

The concept of critical culture in the book of literature and the discourse of criticism by Abdu al-Salam al-Masada

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Abstract: This study adopts the disclosure of the concept of (critical culture) in the book tagged (Literature and Discourse of Criticism) by the critic Abd al-Salam al-Masadi, whose scientific, intellectual, and critical output has received follow-up, and the attention of critics and researchers at the level of theory and application, especially that the concept of Critical culture has become the focus of attention of critics and writers in light of the cultures of the era that have clearly contributed to building the creative text that reflected the references and mechanisms of human thought amid the influences of science and modern knowledge. According to this vision, critical practice calls for an integrated system of references, mechanisms, and curricula that absorb the creative achievement with its branches. And its extensions and to explore its depths and reveal its fields of knowledge in order to reach the highest levels of creativity. Therefore, it was necessary for the critic to be familiar with the critical and literary cultures of the era in order to keep pace with the intellectual progress in the field of literary criticism with its transformations and changes from one culture to another, and Abd al-Salam al-Masadi has several determinants for this critical culture It will be revealed in this study after we touched on it through careful critical reading of his critical achievement.

Keywords: monetary culture, Russia, A book of literature and discourse of criticism, Abdul Salam Al Masada.

1. Introduction

Contemporary Arab critical production showed a wide interest in the term and the critical concept at the level of theory and application (1), especially after the cultural and cognitive cross-fertilization between the Arab world and the civilizations of the world that moved the critic to wide spaces due to the development of ancient and modern human sciences such as philosophy, history, sociology, linguistics, psychology, and other sciences and knowledge that produced a huge amount of (critical terms and concepts) and despite its association with several sciences, and its association with different references by virtue of culture, but it volunteered to produce literary critical discourse, which makes it take its privacy from the field Employing it, not from the field of its roots. As for knowing the meaning of the term, it performs an important function for critics, researchers and scholars, as it helps them to control and organize thinking, contributes to the exchange of ideas and experiences, and eliminates confusion and ambiguity in the text (2), and in every new critical product the critic acquires creative experience Which you supply with the tributaries of human knowledge, the critical term is the key through which the critic enters the space of creativity as an interlocutor, processor, and evaluator, and is the first engine of the current approach The one who reads the creative text is a careful reading that reveals and searches for its elements, features, connotations, and technical characteristics, and according to this vision, critical practice calls for an integrated system of references, mechanisms, and curricula that absorb the creative achievement with its branches and extensions, to explore its depths and reveal its fields of knowledge. In order to reach the highest levels of creativity, and despite that, the problem of the critical term ((is one of the dilemmas of contemporary Arab critical discourse, and a difficult site in which critics compete, and one of the most intense hotbeds of tension and fanfare that raises between researchers and learners) (3). In this study, I aspire to reveal the concept of (critical culture) in the book tagged (Literature and Discourse of Criticism) by the critic Abd al-Salam al-Masadi, whose scientific, intellectual, and critical production (4) has received the follow-up and attention of critics and researchers at the theorizing level, and The application, and in this book I found several critical issues, its creator departed ((from the usual pattern because it breaks many of the barriers that

the Arab reader is accustomed to as he pursues the concerns of creativity, pleading with the loads of the monetary heritage we have accumulated in the current culture)) (5), and one of the most prominent of these issues is the issue of The problem of the bilateral relationship between Arabic literature and critical use, and the problem of the ego and the other from the point of view of literary, critical and intellectual culture in the light of linguistic and stylistic patterns and its detection through a system of textual curricula, procedures of linguistics and the issue of references to critical discourse, and The role of the critic in society in light of the influences of cultural and intellectual phenomena that represent the relationships of presence and absence, strength and weakness, the old and the new, the original and the outsider in the critical production. I raise between the poles of critical production (the author, the text, the reader) and give it a dynamic character, which is a condition of the production of creativity, and Al-Masdi discussed the issue of the problematic of the term and the concept, and he gave this issue great attention in his study and revealed in it the most important problems that faced creativity Critical and literary at the present time, and after tracing its causes and providing solutions to reduce this dilemma, Al-Masadi stated that the main reason for this problem is the mixing of modernization between the discourse of creativity (literature) and the discourse that reveals creativity (criticism), so the modernization of the first in the circle of art, and The second update in the circle of science, in addition to that, the misunderstanding of language structures that Al-Masdi observed in the discourse of the supporters of modernity (literary and critical), as he produced terms and concepts distorted under the pretext of modernity, which are commonly accepted by the general intellectuals, and in fact they are not related to the critical and literary discourse On the contrary, it is a semantic chaos within the creative texts resulting from the problem of Arab culture. He persisted in critical practice, and this absence opened a wide door to tolerance and transgression in the critical arena (6), and accordingly, Al-Masadi called for the necessity of arming the researcher with knowledge and linguistic culture that would enable him to realize the narrow circle in which the paths of linguistic knowledge in phonetics intersect. And the science of formulas, the science of syntax, and others ((then in comparative linguistics and contrastive linguistics, as well as in lexicography and etymology as well as the nature of languages and the families of natural tongues. Only then will the researcher be able to say a statement that has explanatory efficiency and is reinforced by the founding epistemic bond (7)

