

## **Search trip in Najm Abdullah Kazem's cash worlds**

### **(Study in the Light of Criticism)**

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### **Abstract**

The definition of (criticism of criticism) is "knowledge of knowledge and an attempt to evaluate the evaluation, which at the level of action approximates two languages, the first is the language of the critical text and the second the language of the creative text. Thus, criticism of criticism takes both together, although its work is centered around the language of the critical text, then it takes from the creative text. Therefore, the second reading of the creative text comes, and there will be differences between the first and second reading, and agreements will also appear. There are two editors whose critical machine worked on one text, but the second writer who does the act of critiquing criticism will have a double work, ranging between the critical text and the creative text that is closest to closest. Thus, criticism of criticism has been concerned with studying criticism first and then the material of its critical instrument to the text of the creator"<sup>1</sup>. At the same time, it must be pointed out that criticism is not "an interpretation of texts or an explanation of their contents, as much as it is a creative activity and a creative mental activity that seeks to produce knowledge of the text, or rewrite it, through a sophisticated cultural perspective, based on a clear critical position of the critic."<sup>2</sup>

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### **A Reading in Critic's Critical Efforts / Dr. Najm Abdullah Kazem**

The critique of criticism is inconceivable unless there is an operational aspect to it. It will therefore be our first stand in this study with a paper entitled "Reading in Criticism of Narrative in Amman: Phenomena and Trends." The critic argues that this study is to monitor the phenomena and trends of

criticism in Oman, but we are seeking in the first section to evaluate a book by the critic (Saeed Alloush) entitled (The Gulf Culture Thesis on the Criticism of Omani Literary Criticism) as the topic deals with (Criticism of Omani Narrative Criticism). The chapter entitled (Criticism of the Omani Narrative Critique and Said Alloush's Book)<sup>3</sup>. Away from the fact that the content is

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<sup>1</sup> Analyzing the critical adventurous discourse in the aesthetic adventure of the literary text according to Muhammad Saber Ubaid (Study in Criticism of Criticism), Ahmad Shihab, Modern Book Scientist, Irbid - Jordan, 1st Edition, 2015: 12.

<sup>2</sup> Modern critical curricula, questions and approaches, Dr. Saleh Howaidi, Dar Nineveh, 1st Edition, 2015: 28.

<sup>3</sup> See: A Reading of Narrative Criticism in Amman \_ Phenomena and Trends, Dr. Najm Abdullah Kazem, Qatar University Journal, Issue (28), 2006: 174-184.

included in the criticism of the narrative, specifically the Omani, but the title of the research that is the subject of the study indicates that it will be a comprehensive reading of the Omani narrative criticism and is not limited to a specific book, in addition to that there was no justification for it to occupy this space of the study. The second chapter discusses phenomena, it is entitled (Phenomena in the criticism of the Omani narrative), through the title it appears that the critic will deal with phenomena in the criticism of the Omani narrative in general, that is, everything that falls within the axis of narration, but it is clear from the introduction submitted that the hadith will relate to criticism of the Omani story specifically from the period of the nineties to the present time. Therefore, he had to take into account the compatibility of the title with the content, to be an example (phenomena in criticism of the Omani story) or any other title. Then we find him talking about the phenomena that are represented in the criticism of the Omani story in addition to criticism in Oman in general. The study of phenomena in the criticism of the story is included in the criticism of narration, but when he referred to its study in criticism in Oman in general, the topic became open as if it was not talking about narrative criticism only, but the phenomena of criticism of Omani literature in all its forms.<sup>1</sup>

Regarding chapter three, it deals with the trends of criticism of the Omani narrative that does not differ from the trends followed by the critics in the rest of the Arab countries<sup>2</sup>. However, the critic here is limited by some trends, according to the chosen monetary models. In the conclusion, we find that he said what we wanted, which is that criticism in the Sultanate of Oman hardly differs from the civilized situation throughout the Arab world,

which seems clear that this study is specific to Omani fictional criticism and not to the general meaning of narration<sup>3</sup>. It must be emphasized that the title does not fit the content, so it would have been more appropriate for it to be (reading in criticism of the story in Oman) or any other title that is compatible with the content.

