

THE PSYCHOLOGICAL LEVEL IN THE CRITICAL PRAGMATIC ARABIC APPROACH (CPAA)

(A CASE STUDY)

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I. ABSTRACT

This Critical Pretextual or Pragmatic Arabic Vision tries to define the text from the ground of its birth until its maturity and publication, after it came out from the pen of the text-writer. This Critical Arabic Theory tries to filter and know why the text is important from a critical scientific point of view, so that the reader can read it and acknowledge its scientific importance. Here is the origin of the birth of the text from the point of view of in (pragmatics) that it accepts linguistic and psychological points of view, but it does not accept anything except the logic and scientific opinions, and this is the essence of the discussion. The Critical Pragmatic Arabic Approach (CPAA) studies the meaning of phrases through the relationship with the context of expressions, such as semantics and some linguistic forms whose contents are not determined except through their expressive formulation (The daughter of Musleh Al-Radadi, 2016). Here, we try to find a special place for human psychological extension according to the Arabic Pragmatic analysis, so we clarify that The Critical Pragmatic Arabic Approach (CPAA) confirms that nothing that happens to a person of visible or repressed movement would be connected to the psychological source, because psychology is the closest inductive science, related to the reading of the human movement, coming from the human body and the soul. It is quite difficult separate between the psychological situation and the human process until we reach the final station, Death.

Keywords: (CPAA, seen, unseen, imagination, Psychology, human motion, incarnation state, Reincarnation Theory, Performance, intertextuality).

II. INTRODUCTION

The Pragmatic or Pretextual Arabic Vision decided to deviate from the deconstructive critical analysis that is well-established in the current stage, which removed naturalization and took the text as a basis in critical studies, through differences that are considered a deficiency and gaps in the essence of deconstruction directed towards the Arabic text only, specifically and

targeting, and that targeting is an ultimate goal, and there is no integrated work, but the foregoing is not consistent with the depth of the Arabic text and its literary appearance, and its sexual, visual and narrative specificities that have been neglected by deconstruction and other foreign theories, and they lead to the privacy and greatness of the Arabic language and its power in expression through it, and the Arabic Pragmatic Vision depends on the analytical side of the Arabic literary text, within psychological data that controls the mind of the Arab writer and the reader at the same time, through multiple scientific, artistic and literary levels that contain different entrances specially prepared for this analysis.

Objective of study

The psychological level is regarded as an important entrance since its purpose is its efficacy, the kind that drives him to create this text, and the critic's approach of penetrating the writer's mind and studying the book from within.

Problem of study

The problem of the research includes that this research recognizes the internal psychological level that the critic pursues with the implications that the connotations carry from the external world to the internal world.

Questions of study

- Why did the writer use the behavioral theory?
- Was the text studied from interior or external points?
- How did the critic enter the writer mind?

When the introductory analysis of the text according to the structural and aesthetic joints, and through the psychological, behavioral and perceptual theories included in the levels of pragmatic vision, the critic can choose

which gate or scientific level to delve into, and with which boat he will realize the meaning, and the critic sets out to dive into the unknowns of the text, after opening the door of the aesthetic shell of the literary text, after (Setiyawan et al., 2021) sheds light on every audible, visible, and tangible joint, and deconstructs the text's shell with precision, distortion, and caution, using a studied mechanism, in order not to distort the aesthetic skin of the text, which reflects the luster of the aesthetic of the Arabic form of letters, diacritics, pointillism, and music. The Arabic language is a miracle with its sounds that have reached the limit of aesthetic perfection, from the exits to the adjectives and other fixed vocal components. Learn Arabic, for it increases in chivalry), then the dive begins within it to hunt, and the instrumental vision saw that the initial analysis should be based on the aesthetics of the form, and open an elegant gateway to access from it towards the caches of the text and its sensory connotations, through pragmatic levels that are scientifically empowered, and as long as the text is son The Arabic language is the only righteous and pampered language, so we must start from the bosom of that tender mother to give us a complete basic visual, linguistic and aesthetic understanding of this concept, and to explain to us its importance to the educated and ordinary person alike (A. O. Alghaliby, n.d.).

III. METHODOLOGY AND COLLECTING DATA

1. Behavioral input

Psychological level is needed in literature, because literature is an important kind of human behavior that comes from the deep hidden psychological source, which produces stimuli motivations that require immediate and deferred responses in the process of implementation. These motivations are the target, the intelligent critic is always running after to examine their potential results by turning them into questions that he draws their answers out of the hidden elements of the text. The critic should find

intelligent and collective response to these inquiries, and sustaining its continuity by feeding it with the third element, the element of behavioral gift in deep analysis, linking the external level and the deep level of text, by the principle of binaries between the apparent and the hidden elements in the pragmatic analysis (Alghalibi, 2017) .

