to the relationship between them. In the event that the two elements (language and semantics) agree, we will see the emergence of a coherent text that produces the desired aesthetic images for the receiver.

The motive of action succeeds when he makes the receiver trust that what he sees in front of him is worthy of contemplation and standing by, it should not only be passed over, and then ignored and forgotten, so we sometimes find repeating some words to create a state of remembrance as a more semantic clarification and adopting the knowledge of the general aesthetic image in that work. The question here is: how does the producer do this?

It can be said that he succeeds if he stays away from creating circumstances that lead to disappointment in the receiver in not understanding the real intent that the producer wanted, but how does he know that when he threw his work and moved away? Simply: when he masters his working tools that are confirmed through the understandable language, not absurd, with what it gives of broad meanings capable of contemplation, analysis and multiple readings, and the creation of various aesthetic images, thus, he will be confident that what he proposed will be accepted, even if with minimal results and without losses, in addition to the presence of those who objectively address criticism. What is meant by losses here is the receiver's distance from the work he found, or the marginalization and crushing of criticism by a critic, all of his job is to despise what he finds, except for those who only tempt them and not others!

This is what the theory of analysis and upgrading is trying to reach within the approach of all the foundations of analysis or most of its diagnostic branches that the renewal critic must know in detail in order to achieve his goal and noble goal when he goes through a new experience different from what his predecessors knew.

All this in order not to fail the communication critic's message, because if it operates far from reality; this will be achieved and it will not give the desired purpose, criticism can be called without criticism at all, creativity mixes with non-creativity, and the chaos of idle talk replaces the existence of aesthetics sought by language and the complexity of its vocabulary. In a more accurate and impartial sense; a failed critic.

A brief description of the text (or any work) that bears the desired image that the writer seeks can be given as: “the completion of the comprehensive indication by using the appropriate linguistic form, starting from the textual sentence, with a choice of words, to the textual passage, to the topic or topics, and then the text completely the idea”, according to researcher Mahmoud Al-Hawasheh, in his dissertation: *The Effect of Consistency Elements on Text Cohesion*, p. 197.

Based on this, the communication process is successful through the presence of the consistency of the text in its complementary form, and in a second sense, the existence of the textual associative elements within the hierarchical structure through the general idea from which the focus of the text as a whole emerges.

Therefore, the theory of analysis and upgrading also sees that the semantics and meanings of the text do not emanate from within only without return as indicated by some critical approaches, but rather return to it according to the form of public relations, because: “the text is not limited to internal relations, but extends to include external meanings, the text may include one or two groups or more of additional meanings, indicative, referential, deliberative, etc.”^[1]

The vision of the theory of analysis and the upgrading of the idea and the concept of consistency of the text:

The theory of analysis and upgrading, the school of regenerative criticism, believes that the consistency of the text in general differs from what the English school came up with and what “Halliday” called for in his theory of discourse analysis as a modernist linguistic movement that competes with the American linguistic school in that, as the consistency is: the textual coherence with the interdependence of its elements, according to Halliday’s description ; while we see the interdependence of the text as holistic in the three pillars of analysis: language, meaning, and aesthetics.

Our theory also considers that a group of coordinators (determining elements) alone is not sufficient to give the concept and complete analysis of the text contrary to what is known and Al-Khattabi says about it as: “referrals to pronouns, reference, deletion, substitution, conjunction, and lexical consistency”^[2] because all of this it is not, in general, what gives the concept its final analytical form.

Rather, we see that it is “a group of particles that form a text whose value and semantics of its meanings and structures are known in all the common space without gaps between language, meaning and aesthetics; all that surrounds the communicative atmosphere, even if the messages are encrypted between the sender and the receiver, and some of them are able to decipher those ciphers, and

perhaps no researcher has touched on that from before linking the concept of communication and coherence to how the text is analyzed".^[3]

Here, the creative synthesis emerges in its wide, harmonious, and coherent range, in form and content, which gives the characteristic of creativity to the work that is emanating, and the characteristic of the creator to the emitter. While some see a different form in the availability of the elements of coherence referred to by al-Khattabi, as: "the availability of elements of textual coherence weakens interpretation in the text, and reduces the role of the recipient in shaping the text or discourse again".^[4]

The theory of analysis and upgrading identifies with more clarity and accuracy: the consistency and harmony of the text (emission) through the interdependence of its three pillars intensifies the significance and expands the ranges of perception of the receiver (the critic, the listener and the viewer), in addition to the possibility of accurately reaching the true meaning and the goal of the emission produced, with the presence of the single or repeated indicative element in the text that emanation, whether it came through text, movement, or color pluralism and similar determinants of building elements.