A start to talk about his achievement (articles on criticism, literature, and the literary phenomenon), we will not depart from what he presented in the introduction to the work as being essays, the majority of which are short. The critic divides his work into four sections, which in the first section deals with (critical issues), while the second section is devoted to talking about (Literary issues), while the third section devoted to talking about (writers and literary experiences) and the fourth section devoted it to talking about (phenomena in literary life). The first section is what we are interested in in this research. It starts in his study through seven axes, the first is (Arab criticism between theory and practice), to explain why a large number of Arab creative works did not attract the attention of criticism and critics, regardless of the literary genres to which they belong, and concludes that criticism and critics have been preoccupied with critical theorizing and therefore some literary works have not received analysis and evaluation<sup>4</sup>

The second entitled (The text game and the critic's dilemma) in which he presents a conversation about texts that do not have a known identity with his assertion that deviating from context does not necessarily mean discrimination, and in the context of his speech he raises a question that says, "Are we interested in reading and analyzing what is issued outside the known contexts and writing about it?"<sup>5</sup>. He answers by saying: "Rather we turn to it and read, but to mean it critically and

<sup>1</sup> See: A Reading of Narrative Criticism in Oman: 184-190.

<sup>2</sup> The trends to which he is exposed here do not differ from the critical trends in the rest of the Arab countries, for more information see: Trends of modern literary criticism in Jordan, Muhammad Mustafa Abu Tair, (Master Thesis), University of Jordan, 2008.

<sup>3</sup> See: Reading Critique of Narration in Oman: 194 - 201.

<sup>4</sup> See: Articles on Criticism, Literature and Literary Phenomenon, Dr. Najm Abdullah Kazem, Modern Book World, Jordan, 1st Edition, 2010: 5-10.

<sup>5</sup> Same reference:13

analytically, and to look at it in our opinion is a deviation in our opinion sometimes from the tasks of criticism and critic<sup>1</sup>. We do not agree with him. Criticism is, in fact, not judging text or texts. Rather, these texts are subject to analysis, interpretation, and evaluation, and the question here is how did he conclude that these texts that are in the process of studying are out of context? It remains for us to point out that everything presented is necessarily subject to a personal opinion, and we did not find anything to confirm it<sup>2</sup>. Then he stops to talk about the term, and we find that it provides a clear idea about the nature of the term's formulation, not from the linguistic point of view, but the technical point of view of its formulation<sup>3</sup>.

Concerning what he dealt with in his article entitled (Notes on the translation of the title), we notice in it that he transferred translations from foreign to Arabic as he started according to the stages of reconciling their translation or not, while finally standing at the reasons in which the translator falls and not being affected by the connotations of these titles. In the end, he finds that the translated title must match the source of the translated title, while the title must match the content to which the title refers.<sup>4</sup>

When we deal with the issue of (entering the novel by reading and criticism), we find that the title does not coincide with the content, besides that there appears to be an overlap at the end of his speech, as the course of his speech is changing to talk about translating some terms and it seems that there is an overlap, or this (last) content may be related to another issue. He talks about the book (Jeremy Hawthorne) which he translated (Tawfiq Al-Sayed Ghazi Darwish) into (Introduction to the Study of

the Novel) and the title had to be indicative of the content. Does it remain for us to point out that he goes to the saying (with all that we record for the two books, we take on it what we see as an unnecessary violation) meaning the two books? And he only talks about a book (An Introduction to the Study of the Novel).<sup>5</sup>

While in the focus of his talk about (the storyteller and the magic of the novel), we find that most of it follows the storytelling and narrative path, in addition to his standing at the short story writers in world literature, as well as the novel writers who see that their number greatly exceeds the storybook. The question posed here is whether what the critic referred to is novels or stories?! It begins with the novel and ends with the story, and this may cause disturbance to the reader! Then it proceeds to talk about the failures of some narrators in writing the novel, and it must be noted that the proof of the term (novel) or (story) does not give the text an identifiable identity.<sup>6</sup>