The literary Arabic criticism has shown a great distinguishing interest in studying the Arabic text by the critical researchers. This movement results in more pragmatic studies of Arabic texts. This movement supported the Arabic text with cultural studies to many texts, and there is a prominent share to psychology in these studies. The psychological critical studies and researches of the literary text gives a start to Scientific Criticism within the systems of multiple studies in which they tried their monetary tools in the study of the text. This movement is not isolated from others (مهديد & بايزيد, n.d.). It has participated in important overlaps that took place among these studies due to the principle that literature is a human behavior. The critic should follow this psychological course with its elements, the stimulus, the response, the action, and the reaction or the question and the answer, to reach the psychological depths of the writer and the text. The analyzer will reach to the depth of the writer by dressing the psychological state of the writer to reach hidden assets of the writer. This is a type of phenomenon in which the critic puts himself in a parallel psychological state with the writer's. It is a state of integration (*incarnation state*) between the character of the writer and the recipient or analyst. (Alghalibi, n.d.)

The Critical Pragmatic Arabic Approach (CPAA) gives the critic wide and enough freedom to search for all the provocative inquiries or actions that gives beneficial responses, because they are accompanied with controversies raised by the writer in his literary work. Those questions or inquiries, problems or controversies, need answers or philosophical or political

reactions, etc., covered by important discussions that is useful to the recipients and the community.

We can see their impact through the following important behavioral elements(Alghalibi, 2019):

- **Stimulation**

The stimulus is the internal factor, the critic has possessed when he is attracted and provoked by the sober literary composition of the text, in form and content. This motivation provokes the critic to choose this text specifically among other texts for its attracted form and content. So the critic will take its literary, philosophical, social, intellectual inquiries and questions into his consideration(Joseph, 1967).

- **Response**

Psychological response is defined as an event that an external observer can assume by supposing that it has an effect on the behavior of the observed subject. Since the events which can be assigned are very numerous, the exciting event drives the response which is the intellectual and critical acceptance for the critic when he accepts provocation and defiance, and responds to the sobriety of the text, and takes the right decision to delve himself into the details of the text. This position confirms the scientific principle: "*each action will have an equivalent reaction, the same with itself in the value, and opposite (Mills et al., 2007)in the direction.*"

Critical hunting can be enhanced by deep diving through the gifts that the critic is gaining in his diving. These gifts are granted by other dimensions to enhance more discovery to more hidden mysteries, the sober texts contain. Deep dive into the elements of the hidden sober text is the duty of critical deep study. The critic is not specific to explain meanings of the manifestations of the text, but he is responsible for the secrets, in which the readers and critics differ with each other in them and they bring to them

benefit and enjoyment, adding to the text literary prestige. This sober critical way will establish the fragmentation of ideas, and rebirth them in a compatible or inverse, which is the essence of scientific pursuit in criticism. That pursuit gives the text a different cultural dimension from the original stated and sometimes said about that “*The judicious critic writes the text again through his advanced scientific study*”(A. K. to A. A. Yahia, 2022) .

- **Psychological Behavior Analysis Units:**

To be as inquiries and problems:

1. Humanitarian
2. Social
3. Philosophical
4. Psychological
5. Romantic
6. Economic
7. Others

This is a preliminary analysis to the apparent and implicit components of the text which are the heavy burden of human issues related to the behavior of the individuals in the society. The study of the individual and the psychological states for the characters and the influence of the psychological literature and its components as the writer or the poet in any point of the states mentioned before on the events and characters and looking into the psychological state to the writer and his characters, the analyzer or the critic will follow in his study a comfortable scheme in his strict research. The researcher's criticism on them will be in a precise and comfortable manner, because he puts the suitable inquiries with a clear sense and conceptual satisfaction, searching for them, and their analytical, semiotic or structural joints in the manner of significance and meaningful concepts(A. Alghaliby, 2018).

2. Psychological Inference and Empathy input

- (Reincarnation Theory)

The theory of *Psychological Inference and Empathy* is based on the emotional field of reflection, for any person who observes his personal and physical behavior accurately, connecting it symbolically with his inner psychological state, or his feelings and emotions. His human behavior becomes a meaning pouring into his human being. On this basis, he relates with others, observing their physical behavior strictly. He builds his interpretations on this observation, deducing parallel conclusions about the psychological cases of others compared to his personal behavior movements, and emotional rethinking. The sense of parallel communication (Ickes, 2001) with others gives the ability to experience their internal feelings, especially negative ones, such as jealousy and envy. This is also useful in understanding the disorders of the society as well. Those qualities possessed by the sober critic, who studies the text in a thorough psychological study and delves deeply into it, by comparing these behaviors to the extraction of the author of the text, starting from himself first, and from his culture and his literary self-criticism. And then, he follows what he finds of cases and references similar to the writer's and to psychological states of characters in his text. This is more familiar with the comparison in both cases, and extract what cannot be extracted by any other ordinary human or recipient, in the sense that the presence of literature into the human psyche will get him out of the generality of people and then puts him into their privacy by psychological reincarnation. This feature reminds me with (The devil of poetry)...! Does poetry have a devil?(A. Alghaliby, 2018)(A. A. and A. Yahia, n.d.).