2. The concept of culture

Knowing and controlling terms and concepts is essential in every science, especially since it is the central nucleus through which the field of cognitive radiation extends and intellectual polarization is entrenched (8). In the Arabic language dictionaries, we find the word culture descends from the linguistic root (culture), it came in the tongue of the Arabs that a thing is educated by culture, and an educated man is clever in understanding, and an educated man if he is in control of what it contains, is based on it. Intelligently, culture is working with the sword (9), and culture is a wood on which spears are leveled (10).

Culture in the language indicates to us the meaning of intelligence, speed of understanding, acumen, and control of the acquired skills in which skill is required. As for the Holy Qur'an, it came in the sense of mastery, and the Almighty said: {{As for you educate them in war, drive them behind them so that they may remember}} (11) And Hussein Munis believes that these meanings do not hinder the meaning that we want today from the concept of (culture), which refers to the wide knowledge in various branches of knowledge (12), in addition to that, culture is a human, intellectual, and emotional achievement that is compatible with of development, renewal, and growth, and a quality that is acquired through practice and grows through the qualitative and knowledge accumulation of religious beliefs and basic human products such as language, symbols, literature, sciences and arts, philosophical disputes, and social components for Refining the critical sense, upgrading human taste and dealing, and developing the ability to pass judgment in different situations and tributaries on the individual or collective level (13). Despite this, the idiomatic meaning of culture varies from one level to another due to the emergence of several disciplines such as culture science, cultural anthropology, as well as the emergence of concepts related to culture, for example, cultural accumulation, cultural change, cultural conflict, cultural communication, and Cultural development, cultural integration, cultural criticism, cultural awareness,

and others (14) are concepts that have been linked to the past and the present, as the juices of products represented different sources, and the colors of the origins of some of them go back to the bygone past, and some of them go back to the data of the era. Present In spite of this difference, and variance, the essence of culture tends towards monotheism and always searches for commonalities with the diversity of experiences, and the trends that produce the manifestations of culture-specific to each civilization, and people according to the difference of the nation to which the culture belongs (15) and in light of the difference that Its essence is a composite of several elements that are distinguished and some of them stand out due to circumstances, events, historical and social factors, according to the contexts of the era and its specific, public, individual, and collective necessities (16).

Nasr Muhammad believes that the concept of culture stems from the human self, not from outside it. Culture performs several functions, most notably the purification of human instinct, its pruning, and the correction of its distortions through research, exploration, and conquest of the meanings of truth, justice, and goodness, and all the values that reform human existence and release his latent energies in research and thinking about knowledge, and useful and good sciences with the need to stay away from values, and knowledge that corrupts human existence and is not consistent with the requirements of discipline, settlement, and straightening of distortions (17) It requires the heart and the continuous renewal of human consciousness.

As for Dr. Saeed Alloush, he believes that culture is the news that “collects and preserves, and is transmitted by human societies... and studies (culture), in its inclusion of meth and ideology, as a phenomenon of communication, so that it is a degree of semiological sophistication... and there is a (cultural atmosphere).), penetrates linguistic borders, as a universal (human culture) imprinted with scientific and technical practice, as well as a common ideology...)) (18) An organization that expresses the awareness that includes the patterns of symbols that the individual has acquired directly or indirectly since his birth, which are: (Language, general knowledge, representations, inherited habits, and practices) (19), and according to this vision, the individual, thanks to his culture and the size and multiplicity of its references, can employ them in different situations of life. In the midst of these ancient and modern meanings and interpretations, a contemporary view and a prudent vision of the concept of culture was born through analyzing its system, drawing its dimensions, and restoring the balance between the original cultural heritage and modern cultural propositions, especially since the role of the educated is to perceive reality with all its implications. In the field of modern literary criticism, this hybrid culture generated a great knowledge crisis represented in the cognitive fascination with modern Western achievement and an attempt to summon, and apply His curricula and critical theories on ancient Arab creativity without looking at its components, references, and the specificity of its Arab identity, which bears intellectual patterns that have several meanings (20) on the pretext that Arab creativity is still virgin and its aesthetics have not yet been discovered and deals with them as creative fields that can be studied, And reading, examination, and delusion in the fields of their systems, meanings, and symbols, and this vision has produced contemporary critical studies, some of which do not possess accuracy, objectivity, balance, effectiveness, and consistency of mechanisms in dealing with creative texts (21).).