Then he stops with (the mortgage play).. Is it another side of the story (the other side)?, Asking such a question necessarily requires knowing the story before we make a judgment if the play is another aspect of the story, but it is clear that it answers directly by saying: "(Mortgage) is a play presented by the Modern Theater Company, prepared from the short novel (The Other Face)"<sup>7</sup>. Then he goes on to say that what we have said is a paradox, and we must not forget that the play is the other side of the story. It seems to me that revealing what might go in answering the question that he posed in the title dampens the reader's longing and may kill the reader's spirit of curiosity to continue. The pre-judgment on the study came as we expected, as he did not present anything new in his

<sup>1</sup> Same reference.

<sup>2</sup> See: Literary Criticism, Ahmed Amin, Hindawi Institute for Education and Culture, Egypt-Cairo, (Dr. T), 2012: 177.

<sup>3</sup> See: Essays on Criticism, Literature, and Literary Phenomenon: 16-20.

<sup>4</sup> See: Articles on Criticism, Literature, and Literary Phenomenon: 21\_26, and See: Philosophy of Criticism from

Procedure to Theory, Dr. Ahmad Abdul Karim Ahmad, The World of Books: 128.

<sup>5</sup> Same reference: 30.

<sup>6</sup> Same reference: 34\_31.

<sup>7</sup> Same reference: 37.

speech except that he stopped at (the other side), revealing some of what was contained in this story with his comparison of what was mentioned in the play and how the preparer dealt with its events until he concluded that it ranges between being a theatrical work that has nothing to do with the text of the story or being a play that embodies the story or it may be a play that presents Another side of the story<sup>1</sup>.

As for what he dealt with under the title (Ali Jawad Al-Taher / The Shepherd We Lost), it was nothing but an introduction to some matters related to the critic (Ali Jawad Al-Taher) in addition to quick tracking of his life, so we find it more appropriate if he addressed it in the third section<sup>2</sup>.

In another article entitled (Jabra Ibrahim Jabra / translator, and a person)<sup>3</sup>, we find it in everything he presented on (Jabra Ibrahim Jabra), but his discussion in this section remains a confusing matter for the reader. What is the relationship of criticism with the fact that (Jabra Ibrahim Jabra) a unique translator from others?

In what follows, we will start from a question which is: To what is meant by his title (Paths of Illusions in Modern Arab Criticism). After several lines, we notice that the question is answered by saying: "Other than what it may seem to the reader at once, the first is to stop at error, wandering, or delusions that may characterize experiences some of our critics in their dealings with creativity and criticism with its methods, currents, and schools"<sup>4</sup>. Then the critic refers to some readers and describes them as bug trolls, and it is striking that this matter does not contain error hunting, of course, this

matter must be repeated before thinking of something else. As for its divisions, it is based on an introduction and six icons, the first icon (the illusions of the curriculum) divided into three topics, the first of which is (the author, the text, or the reader?) In which he discussed the theory (the death of the author), where he starts with the saying (Roland Barth) who sees that the author ceases to relate to the text as soon as the writing begins, and yet the critic does not agree with him completely, as he sees as long as there is a written text, then there is the possibility of the author being in some way, and before he finishes his speech, he talks about the process of artistic creation based on experience, and with all that he presented about the process of artistic creation, he concluded that there is no harm in inserting the author in the text, just as there is no justification for his death<sup>5</sup>, as "the text and creativity is the basis for which the author and the reader meet"<sup>6</sup>. While he set out in his second paragraph of the text and the possibility of the meaning of the text being diversified, to talk about the possibility that the social approach can contribute to uncovering what the text conceals, then he returns to talking about the author's death and not fully agreeing with Barth's statement while giving the reader the authority to determine the possibility of dealing with the text away from its author or in his presence. Our critic was not the only one who did not agree with Bart's statement, so we find that (Musa Rababaa) in his research called for a review of this issue<sup>7</sup>, we also find that (Abd al-Malik Murtad) called for the necessity to give the author authority with the presence of the reader<sup>8</sup>, then the critic wonders about the

<sup>1</sup> Same reference: .43 \_ 38.