I see that the aware and educated and conscious Critic is wearing the text as robe, if it is tight, he gets it off immediately before ruptures and exposes him to the irony, and if it is loose, he is wasted in it and makes him ugly, but

if it is suitable for his body, it will make him smart. Thus, I look to the critic and the text.(A. A. and A. Yahia, n.d.)

- **Analytic Units of Psychological Reincarnation, Inference and Empathy input:**

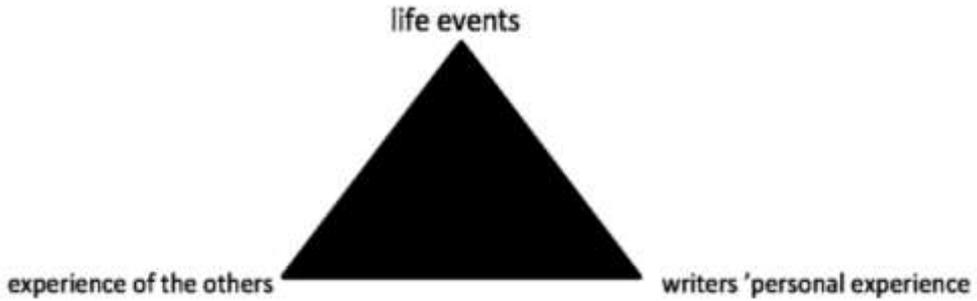
1. Wisdom
2. Sermon
3. Lessons
4. Humanitarian
5. harbingers
6. Personal habits
7. Rationalism
8. The emotional balance
9. Psychological internal devices that flow from the subconscious towards consciousness in case of crisis (A. O. Alghaliby, 2021).

3. Rational Generative input: (Generative Theory)

Chomsky insures the restoration of mind to the mental abilities that distinguish Man from other Living Beings. Every person is fit to know the facts instinctively, even if the difference is very much in this divine command. (قوارح & سعيدة, n.d.) In fact, if human nature is manifested in the percentage of inequality among people in understanding and comprehension. Some understands at first sight, others needs to repeat the presentation many times. Chomsky's physical and scientific rationality is based on the textual acquisition. Any cognitive visitor cannot enter the mind of the human being without, at least, one elements of Chomsky's generative theory(عامر الحكيم، ٢٠١٩). It contains two important elements: the element of **Competence** which means the inheritance of the acquired knowledge. The acquired knowledge may have been learned by intention, study and education, or by behavioral frankness and cognitive acquisition. And that knowledge will be a rational predictor of the scientific follower, if the person is educated, a

teacher, a critic or a recipient. The other element of theory is the **Performance**. It is very important in the presentation of the acquired knowledge, which is the element of executive performance, here, the critic is looking deeply into the critical study through this data. His task of collecting information and weighing it, is to display or publish it through the rational and intellectual gate to enrich his study with what he has of the ideas by getting out of the text from the wide **intertextuality** portal towards the horizon of parallels. These scientific intellectual elements are of an important help for the critic to communicate his message unequivocal state. His message should have no error, no doubt or suspicion, because it is based on parallel experiences that is enriched with the research as reference. Literature is a vase and its conduit is intertextuality for it is concerned with the issues of people, and also cares about all that is generated of the thoughts and events. Those events are very few in terms of the breadth of life and its limitless extension. When the poet or writer goes into the world of literature, he must have passed experiences, which they are the same experiences which are passed by other people before him. Virtual reality is a cloning world of truth, and a decorated image to it. The author decorates and applies them to be likable to the recipients. What the writer writes is taken from the experience of a trilogy, consisting of three elements as seen by the visionary instincts. Those tripartite control the pen of the writer and directs him towards the service of the community on the premise - **Literature is a godfather to the community** –As shown in the diagram(A. K. to A. A. 'theory Yahia, 2021):

Diagram (1) The position of events of life in literature:



- Real life events
- The writer's personal experiences
- Experiences and events passed by others or have been seen or read about.