It is no secret that many Arab critics live in turmoil and a cultural rift as a result of the dualities present in the literary and critical arena, which are the fascination with Western critical achievement, and the limited view of Arab achievement, theories, terms, and concepts imported, and the break with the original Arab critical heritage on the pretext of modernizing The Arab critical discourse, and the critic Abdul-Aziz Hammouda believes that the new critical term is isolated from its intellectual and philosophical roots and that it empties of its connotations and loses the ability to draw meaning. Rather, it sometimes contradicts the cognitive and historical values developed by the different Arab thought (22), and indeed that Arab modernity produced misunderstanding, alienation, and distortion, and generated a gap and a great void in the literary, critical, and cultural discourse in general. The Western achievement came as an alternative to fill that void (23), so these terms and concepts in the critical discourse should be subject to criticism, and examination in order to organize the chaos, and reduce the gap between the boundary Furniture, the critical heritage, between the recipient, the circulating statements in the creative production, and the dismantling of illusions that are centered in the Arab

mind and hinder its creative production, especially that careful contemplation of the discourse produces for us new semantic faces that reveal the extent of the development of the mechanisms of contemporary critical culture and the extent to which they are in harmony with The human Nature. When the researcher traced the concept of critical culture in its connotations and idiomatic concepts in the book of literature and the discourse of criticism, he found that the critic Abd al-Salam al-Masadi uses this concept with terms, and several concepts he invested by employing them in wide critical spaces, namely:

2.1 The impact of the social system on critical culture.

He married the concept of critical culture with social relations through the system of various human activities at the level of individual or collective activity and the society's attitude towards the creator, the recipient, and the critic, and revealed the mechanisms of upgrading from the innate critical talent to critical creativity coupled with critical literary culture. 24) Through concerted scientific and cognitive efforts in the new society that employed its theories, intellectual propositions, and all its systems that were established in the contemporary science circle for literary criticism, although most of them were from the humanities lineage, it did the feasibility of criticism after it, the active organizer, and the legitimate control of creativity. (25), and discussed the issue of the crisis of the critic's functions in society in light of the cultural and intellectual clues that are growing steadily, especially in our Arab world, and he believes that the cause of the first crisis is due to the cognitive sites that belong to the critic in awareness, sub consciousness and at the individual level , or collective, and the cognitive sites here mean the references of the critic responsible for supplying the communicative function (which is a subjective function closely related to his critical mission in society), the critic may differ in his vision of creative texts from Society by virtue of its references, its artistic sense in issuing judgment and its method in probing the tissues of the text (26), and he sees that the cognitive responsibility contributes to determining the job of the critic and that it ((varies according to the position taken, and depending on the nature of cognitive responsibilities the cultural consequences in society vary and the intellectual consequences vary On the course of history)) (27), and according to this vision, the crisis occurs due to the non-conformity of the signifier with its common meaning in society. The concept of intent, which means the significance and the understanding produced through the image of the communicative intent by the creator, and understanding means the response by the recipient with the intent of communicating with the creator, and that the intent is not limited to the intent only, which represents awareness, but rather combines awareness and awareness (28). The second reason is due to the communicative sites in society, which are by nature external sites that have several angles that correspond in our neighborhood due to the congruence of images between the poles of communication (the addressee, addressee, and discourse), and in some situations, they separate and are dominated by confusion. Conversation is what removes the confusion in understanding the meaning, and excludes from the dialogue the interpretation of interpretation, which translates ((understanding into action or behavior that comes after saying and understanding, and in both of them it is different from what the other might bring)) (29).

