

## An Introduction to the Dynamic Level of the Critical Pragmatic Arabic Approach

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### Abstract

The research paper addresses the dynamic level of the Critical Pretextual Arabic Approach, which relies on the movement of language symbols, vocabulary, and their connotations. It also examines the extent of linguistic evasion between signifier and signified meanings in static linguistic fields within dynamic linguistic concepts. The scope of this paper is used to analyze the text's internal content and potential meaningful concepts, artistic, aesthetic, visual linguistic and behavioral structures. It also involves the movement of symbols, their significances, signifier, and signified meanings. This level of analysis includes static semantic and dynamic pragmatic domains, including the science of symbols and linguistic sciences; this level undertakes all the textual angles that the rest of the analytical pragmatic levels cannot reach. This level reaches them through dynamic balances related to the writer's strategies and creativity. (CPAA) is used to analyze the text's internal content and artistic, aesthetic, visual linguistic, and behavioral structures.

**Keywords:** Internal Music, Context, Syntax, Literary Text, Dynamic Level.

### 1. Introduction

In this linguistic characteristic, all connotations of meanings (signifier, signified, and concept) and other syntactic values are determined by immersion in the deeply hidden text tools, in the internal content and apparent existence of the text, to be analyzed with the appropriate practical justification. This analysis includes all expected semantic concepts and artistic and aesthetic structures. And visual, psychological, linguistic, and behavioral under their dynamic names, their semantic stability, or their pragmatic movement in the communication channel, and then referring to them. All of this deep

analysis is left to the critic to arrange according to his method and the Arab pragmatic critical vision, which he adopts in his analysis. After all the inputs have received sufficient analysis by the critic, he still needs other layers of analysis that go beyond the formal analytical levels of visual vision to go deeper and deeper. In the contents of the text (Alghaliby and Yahya 2023, 222). If we assume that the critic continues to follow and analyze ideas, he will inevitably reach the desert of nothingness, towards nothingness or meaninglessness. If there is nothing tangible, then he enters the metaphysical space, and the critic finds himself in a vacuum, spinning in a vicious circle. The most important thing that can be achieved is a certain amount of doctrinal and missional possibilities that the text highlights.

The scope of this paper involves deep analysis of text meanings and values, including conceptual, artistic, aesthetic, visual, linguistic, and behavioral structures. The critics use their Critical Pragmatic Arabic Approach (CPAA) to arrange this analysis. After sufficient analysis, additional layers of analysis are needed to further explore the text's contents beyond formal analytical levels. The pragmatic dynamic level of analysis in literary texts involves the movement of symbols, their significances, signifiers, and signified meanings. This level of analysis includes static semantic and dynamic pragmatic domains, including the science of symbols and linguistic sciences. Linguistics is considered wider in its movement and stability than semantic signification, as it focuses on linguistic signs and symbols. The critical pragmatic Arabic approach (CPAA) is used to analyze the text's internal content and potential meaningful concepts, artistic, aesthetic, visual, linguistic, and behavioral structures. The critic must go beyond formal analytical levels to explore the text's ideological and apostolic possibilities, putting it critically in the hierarchy of human interest.

This level remains related to pursuing the significances of the text, from whether they are denotations or connotations on the first layer of the text to its final layer, until the critic finds himself deeply immersed in the folds of the text and the desert of narration, as this level undertakes all the textual angles that the rest of the analytical, pragmatic levels cannot reach. This level reaches them through dynamic balances related to the

writer's strategies and creativity. He could deal with imagination, vocabulary, sentences, sound, suggestion, and internal and external music in the poetic text. Therefore, this level is distinguished by the elasticity that allows the critic to enter into the deepest depths of the text.

### **Problem Statement**

The problem of this paper is focused on the dynamic level, the analytical units of the dynamic level, and how they relate to the literary text from the point of view of the Critical Pragmatic Arabic Approach Theory.

### **Research Objective**

The purpose of this introduction to the Arab pragmatic critical approach lies in the freedom that the critic enjoys, as his free entry begins from the outer shell until the final shell of the text. This dynamic approach gives the critic an addition to the things in which he finds linguistic creativity on the part of the writer, thus placing them under the spotlight as a collection of innovations and intellectual additions by the writer and the critic as well.