There is some reality imposes itself that (intertextuality) is a common element between the writer and life and the experiences of others. Each writer should enter the space of intertextuality whether he agrees or not, because this space is a repetition of what is happening in life, and that the article of the writer is life by its events and what is happening in it. The proponents of Generative Theory believes that some knowledge is innate and prior to experience. Chomsky goes so far as to say that he refuted the experiments and proved the generates' opinion. His argument is based, particularly, on the way that children learn to speak. The ability of children, when learning a language, links, in a very secondary way, with intelligence and motivation, and that all stupid and intelligent children, are motivated or not motivated, learn the language in their mother tongue. The child learns in school to read and write, and does not learn to speak the language. The child who learns his native language performs a very great mental work. From the above mention discussion, I deduce that Narration and Intertextuality are also a mental competence, because they are linked to the language on the one hand, and the repetition of the events of life on the other hand. In this portal, the critic can reach all the ideas that are compatible with life and the

writer. It has formed a focal point between the writer and other writers so that life can take place in a natural course of cooperation between, the writers as a friendly, polite system and moral message to his society, because life events repeated in boring way. I see in my(CPAA) vision, this idea after it is proved and becomes one of the most important pillar of the ***Critical Pragmatic Arabic Approach*** in the narration. I agree with Chomsky's opinion, in his Generative Theory, that linguistic is a mental competence into the human brain (Lyons, 1996).

- **Present and Absent Text and Forms of Intertextuality**

In his book "The Absent Text," the great Arabic scholar (شادلي et al., n.d.) Mohammed Azzam explains: "The absent text, is a new critical term, has emerged in the light of new critical trends." This means that literary work is aware of its relation to other works. Literature grows in a world full of texts and the talks of others. The text is the formation of earlier or contemporary texts which have been reformulated in a new way. There is no boundary between the text and the other, but each text takes from other texts, and gives them at the same time. So, it seems that the absent text will be a major source to Present text. Hence, the Present Text isn't formed from nothing, but it is formed from other Texts. For this reason, our Arab Ancestors settled a condition for learning poetry among Arabs. Anyone who wanted to be a poet is required that he, at the receiving stage, should be able to memorize more texts of the verse to other poets, and then tries to forget them, deliberately, in order to have a very good competence store of verses of the other poets in his brain to be used in his futuristic stages.

So the Arabs knew the linguistic Mental Competence before it was discovered by the scholars of the West. Thus, it was proved that each present text represents a collection of texts that are absent. The present text becomes a hybrid of a set of earlier and contemporaneous texts since it enters new

recitations assuming that the good text is capable of giving new, continuous and multiple studies (كياني et al., 2012).

Thus, the text remains separate from, and connected to the recipient at the same time. It remains active, influential and influenced. The process of producing the text becomes a common process with the absent texts as the basic tools and resources stored intellectually and prepared for production. The recipient participates in the process of productivity of the text as a second tool in interpreting and the polysemy of the text. The process of studying the texts will be a process of giving and taking.

- **Types of Intertextuality:**

Intertextuality falls in the following types:

- A. The general Intertextuality in which the writer's text is related to the texts of other writers.
- B. Restricted Intertextuality in which the relationship between the texts of the writer appears to be linked to each other.
- C. The rhetoric Intertextuality is the same as the one in which the writer wants something, and goes beyond it to mention what he follows it in the description and represents it in the signification (Miola, 2004).

IV. RESULTS AND DISCUSSION

- **Units of Rational or Generative input:**

1. Intertextuality

The trinity of Intertextuality triangle is the most important mutual enriching entrance among.

2. Life

3. The writer

4. Other writers and people. I see that each text written by someone has been involved in the writing of others without knowing of his writer, because life is longer and wider than the events, so the events are

limited in number, so they are repeated, because they are similar and mutually exclusive.

5. Rationalism

We take advantage of its positive aspects stored in the human mind as experiences, events and lessons. We take multiple lessons from the positive and negative aspects of it.

6. Creation

The writer must be influenced and influential in life. He should carry a human message that he publishes to defend himself and others, by pursuing injustice and negative things. This is the supreme, moral, and imperative goal of (CPAA) to pursue a positive and not a negative matter in pragmatic utility.

7. Modesty

The writer or the poet does not belong to his literary identity unless he will be humble and creative carrying moral targets. Who said that he is a writer or a poet, is not what he, personally, thinks, but what people think of him. The real literary individual, writer or the poet, is of the politeness. Many who see themselves great in literature, they are absolute rant persons only, and they are nothing in the eyes of the other people, and not in the eyes of themselves. So Modesty is the criteria to those who work in literature.

8. The ideals

They are the basic tools of the writer and his human purpose, which he seeks for, by his literature writings. He is nothing without them, and he loses his influence in people. Thus(CPAA) gets the superiority of the moral level among the rest of the Critical Approaches.

9. Enrichment and Parallelism

To exit outside the text to enrich the critical study with more data, margins and sources. It is the continuous search for writers who are

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