In spite of that, we find the levels of discourse differ according to the different levels of the maqam, which, in his view, have qualitative differences, and are not quantitative, and linking the determination of the critic's functions according to the communicative position taken by the critic in the reporting process, which leads us to a problem that lies behind a topic critic and society. And he believes that the reason for this problem is due to the interpretation of critical discourse in light of the culture of the society that bears a dual duality in which the concept and the incomprehensible on the one hand, and the acceptable and unacceptable on the other hand (30), as it deals with the significance surrounding the discourse according to what the collective culture produced The rumor is restricted by time and place, far from the unlimited possibilities of language (31) and here the admissibility is achieved due to its association with understanding, while the unacceptable is associated with ambiguity, closure and lack of understanding of the content.

He discussed the issue of intellectual (cultural) dependence (32). In society, for knowledge and scientific fields and the mutual relations, they produce in light of the deliberativeness that spreads (acceptability) and eliminates hybridity thanks to the combination of cognitive elements in (literature, criticism, language, and linguistics). For

example, he sees that the element of literature, if it is married with the element of language, generates for us (philology) as a result of cognitive fertilization in light of the pragmatic fields in society that explain texts, and clarify their individual linguistic vocabulary in linguistic dictionaries, and this birth or emergence means ((getting The link on the scientific level by virtue of conceptual procreation without separation. It may be thought that we are fabricating it, thus cutting the bonds of levels in the literary and linguistic phenomenon.”(33) As for criticism, it is a discourse that describes literature regardless of the levels of its description and the mechanisms of its employment. The society. As for linguistics, it is the knowledge (and general laws) that describe the scope of language in its total and precise space. This intermarriage and overlap between the elements here should not be understood in the negative sense of the specificity of the fields of knowledge, because it is a scientific characteristic whose function is continuous cognitive fertilization in light of constructive cultural communication in society away from all forms of scientific conflict, psychological selfishness, and intellectual and civilized fallacies that undermine our scientific goals and objectives and humanity (34). It becomes clear what makes it a familiar and abundant internal concept, when Al-Mahdi produces it, within it, within it, within its breadth, the silver of its interpretation, revealing the secrets of texture, a message in aesthetics, its artistic methods, its emotional charges, and the linguistic age resulting from the intermarriage of knowledge and the dissolution of its elements that were born in New fields of knowledge in light of the society’s norms that grant it acceptability while enhancing the character of creativity effectively, spreading to victory in the literary and critical arena that brings it closer to the circle of readers.

Moderate, Moderate, Moderate, Affective Beliefs, 2006, 2006, 2006, 2006, 2006, 2006, 2006. Compare the similarities with each other, we can advise you more good practices, or engineering clinging interact and interact and cross-fertilize as much as Overlapping, interacting, cross-fertilizing, and video clips that believe in turn and lead to engagement in the game they produce and their production in the game.

Your trust, your trust, your trust, your trust, passports, passports, passports, the identity of its producer in a letter. Critics trying to apply the theories and methods of criticism, for example, structuralism, deconstruction, and methodology, for example, made the recipient alienate their discourse, and Al-Masdi held the critics responsible for the estrangement because, because, while, Morocco is talking about reading and writing, and about the signifier, And the reference, the reference, the clues, the production of significance in the light of the culture of society, and the emergence of another reason in reading [The dispersal of visions in the ultimate purposes or the contradiction of ideas about the function of literature as creativity and the function of criticism as evaluation)) (36) is a processor, and in this case, Al-Mahdi reviewed the efforts of Dr. Shukri Ayyad, and continuously connected to each other, and intellectual development. (37)

These critical propositions of Al-Masdi resulted in great overlaps between culture in its general sense of collecting and the supporter of society in light of the new criticism doors that opened to the world several forms of questions about the role of the critic and the recipient in the systems of functions and the processes of cultural communication in a society supplied by several cultures that directly and indirectly affected the owner of creativity. Associated with some ideas connected to each other, creativity in the ideal (the self).

