

The Philosophy of Criticism and Its Impact on Arab Readings: The case of George Tarabishi

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Abstract:

It is widely acknowledged that criticism plays a pivotal role in the intellectual engagement with the vast array of subjects encompassing human knowledge. This critical approach contributes significantly to the study and evaluation of human thought, necessitating a multifaceted array of strategies and methodologies. Throughout its history, criticism has been impacted by continual inquiry and interaction with the accomplishments of humankind in the humanities, such as language, philosophy, history, psychology, and sociology, as well as other fields of experimental science. Consequently, the advent of this link has enabled criticism to approach and evaluate creative works with greater objectivity and accuracy.

The experience of George Tarabishi, who viewed criticism as a philosophical endeavor that goes beyond literary interpretation to challenge the ontological and intellectual frameworks that underlie texts, arises within this framework. In order to establish a connection between critical reading and philosophy, the author employed three distinct levels. The first level, known as the ontological level, encompasses discussions concerning identity, reason, and Arab existence. The second level, the epistemological level, delves into the boundaries and potential of knowledge. The third level, the methodological level, involves the application of various Western philosophical techniques, including psychoanalysis, phenomenology, and Hegelian dialectics. In order to liberate Arab thought from stagnation and situate it within a more comprehensive, logical, and critical vision, Tarabishi exemplified a critical reading style that was receptive to philosophy.

Keywords: Criticism, Critical Reading , George Tarabishi , Knowledge, Philosophy.

Introduction:

This study posits that universal knowledge is integral and complementary, and that criticism cannot remain isolated; rather, it should invest in all available knowledge domains. This perspective sought to unravel the knots of the epistemological underpinnings of Arabic thought, particularly in the aftermath of Napoleon's campaign, which precipitated a cultural upheaval, exposing the Arabs' inability to establish the foundations for a authentic development initiative. Consequently, Arabic elites were taken by surprise by the objectives of modernity. They determined that the notion of universality was a pivotal background that could be adopted as a point of departure to develop their

conceptions. Consequently, the modernist discourse underwent an evolution in Europe during the sixteenth century, a period marked by the advent of the steam engine, which symbolized the assertion of human dominance over nature. This groundbreaking discovery precipitated a substantial scientific and technical revolution, exerting a profound influence on the realm of human sciences.

This evolution is also evident in the field of criticism. Consequently, it was compelled to expand into various fields to enhance efficiency and ensure a critical mechanism that sought to unearth the truth. This mechanism interpreted ideological and literary phenomena in the context of a scientific spirit, paving the way for a scientific study and interpretation of literature employing precise methodological frameworks. However, some voices have persisted in contending that criticism should be maintained as a distinct discipline, separate from other influences, in order to preserve its unique character and avoid confusion with other fields of study. Such inquiries persist in contemporary critical studies, inciting a series of contentious debates.

In this context, George Tarabishi, widely regarded as one of the most prominent Arab philosophers, initiated a mission to establish a critical reading based on philosophical approaches. Tarabishi's perspective on criticism diverged from the conventional notion of neutrality, challenging the prevailing assumptions about its role and function. He previously conceptualized it as a philosophical action that gives rise to epistemological concerns regarding the limits and possibilities of knowledge. Additionally, he delved into the ontological facet, which pertains to identity, mind, and Arabic existence.

Tarabishi employed Western philosophical traditions, drawing from Freud, Hegel, and phenomenology, to develop methodologies for deconstructing classical and contemporary literatures. According to the aforementioned scholar, critical reading represented more than a mere instrument for understanding texts; rather, it constituted a comprehensive philosophical project aimed at liberating Arabic thought from stagnation and integrating it within the ambit of critical rationality, which constituted the very essence of European modernity.

1. Human knowledge and ideology:

The subject's intricacies are compounded by its interconnection with several associated themes. Novice readers may perceive these themes as superficial and unassailable, as they are initially interpreted as the foundational principles of criticism. Consequently, non-academic readers may conclude that the discussion of such points is superfluous. These readers are still in awe of the creations of human minds; therefore, they only take into account the obvious facets of human knowledge. In this context, two types of human knowledge can be distinguished:

The initial category pertains to science and scientific inquiry. This scientific knowledge is intended merely to suggest a meaning. As it elucidates the conceptual underpinnings within their respective practical domains, this category of knowledge does not pose any significant challenges. It is not requested that proponents of such knowledge offer justifications or interpretations. However, due to the mind's capacity to discern numerous, discrete, and diverse expressions of the concept's essence within this domain, the concept remains enigmatic and challenging to fully grasp.