### **Research Questions**

- A. What is the importance of dynamic input?
- B. What linguistic and intellectual benefit has the dynamic approach achieved for the critic and writer?
- C. Does dynamism give the critic freedom in analysis? How?

## **2. Literature Review**

The dynamic level of literary texts is affected by the movement of symbols, their connotations, and meanings. It includes the science of symbols and its various branches in language, including semantics, grammar, and style (Alghaliby 2018,192). The critic begins with critical analysis, both linguistically and by analyzing the content of the internal text and its external aesthetic appearance, with a focus on linguistic and

intellectual concepts and structures. Analyzing these elements to find progressive, profound ideas that do not lead to contradiction {Formatting Citation}. This process is called intellectual contradiction because it contradicts the material scientific reality and its entry into the metaphysics of things theoretically (Alghaliby,2018, 287). The text is a world in itself and is one of those things that is subject to intellectual development and enters the world of metaphysics, or beyond logic and nature. Metaphysics is a branch of philosophy that searches for the reason for the existence of beings, where the prevailing belief is that the universe does not exist by itself, but was created by absolute power (Hammadi and Alghalibi 2020, 1366). Therefore, the critic moves from the realm of language to the realm of ideas to catch his prey in those thoughts and leave the rest to metaphysics. Therefore, the dynamic possibilities in the text arise from the critic's free action with the elements of analysis and delving into the aesthetics of language. The text stands out and may differ in its formality from other critics and recipients, by which the formality of the text is calculated (Moriarty 2004, 249).

### 3. Methodology and Data Collection

In this section, this researcher collected the data about the study and discussed the factors of the literary text according to the Critical Pragmatic Arabic Approach theory.

Analytical Units of the Dynamic Level:

#### 3.1 Poetic images:

(Al-Mazni) raises the issue of the sincerity of literature, which the romantics knew, and the concept of poetry cannot be correct without the issue of the sincerity of poetic emotions that the poet can convey in his text to readers and society. This honesty is the only important truth that the recipient can sense in his senses and taste. The poet does not have to identify his feelings with the feelings of others. But what is important in this issue is the psychological facts present within the text. It must be identical to the real feelings of the writer or poet, as he creates a sensual image for his reader because the true function of poetry is to awaken dead senses and stagnant emotions. Poetry

cannot be useful if the text does not have aesthetic images in its language, accurately drawn by words, and this is the only goal that intelligent critics seek. This is achieved by carefully reading the poem several times, and looking at its visible and hidden elements to take into account the relationship between the words. And the social environment of the poet. In this case, the poetic text is divided into two types (Alghaliby 2022, 26):

**A. Nonfiction texts:**

The static or scientific type, which is a direct lexicon or semantic meaning, tends to be logical and mental expressions that are empty of imaginary or symbolic expressions and contain easy and true meanings.

**B. Fiction texts:**

The dynamic, pragmatic, symbolic, or imaginative texts, which are dominated by poetic images and beautiful illumination, tend to have passion and imagination with a high degree of displacement towards the imagination, in which the poet's experience is clear.

**3.2 The Impact of Environment and the surrounding:**

The environment is defined as a sum of external conditions that affect the organism at any stage of its existence. It is defined by educators within a broader concept as all that can be seen or observed in the surrounding natural, biological, and historical milieu in which humans live. The economists, also, defined it as a set of natural, economic, cultural, social, and even aesthetic factors that surround and affect the desire and value of property and affect the lives of people (Haddad 1971, 465). It is a human environment that influences the mindset of the poet or writer and his emotions. It has an evoking role in the literary competence of expression (Brothers 2001). It has the ability to expose the psychological state of the poet or writer, because the analysis, we provide now about the environment of the literary work is associated with the general environment and the circumstances surrounding the creator of the literary work. That environment is the crucible in which the literary works of the writer or the poet are

born, and it gives a legible image of its direct effect of producing the poet's or author's literary work, mixed with his life conditions, psychological details, and his ideology. The environment is filled with human images and attractive nature, and the aesthetic and linguistic impact that the pen of the writer can produce is one of the most beautiful literary wonders (Alghaliby 2021, 327).