2.2 The impact of culture on the formulation of the critical term.

The impact of culture on the formulation of the Roman term, linked to each other, because of its space It can relate to its own field and acquire its features (38) and defines the function that distinguishes it from other terms by defining its cognitive and critical meaning within the framework of awareness of the existence of the difference in language and in expressions between the content of the culture transferred from it and the content of the culture to which it is transferred, and on this basis should be The astute critic realizes the nature of cultural differences and the nature of language differences between cultures that include cognitive terms in terms of semantics and formulation, especially that realizing these differences requires us in some situations to make slight modifications to the meaning or to formulate some terms provided that they do not depart from the essence of the meaning of the terms (39). Hence the necessity for the critic to acquire this cultural skill, which Al-Masdi considered one of the important factors that contribute to the clarity of the discourse or to its ambiguity and complexity. From linguistic knowledge: in phonology, formulas, syntax, and semantics, then in

comparative and contrastive linguistics, as well as in lexicography and etymology, as well as the natures of languages and the families of alleles. It is a natural approach) (40) and to evoke (terminological awareness) away from the impulses of emotion and conscience that upset the balance of wisdom and divert science from its paths and references, and to avoid use that allows for evasive confusion between the thought of appreciation and certainty of consideration, so silence is about these gaps in our critical cultural reality. It is the one who obstructs the scientific advancement and the intellectual advancement of civilization, so it is the duty of the critic not to lose sight of the subtleties of the term and its type, and to know how to get it out to the readers, especially since the term has a linguistic concept and another idiomatic that was described by the speaker as (the signifier). Hence, confusion arises among the general public due to the proximity of the subject of knowledge to the knowledge tool, which is called the tool for expressing knowledge in its two parts, which are termed: the signifier and the signified.

It seems to us that Al-Masdi dealt with this issue in light of the Arab cultural reality, which was absent, intentionally or unintentionally, the critical strictness in the use of the critical term. Its significance is in the specific terminological system...and from all of this, the disintegration of the cognitive structure is generated, the fortress of its fortress flows, and its pillars of reference vanish) (42). The strict language and its mental systems, and Al-Masdi linked this dilemma with the weapon of critical culture, whose conditions include a broad intellectual and cultural awareness of the terminology and its significance (43).

If we searched in the contemporary Arab monetary arena, we would find many foreign monetary terms that were subjected to semantic changes in the new Arabic usage, as they were misunderstood and employed in the critical discourse and were emptied of their knowledge and intentional content due to the importer's ignorance of the foreign monetary culture and his adoption of Arabic textual standards that are inconsistent with the original term environment associated with the history, culture, and awareness of its peoples (44).

2.3 The relationship of critical culture with modern curricula and theories.

Al-Masdi explains in his book the mechanisms and systems for applying modern monetary curricula in light of the critical culture and modernity that keeps pace with time. Urgent use of modern critical approaches (and various references) that keep pace with the culture of the time and depend on its capabilities And its means (45), and this issue has occupied Al-Masdi through its cultural fields that revolve in the space of the critic, the text, the recipient, the strict rules, the collective awareness (46), and the circumstances of the collective existence (47), and Al-Masdi follows these mechanisms in their historical and social stages and in various Its formations among the great modern Arab critics and its follow-up by presenting their literary and critical experiences in interaction with old and new knowledge, and intellectual accountability that emerged from the axis of criticism and criticism of the critical approaches adopted by Arab critics such as the historical, social, psychological, and analytical method. The structural, stylistic, and semiotic impact of the development of linguistics on the Arab critical production, which sees that the reason for reaching Arab intellectuals is literary criticism ((The critical discourse confirmed its validity through the linguistic model to perform the task of cultural communication within the strategy of the wide knowledge circle. It makes him a candidate to continue this intellectual honesty, so he acquires his distinguishing characteristic: that he is the carrier of messages and the carrier of messages) (48).

According to this perception, Al-Masdi believes that linguistic phenomena in their knowledge and cultural space can be monitored and analyzed through critical approaches that participate and synergize with linguistics in an investment plan full of cognitive, literary and monetary achievements thanks to the feedback between the two parties (Linguistics and Literary Criticism) (49). This requires the critic to develop his culture and knowledge in all branches of linguistics such as semiotics, semantics, grammar, pragmatics, and access to goals and objectives, and the differences in critical theories that contributed to enriching the contemporary critical movement on the Arab and Western levels.

And that one of the postulates of critical culture is mastering the use of these approaches to study creative texts and to clarify the secrets of their beauty, structures, and semantics, deciphering their codes, and the mechanisms of choosing the appropriate curriculum for the text that corresponds to the text. This issue is considered one of

the most prominent contemporary critical issues around which conflict and controversy arose, especially in the textual curricula that penetrated the secrets of linguistic creativity in poetic and prose texts.