<sup>2</sup> Same reference: 47 \_ 44.

<sup>3</sup> Same reference: 52 \_ 48

<sup>4</sup> Icons of Illusion (The Arab Critic and the Problems of Modern Criticism), Dr. Najem Abdullah Kazem, Dar Al-Maamoun\_ Baghdad, 2014: 9.

<sup>5</sup> Same reference: 27-30.

<sup>6</sup> Criticism and Truth, Roland Barthes, translated by: Monther Ayyashi, Center for Cultural Development, Edition 1, 1994: 11.

<sup>7</sup> See: The death of the author and the horizons of interpretation, Musa Rababaa, The Literary Cultural Club, Mag (15), C (58), 2005: 44.

<sup>8</sup> See: The Theory of Receptivity (Establishing the General Theory of Literary Reading), Abd al-Malik Murtad, Dar Al-Gharb Publishing House Oran, (Dr. T), 2003: 103 / quoted on the new critical currents of Abdullah Al-Ghadhami, and Rod Maddah, (Master Thesis), University of Colonel Hajj Lakhdar - Batna - Algeria, 2011: 152, and see: The Theory of Modern

possibility that there is a call for the death of the critic, and this, in our humble opinion, is something that cannot happen, since the text remains the focus of the critic's attention. Then it turns out that there is a book entitled (Death of the Critic), whose idea is based on the declaration of (the death of the critic), then we find it after several lines that the critic acknowledges the presence of the author and the critic<sup>1</sup>, but we find that (MacDonald) contradicts the opinion of our critic as he goes by saying: "It seems that the time of the critic, as the decisive judgment, ... is over."<sup>2</sup> Then he talks about granting some of the critics of reading and receiving an active presence to the reader, while some of them exaggerated their claim to the authoritarianism of the reader. Besides, he sought help from what was presented by the critic (Sami Mahdi) and ended with the true existence of the author, the text, and the reader, adding to that his belief in the centrality of the text with the assurance that this does not mean confiscation of the other opinion.<sup>3</sup>

The second topic deals with (The Arab critic and the peculiarity of the modernist approach / the Iraqi critic as a model), is exposed to some critics who worked hard and employed critical approaches without seeing that their employment had deviated from their understanding of it. He starts from the division of Iraqi critics and their proximity and distance to the criticism of modernity, then talks about how the critics dealt with it and the specificity of their application of the curriculum in terms of the purity of the curriculum or not, in addition to the methods of analyzing the literary text, then he stops with the critics (Ali Jawad Al-Taher) and (Abdul-Jabbar Abbas), in summary, they are among those who deal well with the curricula in addition to other critics<sup>4</sup>

Regarding the third topic that was of focus is (Fadel Thamer and the peculiarity of the modernist approach)<sup>5</sup>, he starts with his experience in reading literary texts (the criticism working on these texts, whether they are stories or novels), after that he talks about the critical career of the critic (Fadel Thamer) and then talks about his achievements, to end as we mentioned a little earlier (that he is one of the critics who deal well with the curricula. Modernism and Modernism), then he stops with what others have said about the critic (Fadel Thamer), who does not differ from what he presented.