### **3.3 Ideas, theme, or content:**

A basic goal, which the critic pursues, is an idea or theme because it reflects the writer's humanitarian message and intellectual strategy to society through the review of partial ideas that are interconnected between them to form the total idea, the subject, the meaning, or idea in which the literary work is expressed. After all, a literary work that is free from the idea of value in its content is not a kind of literature, and it is considered by critics to be trivial or useless. The value of the meaning is not limited to teaching us certain aspects of knowledge, but beyond that, the meaning has a strong influence in our hearts, and this represents the very first target of literature because the meaning has a strong alternate relationship between the word and meaning. It is a direct and clear relationship in the simplest positions when a word (Pulvermüller 1999, 253) stands between one signifier and one meaning. But in complex situations, this relationship includes more than a word and more than one meaning. The most important measures in the Criticism of meaning are shown in the following Scales.

### **3.4 The degree of Emotion in the poem:**

What is meant by passion is the emotional state that drives the person towards the tendency to do things, or leave them, and what is after that is love, hatred, pleasure, sadness, satisfaction, or anger.

### **3.5 Literary Experience and Creativity:**

Through emotions, the best poet or writer will have the form of literature, with depth, honesty, and clarity. Those feelings are considered to be a summary for anyone who wants to work in the literary field. Rhetoric, in its expression, is a simulation of

creativity, in brief; it is a great addition and something that carries connotation to the literary field. The varied creativity of the writer or poet in a wide range of literature gains the interest of Critics and scholars in his country and abroad, where he performs many academic studies of literary achievements as a kind of expansion of the literary experience of the writer (Al-Wayis 2016, 65). We must remember that we write in a language, spoken, written, and used by our great Arab Figures in Arabic Literature like: Amr' ALQays, AL Farazdaq, Jarir, AlMutanabi, ALBuhturi, Ahmed Shawki and ALJewahiri, and others of our great Grandfathers, so the questions raised in the faces of Critics and intelligent recipients are as follows (Alghaliby 2018, 238):

- Did the text add something to what they wrote, or at least a little?
- Does this text have its unique voice among contemporary, and communicative experience, persistence and fatigue, will this writer add new creativity?

### **3.6 The Poetic Music, the Poetic Rhyme, and the Differences between them.**

The Poetic Music is of Two Types:

#### **1. Internal Music:**

The contemporary poem is characterized by daring to move away from the old frameworks by getting more displacement to create modern models that will establish a new poetic sensibility and adopt many techniques and mechanisms, such as those that establish a rhythmic structure rebounding against traditional musical standards. By showing a hidden melody of joy and another of sadness and depression, which touches the hidden sensations of the reader? The other raises tenderness (Polyzou. 2017). If you wondered about the source or existence of this tune, you will find it in the good choice of the writer or the poet's words. When they are adjacent to each other, they will come to be harmoniously flowing beautifully. They are harmonious in letters, having no repulsion among them. Producing them ourselves makes them easier, but it does not prevent us from trying to reveal some of the secrets of art in this field. The writer or the poet does not depend, but a little when reviewing what he wrote. His artistic taste and

literary ability, as well as his capacity for culture and rich vocabulary, will guide him very successfully in his literary field. This will never prevent us from getting a lot of whispers to uncover some secrets in this literary field. The balance of phrases in prose is met by the good division in poetry, the repetition that is intended only to music and the beauty of the hymn, and the abundance of denominations, additions and sympathizers, considered by critics to be technically weak, but it has two benefits: it helps the writer to expand the meaning, and participates strongly in finding the inner tone to the text.

## 2. External music:

It is the poetic music (Arbib and Michael 2010, 163) in which the external music interacts with, in the rhymes and movements with the internal tunes and tones from the ambiance of the formative structure of the expressive functions in the hidden elements of the text, from the embrace of the words to the sentence in the whole field of the text. The poet may be tempted to a long or simple tune if the purpose of the poem is serious and needs a broad expression, and he may change his tunes and tones to suit the purposes, he includes in his text.