2.4 The culture between heritage and modernity.

Abd al-Salam al-Masadi stipulated that the critic should delve into the knowledge of the common monetary culture and the mechanisms of producing critical discourse according to the steps and conditions of modern criticism, which he believes that “it develops at a very rapid rate, but it rarely empties itself of some critical introspection at the level of total knowledge” (50).), and therefore Al-Masdi found that monetary purposes, references, knowledge, and cultures reproduce from each other while they are in a continuous explosion and fragmentation, and the critic must follow up on their production and reception in the sphere of influence, and the influence between the old and the modern. What we used to know in the past is that it is the property of critics, and it has entered a new phase that allowed the people of knowledge to share the critics in their possession, and this participation entails openness to knowledge and cultures and not being isolated. They are taming, politeness, refinement, culture, commitment and solidification of knowledge, ijthad, an increase of experiences, reflection on production, and sensitivity to resources (historical, philosophical, etc.). Social, psychological, methodological, scientific, and others) and their intermingling with issues of literature and criticism (51). Accordingly, Al-Masdi has a clear concept of the function of producing modern critical discourse, as the critic can employ his discourse in a dual manner in terms of making it as a bridge that connects the reader with types of knowledge other than literary knowledge, and as a channel that connects in the tunnels between the rules of critical architecture to each other. 52). Regardless of the critic’s success in producing this discourse, I found that Al-Masdi calls for the establishment of a fertile civilized critical environment related to the past and the present, and believes in the cross-fertilization of culture, knowledge, and synergy between sciences of various kinds. Arab and Western and based on several theories, it may be difficult for the reader to know its roots because of his deep critical culture and intertwined references that produced a number of conditions that must be met in the personality of a skilled critic.

2.5 Critical culture under the linguistic system.

Al-Masdi sought in his book to explain the relationship between human cultures and the limits of language, and it is known that this relationship is ancient historical, comprising the cultures of several nations whose components have overlapped in the critical intellectual space that produces for us the communicative function of the critical discourse of ((securing reporting as required by language communication, And it is also included in the significance of the dialogue through the articulatory channel after the implicit agreement that occurs about what the phonetic signs symbolize, which are the levels of linguistic performance (53), especially since the communicative function, according to Al-Masadi’s view, is an epistemological pact that adheres to its critical clauses as it transcends the circle of understanding and understanding to go to The world of clues simultaneous with the critical pronunciation, which results in fundamental changes in viewpoints regarding the reality of the uttered and the intentional ends of speech. The duality of culture and language accommodates the communicative cognitive function and language tools ((in linking and commenting, in the conditional, in implication, and otherwise K)) (54). Based on what has been done, the condition of the critic is formed that his critical culture realizes the use of language in the spaces of human culture and that its ties are not cut off from the circle of social and cultural patterns.

2.6 Critical culture and knowledge awareness

Al-Masdi stated in his critical blog that the critical culture must be armed with awareness and to stay away from cognitive deviation and the circumstances in which the recipient falls, and to pay attention to the Arab cultural system and acculturation mechanisms in the midst of the prevailing critical cultural climate that is characterized by responsibility and commitment in Arab and Western critical culture, so we find in the arena Criticism has several products that were divided between acceptability and rejection due to the analysis of cultural phenomena through the system of cultural markers, and the reasons for the emergence of the creative text (55).

3 Conclusion:

At the conclusion of this study, the researcher concluded that the critic Abd al-Salam al-Masadi imposed on critics in his critical achievement many conditions, skills, cognitive and ethical values that were determined according to several criteria, the most important of which are the scientific criterion, the humanitarian criterion, the intellectual criterion, the social criterion, the technical criterion, and all these criteria swim in the orbit of language, linguistics, deliberation, critical and literary theories, and methods used to achieve the principle of creative accountability of the text to justify assumptions and to distance the reader from cultural confusion and charges of alienation and alienation and to simplify the problems left by the critical discourse in the literary and critical arena. My criticism depends on the extent of the creator's culture and his cultural references, which are divided between ancient and modern, and extend bridges between human civilizations, especially that it is human nature to be affected, and influenced, directly or indirectly, due to the presence of common factors (humanity, history and civilization, philosophy, society, language, thought, intentionality, feeling, unconsciousness, and other factors), so whoever wants to work in critical spaces must be familiar with critical culture the new contemporary approach with all its contents and concepts, and to come out of the traditional phase, which constitutes a large gap between the creator and the reader, the era and the product presented in the critical arena according to the mechanisms of creative modernization and cultural and intellectual awareness.

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