And if the following question comes to mind: how can the critic determine the parameters of textual harmony?

It is possible here to benefit from what John Marie Schaeffer said as an objective clarification that the theory relies on, in which it expands to overcome the problem when he says: "Harmony ensures the succession and gradual integration of meanings around the subject of speech, and this presupposes mutual acceptance of the perspectives that define the image of the world of the text designed as a mental world.".. On page 118, Schaeffer says, explaining the interpretation in a way that is more accessible to the receiver - who we mean by the critic here - while standing at the text: "the interpreter of the text, by applying different strategies, enters the system into the information taken from the text, and fills it with pre-existing knowledge".^[5]

Thus, there is no dilemma or problematic need to identify elements that may be tainted by discrepancy, which leads to the dispersion of the receiver and confusion on the communication message in its general form.

In the event that these conditions are missing, a general description cannot be given to the text as carrying creativity, because the emitter or producer no longer carries this characteristic as a result of his inability to come up with a full-fledged block of proper language, which the receiver searching for the true pictorial linguistic aesthetic receives, and here the critic has the active role, in revealing the text in all its aspects, as a fact subject to research and analysis.

The researcher Nabil Ragheb quotes Eric Newton in his book *The Meaning of Beauty*: "It is not right for us to use the term mixture to express the mixing of the different elements of work, because it means the separation of these elements before mixing them in the artistic crucible and placing them on fuel that derives its fire from the flame of creation... Therefore, objective criticism relies on analysis in order to enable the reader to lay his hand on the aesthetics points that stem from the lively relationships between the different parts of the work."^[6]

Then Dr. Nabil Ragheb adds in the following pages what the critic should do, saying: "His critical mission is focused on shedding light on aspects of intellectual and artistic fertility in it, and the indications, allusions and interpretations it contains. That is, all he wants to do is to give the artistic work another opportunity to in it, he displays his magical power represented in the spirit of art itself, thus helping the reader to get as close as possible to the sources of aesthetics in it".

But there are those who describe text criticism as dissecting the text, in the sense of deducting a lifeless part from something rigid, and conducting analytical experiments on it separately (criticizing it), and so on until the end, and in the same pattern on all artistic, literary and other works, while we see, according to our theory, analysis and upgrading: That the text, and any creative human emanation, is a latent life within, whether it is stable or restless, and that separating any part to know what it is and its inner parts is for the purpose of assembling the whole in perfect harmony, and then restoring those parts as a whole due to its first origin, so that the critical foundations of that revival in its new form become clear, and it defines the quality of the reality of the work (text and others) in the manner in which it came from the language and the production of meanings and beauty, as a coherent unit that is not separated analytically or anatomically as described by some, although we don't really like the concept of anatomy.

In poetry, for example, more explanatory descriptions can be given if: "the poet can give up the sharpness of his awareness in some parts of the poem that need spontaneous flow and spontaneous growth, but the critic does not have this right because he relies mainly on his sharp analytical awareness in his study of the body of the poem and its inseparable meaning.. Herein lies the basic difference between the poet and the critic: the first moves from the stage of unconsciousness to conscious (awareness) and so on, until the poem comes into existence, while the second tries to overlook from the area of his consciousness the unconscious area of the poet" as Dr. Ragheb says.

To clarify this further – and we do not disagree with Dr. Ragheb who says on page 29 of his book Art Criticism: “In other words, the critic tries to analyze the delicate balance and the organic relationship between talent and workmanship, or between the content and the form in order to determine the extent to which the poet has reached in defining the general meaning of his poem through the body emanating from it, the modern critic considers that the poet's failure to find the mutual and balanced organic relationship between content and form only means that he is excluded from the group of poets with regard to the poem in which he failed, and therefore it does not belong to the art of poetry”.

Therefore, our theory sees: this saying constitutes an accurate balance for analysis, as it helps the critic, and identifies the weaknesses of the production maker, thus, according to the communication theories approach, correcting the communication message is easier for him through what is known as feedback: “this is the basic criterion on which objective, analytical criticism is based, and from which all other critical branches stem”.

The References:

Note: All the references mentioned below are written in Arabic and their names have been translated into English for the necessity of research.

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