## 4. Results and Discussion

Through discussion of the scientific material collected in this paper, the researcher concluded the following results:

### A. The scale of right and wrong:

The writer must adhere to the facts, whether they are historical, linguistic, or scientific, because a mistake by the writer in certain facts spoils his literary work, and makes it empty of the acceptability of (Irfan 2019). This is not intended to provide the poet or writer with new meanings, unprecedented by anyone else, but this is often difficult to reach. The required thing for the poet or writer is to address new and useful meanings, presenting them in a way that makes them look and feel new.

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### **B. The scale of depth and superficiality:**

The deep meaning takes the recipients far into the symbolic, high, and influential, literary atmosphere that brings to them many meanings and thoughts raised in them, and drives to the mind, the symbols and Semiotics columns that are discovered by the Critic through the hidden mysteries of the poem. So the depth in meaning will be a specific reason to reflect the talent of the poet or writer, including his specialty of mental ability and competence in literary work. The words or sentences are profound if they are based on the wisdom that represents the reduction of a great deal of human experience and presenting it in an eloquent phrase in contrast to the depth or superficial meaning.

### **C. The Scale of Honesty and Lying:**

This scale looks for the motive that prompted the poet or writer to say or write. If this motive is real and not false, the passion is honest. But if the motive is not true, the passion is false. So motivation depends on the depth of the literary poetic experience, which is the position that the writer experienced during his creativity and what he accomplished in his literary field.

### **D. The Scale of Strength or weakness:**

If the literary work affects, the reader's conscience, and shakes his sensations, its passion will be strong. If it does not leave any impact on him, he will have weak emotions. The strength of emotion and the clarity of its impact are related to the ingenuity or nature of people and their tastes. Some of them are affected by lamentation, and others are affected by flirting. Some of them are influenced by pride or praise, and others are affected by the style, etc. However, the power of emotion does not mean that the meaning is heroic and that the words must have strong and resonant meanings; the strength of the emotion is to appear in some subjects of memory, sadness, and pain, which are expressed in warm words.

## 5. Conclusion

The researcher concluded from all of the above levels that constitute the Critical Pragmatic Arabic Approach mechanism that the dynamic level is the most important level that gives the critic the freedom to pursue creations and hidden things related to the text that the writer did not realize or notice. Therefore, the smart critic is the one who writes the text again with his explanations of what happens between the lines of ideas. The writer does not want to say it or say it and does not follow up on its intellectual content. Likewise, the critic at this level can get out of the limitations of the theory and methodology under which he works to add new titles that have appeared recently after being produced by scientific and technological progress. Therefore, the door of any theory or methodology is not closed in the face of the creeping civilization permanently and continuously. Civilization and Scientific Progress are always in continuous motion through the existence of this free level and no one can stop them. We conclude two important agents:

### 1. Words:

Words are the basic building blocks in the process of expressing thoughts. They carry philosophical symbolism and intellectual weight. If words are inappropriate for their purpose, our expression or thinking becomes like a decaying structure based on weak or inappropriate blocks. A person who does not control the language cannot express or use it, because he cannot control his ideas. The words are the symbols of the things that we hear or see and are symbols of the human experience that we are going through, so they are symbols of the meanings and their significations, as well as the basis of the structure of the text. Its true and aesthetic value exists in the extent of strength and taste. Its taste will be in search of its literary power. (Madbouly 2004, 46)

### 2. Imagination:

Imagination in literature means a flexible metaphor with an extended and complex logic that dominates the sober literary units. The use of fiction leads the reader's understanding of the subject of comparison to a deeper and more complex level by comparing the images of realistic ideas with their unrealistic extensions, in which the reader is diving by himself when the author of the text is well versed in new and unfamiliar ways. The extended imagination in Western literature, especially,

English literature, is a part of the literary terminology of the stylistic movement that took place in the late 16th and early 17th centuries. After the European Renaissance, using imagination began with its development, and its star continued to rise after the modern literary schools took over the literary squares. The drift toward fiction becomes the central goal in the quality of the literary text, especially after the intensification of the attack on the text and the decline of the power of literary genres until the Critical Pragmatic Arabic Approach has shown its active appearance in the squares of Arabic literature. (Hussein 2022, 61)

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