The second icon is (Illusions of Races and Naturalization) in which he deals with three topics, the first of which is (The Text Game and the Critic's Dilemma) as he acknowledged in his book (Articles on Criticism, Literature and Literary Phenomenon) that what he dealt did not come close to being studies, so how could he republish it in his work.<sup>6</sup>

Then it deals with the second topic (the very short story and the search for a new literary genre). This study does not present a criticism as much as it is a study on the nature of proving or denying the existence of this art. In addition to standing at the delusion in which some writers have fallen, who believe that as soon as they write what they partially differ from what others write, they create new forms of writing, so he sees that the very short story is nothing but an increase in the shortness of the short, in the opinion of some critics, it is the beginning of the novel's new wave.<sup>7</sup>

In our study of the third topic entitled (The Narrator and the Magic of the Novel / The Phenomenon of the Narrator's Transformation into the Novel), we find that it differs from what was previously presented in his work (Essays on Criticism,

Literary Criticism, Dr. Youssef Nour Awad, Dar Al-Amin, ed. 1, 1994: 44-47.

<sup>1</sup> Illusion Icons: 30 \_ 36.

<sup>2</sup> The death of the critic, Ronan MacDonald, translated by: Fakhri Saleh, Edition 1, 2014: 15.

<sup>3</sup> Illusion Icons: 36-40.

<sup>4</sup> Same reference: 42 \_ 55.

<sup>5</sup> See: Illusion Icons: 56-62.

<sup>6</sup> Same reference: 69-73.

<sup>7</sup> Same reference: 74-88.



Literature and the Literary Phenomenon), as it starts from providing an introduction about the nature of the narrator's transition to writing the novel and reveals the levels of that transfer, Then he stops to talk about literary genres and their overlap with others, then provides a summary of the origins of (narrative races) linking them with the story and the novel while presenting the differences on which both sexes are based. Then he provides an application example that illustrates the goal of this study, which is: Did the storyteller succeed in fiction ?, in addition to what the novel achieved artistically, as well as his failure to meet the requirements of fictional art and finally the dominance of the characteristics of the short story, then he answers the following question: Why are some of them able to write a story, and not be able to write a novel ?, And in the last axis he came to deny what he said in the introduction to his speech, as for the conclusion, it is only a summary of what he came with<sup>1</sup>.

As for the third icon (Illusions of terminology and concepts), it deals with three topics, the first of which is (terminology formulation and significance). This study is an extensive study that was previously presented within his work (Articles on criticism, literature, and literary phenomenon). The question here is what is the relationship of what he spoke to him with the delusions that he intended at the beginning of his achievement, in his first axis he talks about the term and what it is in terms of linguistic and lexical? Its second axis deals with the literary and critical term and takes the term (criticism) as an example for that. In its last axis, he stops at the necessity of formulating the term in terms capable of conveying the required connotation, then stops again to talk about the relationship of the formulation of the term to its connotations, especially the translated ones, with no exception to the terminology placed, but the first

received more attention from the critic and gave him more space than hadith<sup>2</sup>.

When we move to the second topic entitled (Influence and impact / Between Misconception and Sensitivity of the Literary), it relates to comparative studies, so we will suffice to refer to it<sup>3</sup>. The third topic is (War literature and the chaos of theorizing for the term), it seems that this topic has already been presented in his work (Articles on criticism, literature and the literary phenomenon) and because the matter is related to the literary aspect, we did not touch it except that it was republished under a new title with the addition of some simple amendments, but in general, it suffices to indicate that the first and second paragraphs are related to the issue of writing war literature. As for the third paragraph, it is to talk about the chaos of theorizing for the term based on exposure to two opinions, one of which is the storyteller (Ghazi al-Abadi) and the other by the critic (Hamza Mustafa)<sup>4</sup>

The fourth icon is entitled (Illusions of theory and practice). It is clear that the first topic (Modern Arab criticism between theory and practice) had previously been presented in his work (Articles on criticism and literary phenomenon), but when he re-published it under a title close to it, he added some fragments that excluded him from what he went to in his previous work, and accordingly, we will stop at these fragments, and accordingly, he dedicates his second paragraph to talk about the scarcity of critical positions that deepen the proposed thought and identify its strengths and weaknesses, as well as his talk about the Arab critic and the privacy of receiving, understanding and employing, in addition to his talk about those who carry modern Arab criticism more than he can carry, and he takes what he said (Shukri Aziz) as an example of that.<sup>5</sup>

<sup>1</sup> Same reference: 89-106.

<sup>2</sup> For more information, see: Problems of the term in the new Arab critical discourse, Dr. Youssef and Glissy, Arab Science Publishers, 1st Edition, 2008.

<sup>3</sup> Illusion Icons: 113 \_ 133.

<sup>4</sup> See: Illusion Icons: 134 \_ 139.

<sup>5</sup> Same reference: 152 \_ 145

When we moved to the second topic entitled (Reading in Narrative Criticism in Oman / Phenomena and Trends), we find that the critic had previously presented in a paper published in the Journal of Qatar University in 2006, and it was the first stop for us to enter this study.<sup>1</sup>

While in our study of the third topic (Critics and Yacoubian Architecture / A social distortion or self-flagellation?), We start by talking about the writer or publisher's negligence to revise the work and correct the many typographical, grammatical, linguistic, and spelling errors in the novel, and this thing may be overlooked by a lot. The critic was not convinced that it could represent Egypt at a certain stage, especially in this image that he conveyed, and of course that when the writer writes a work, he must have lived at least some of its details or at least heard these details to include them in turn for the fictional work. Therefore, we cannot go with the critic. Perhaps the writer's hadith has some validity if not all of it is correct. As for his last axis, he contradicted the first axis when he talked about the great demand for the novel until it reached its ninth edition. In this axis, he goes on to say that she is not famous and has printed many editions, and he talks about the reasons for that<sup>2</sup>. In the end, we can only say that the recurring essence does not find it completely except in some parts when he spoke about the personality of (Christine) being a foreigner, which raised the reader's attention to the presence of the foreigner.

The fifth icon entitled (Illusions of sayings and postulates), there are three topics under it, the first of which is (Image, Word and Literature, Criticism of Sayings of Death), in which he talks about the impact of the image on literature and the word in general and narrative arts in particular, in addition to that he discussed what is related to the categories of death (the word, Literature, literary genres,

reading and the reader), To begin with, there are some questions, namely, what do we mean here by image and image culture and the conquest of image culture to word culture? Despite these questions that he raises, he did not present an understanding of any of them. He merely mentioned the types of images starting with photography, cinematography, television and satellite channels, digital and finally the Internet, so we will use the definition of (Bushra Musa Saleh) for the image. She indicates that the image in literature "is: the specific linguistic formulation, through which meanings are represented, creatively, in a way that transforms them into an expressive visual image, and that distinct and unique formulation is, in fact, a departure from referral formulas from saying to suggestive formulas."<sup>3</sup>. Regarding the culture of the image, we can use the concept of Dr. (Abdullah Al-Ghadhami), so he defines it as "a sign of modern change just as it is the cause of it"<sup>4</sup>. We then return to the critic's talk about the effect of the image on literature and the word. We can say that he did not provide an adequate picture for this effect. It seems that he was preoccupied with talking about the death of the term (Literary sex) and how it became intertwined with others, then it moves with the sayings of death which, as he sees it, may not be an actualized death as much as a weakness, and although he spoke about the sayings of death, yet he has not addressed any one of them except for a quick reference to ( The death of the author), who did not indicate that he will deal with it in the study, then stops with (the death of the novel), then turns to talk about Arab critics and sayings of death, so we find him stopping with the critic (Abdullah Al-Ghadhami) to talk about the death of literary criticism and the substitution of cultural criticism.

Then he talks about the culture of the image, but without prolonging the conversation, as we find his talk back to (Abdullah Al-Ghadhami)'s statement

<sup>1</sup> Same reference: .175 \_ 153

<sup>2</sup> Same reference: 158 \_ 176.

<sup>3</sup> The Poetic Image in Modern Arab Criticism, Bushra Musa Saleh, Arab Cultural Center - Beirut, 1st Edition, 1994: 3.

<sup>4</sup> TV culture (the fall of the elite and the emergence of the popular), Dr. Abdullah Al-Ghadhami, Arab Cultural Center, Casablanca-Morocco, 3rd Edition, 2011: 26.

about the death of (literary criticism), after which he relays the dialogue that Amira Al-Qahtani made with him regarding this issue, to end with observations that he deduced from this dialogue. It must be noted that his speech does not concern one issue, as it touched upon more than one death, besides that it needs a more extensive study, then he starts from some of the postulates that led to the occurrence of weakness as he calls it, namely the uploading of the information image (electronic blogs) and the role of the image in it is the reason for the reluctance to read, to end after presenting the views of the poet (Fatima Naout) and the Moroccan novelist (Bahaa El-Din) that the causes of weakness are due to the different changes of the age in all fields, in addition to his indication that the image is not included among the reasons for this. Then he stops to talk about the influence of the image and the culture of the image on literature and the culture of literature in general and the narrative races in particular, and he sees that this is achieved on several levels or some of them as follows: the level of writing, the level of output of the published writing, the level of the position, and finally the level of reading and the size of the publication or distribution. As for his last paragraph, it is nothing but a continuation of his previous hadith.<sup>1</sup>

If we move to the second topic that this icon contained, which is entitled (Love of the Fatherland in Creativity), we proceed with the question presented here: What is the relationship of patriotism in creativity with the title of the achievement even if there are glimpses of criticism, but that does not exclude him from the question that may haunt the reader's mind, in addition to that (love of the homeland) does not constitute a problem, and therefore we can go to the fact that

this matter is true that it falls within the concept of statements and universals, but it does not fall within the problems<sup>2</sup>. In our study of the last topic of this icon (the Iraqi novel, Reality, and Traditions)<sup>3</sup>, we find that it was previously presented within his work (Articles on criticism, literature and the literary phenomenon) in the section (Literary Issues) and because it is not included in our study, we did not stop there.

The last icon entitled (Other Illusions in Literature and Criticism), appears that his topics had previously stopped in his previous achievements except for one topic that we will address after referring to the topics presented<sup>4</sup>.

Concerning the other topic, it is (the dialogue in the Arabic novel between colloquial and classical), it turns out that he did not review what he presented in this regard until he overlooked that he had indicated in the end that he would deal in the next chapter with a conversation about the relationship of dialogue with the character, but he did not address it here, because the subject had already been stopped by him in his achievement entitled (The problem of dialogue in the Arabic novel) under the title (Efforts to get out of the problem and the middle language), followed by the chapter to which it referred (to talk about the relationship of dialogue with the personality). As for the conclusion he laid for the study, it is only the conclusion of his achievement that we have referred to.

We will have a discussion with his study entitled (Can politics negate creativity? Absent Tohma Farman and others). The content of this study is to answer the question that he posed in the title, but

<sup>1</sup> See: Illusion Icons: 191 \_ 213.

<sup>2</sup> Same reference: 214-225.

<sup>3</sup> Same reference: 226 \_ 230, and see: Articles on criticism, literature, and literary phenomena: 61 - 66.

<sup>4</sup> The critic here deals with (Abd al-Khaliq al-Rikabi, Marquez and others) and because it is included in the door of influence and impact so we will not stop with it, as for the

other topic marked (literature inside and outside literature), he had previously stopped with it earlier, for more information see: himself: 237 \_ 253 258 - 270, and see: Articles on criticism, literature and the literary phenomenon: 153 - 157. And see: The problem of dialogue in the Arab novel, Dr. Najm Abdullah Kazem, Emirates Writers and Writers Union, 1st Edition, 2004: 59 - 72, 115 - 117.



the question remains, what is this related to the Arab critic and the problems of modern criticism.<sup>1</sup>

Besides, we will deal with his achievement (Introductions to the Critical Term), which we find is based on four sections followed by a guide to the writings and composition of the term, the first chapter is to provide an introduction to the term, and the second is an extension of it, where it dealt with the formulation and connotation of the term<sup>2</sup>, while the third chapter demonstrates one of the most famous terms, which is (literary criticism), in his study of this term, the critic presented a linguistic definition of criticism, which in turn would give the term criticism in Arabic from its linguistic use.

It is worth noting that the critic adopted in his vision of the term the researcher (Thaer Hasan)<sup>3</sup>, then he stops to talk about some of the terms that were problematic in defining their concepts among readers, researchers, and even some critics, and they are as follows: (feminism, women, and feminine / attempt to disengage). Prior to talking about this study, it is necessary to point out a point that may be important to the reader, which is that the speaker of women's issues must be aware of the terminology and their use, as well as distinguish between them. Therefore, our judgment on what the critic may see regarding these terms will be from a special point of view that may be wrong and maybe correct, as dealing with women's issues requires knowledge and comprehensive understanding of these terms, especially since their concept (terminology) differs in translation from Western languages into Arabic, which accompanies it. This is problematic in critical studies.

After that, he stops to talk about issues related to women and sees that they are divided into three areas within the framework of (feminism), then we find it depends on what each term means. Feminism is what women produce, they are literary works that revolve around women independently of the gender of their writer, and they are works that are based on equality between men and women regardless of whether or not it is centered on women, in addition to the fact that its writers are men and women.<sup>4</sup>

Then we find him talking about (feminist criticism)<sup>5</sup>, by which he means the criticism of female critics of literary works, so he talks about the theoretical side only, seeing that there is no existence of what distinguishes female (woman) critics from (man) critics. What is noticed in what he mentioned here is that when he talks about (female criticism), he uses a quote on (feminist literature), and the question here is, is there not a difference as it is known, or as pointed out, or the critic went to it between (the female and the feminist) as we have shown above ?, The answer to this question lies in that he may not have paid attention to what this overlap between terms may cause to the reader who does not know the terms. Or, perhaps the reason for this may be that he did not review what he presented after completing his studies, or it may be (Feminist Criticism) that includes under it all the writings that the woman writes, but we soon see him using a saying by Dr. (Wijdan Al-Sayegh) to end the dispute, and despite that (Wijdan Al-Sayegh) was talking about female criticism until the title of her article titled (Is there an Arab female criticism?) confirms that<sup>6</sup>. After research and investigation, it became clear to us that there is a title for research published under the

<sup>1</sup> See: Illusion Icons: 254\_257.

<sup>2</sup> It must be noted that the first and second topic is a complete study of the term that the critic had previously presented in his work (Illusion Icons). Najm Abdullah Kazem, Al-Ma'moun House for Translation and Publishing \_ Baghdad, 2013: 17-43.

<sup>3</sup> See: Introductions to the Critical Term: 53 - 56.

<sup>4</sup> Same reference: 63-72;

<sup>5</sup> The Arab Woman's Novel from 1999 to 2007 in Light of Feminist Criticism, Hoda Hussein Zuwair Al-Shaibani, one of the publications of the Baghdad Capital of Culture Project, 1st Edition, 2013: 25\_36.

<sup>6</sup> Nabila Al-Zubair (a writer from Yemen) looks under the title (Is there an Arab female criticism?) Wejdan Al-Sayegh, September 26, issue (1111), 1/29/2004, <https://nabilahalzubair.wordpress.com>

title (Characteristics of Feminist Criticism / Critique of the Syrian Novel as a Model)<sup>1</sup>, in which it affirms the existence of feminist criticism, and we can only say that there are these types of criticism of the creative works of women (female, and feminist) and in my opinion, the critic has not been able to completely separate them so that the confusion is removed from the reader. Finally, a topic that includes a brief guide to entering the world of terminology is devoted to the four subjects<sup>2</sup>. The issue of talking about terminology and the accompanying translations from the West remains a very difficult matter due to the problems that accompany the translation of terms.

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<sup>1</sup> See: the characteristics of female criticism (criticism of the novel in Syria as a model), Dr. Samar Al-Dayoub, Al-Maarifa, Issue (557), February, 2010: 181-195.

<sup>2</sup> See: Introductions to the Critical Term: 77 \_ 109.