The second type of knowledge involves academic knowledge. This approach is employed to address the challenge of comprehending the significance of a concept beyond its practical application, thereby facilitating the interpretation of its intricacies within the context of its own practice. The underlying rationale is that the meaning external to the practice is designed to

elucidate and substantiate the meaning inherent within the practice. Therefore, the question arises as to how academic knowledge derives the meaning of a concept outside of practice. This comment instigates the formulation of inquiries that may delineate the relationship between criticism and other academic domains.

2. Tendencies about criticism's relation with other disciplines :

In regard to the relationship between criticism and other disciplines, critics have articulated a broad spectrum of perspectives. The objective of criticism is not to remain indifferent to the changes taking place in this world, which is permeated by modernity's various tools in every aspect of human existence and activities in both the scientific and human realms. The modern era has witnessed substantial advancements in recent years, particularly following the publication of Descartes' Cogito "I think, therefore I am " Consequently, two orientations have emerged in the effort to define the relationship between criticism and other disciplines.

The first belongs to Critics who subscribe to the notion that criticism must rely on itself to define its data embrace the first one. The application of criticism to literary texts is a process aimed at ascertaining their position within the overarching category of universal literature. It also serves to ascertain their status and grade as a societal performance, thereby providing a comprehensive depiction of historical, cultural, political, economic, and social relations within the context of general mutations marked by the law of the jungle and the hegemony of materialist views in place of spirituality, which ought to prevail in societies' morals and values.

Even in theory, literature will continue to uphold such morals and values since writers tend to remain mute about the pervasive actions that have destroyed generations' morality. Literary authors may serve as a particular focal point that can be trusted in contemporary societal structures. The Israeli military operation in Gaza, for instance, served to substantiate this supposition. While various cultures have historically disregarded morality in all its manifestations, criticism has evolved into a philosophy that opposes this decline. The absence of resonance in literary voices, compounded by the cacophony of competing criticisms, has been interpreted as a harbinger of doom. It is lamentable that this is the actual state of literature in light of the growing processes of warfare that are currently determining man's fate. This circumstance necessitates that criticism look for new ways to challenge man's fight with the greatest upheavals that are occurring at a rapid pace. Those who subscribe to this viewpoint are convinced that criticism must rely on itself to determine its fate and establish appropriate channels and instruments.

The second inclination is commonly shared by critics and criticism historians who believe that criticism should draw on knowledge from other disciplines. Each discipline is intended to propose a distinct tool that will assist criticism in carrying out its objectives. However, these disciplines are undergoing continuous expansion, driven by a relentless pursuit of research that offers numerous avenues for ongoing development and progression. It appears that such disciplines adhere to the following principle: intellectuals in the past failed to reach a more favorable situation, and therefore, it is not advisable to think in terms of stability. A similar phenomenon transpired in the West during the Middle Ages, when the church wielded uncontested authority over all aspects of life. It is noteworthy that the church actively persecuted scientists and thinkers who dared to think beyond the confines of its prescribed parameters. The evaluation of criticism focused on the efficiency of investing in the discoveries of these sciences. In this regard, numerous critics emphasize the existence of a robust correlation between disparate theories, despite their apparent dissimilarity. Furthermore, it is noteworthy that certain theories are, in essence, extensions of others.

The present study will address several research questions concerning the origins of such openness to other knowledge and disciplines. Furthermore, the study will explore the benefits that criticism is expected to receive from such openness, in addition to the standards that should govern it in order for criticism to achieve its mission.

A considerable number of critics and academics subscribe to the notion that creativity, manifesting in both poetry and prose, serves as a reflection of the universal harmony. Additionally, it is a harmony inherent within the human psyche. From an alternative viewpoint, creativity is defined by a tendency toward interdependence. The hypothesis that humankind are interconnected with the cosmos is predicated on the premise that all elements of the universe are manifestations of the archetypal human experience. The human subject experiences a state of heightened well-being when confronted with a concept, when it is subjected to analysis, and to a greater extent when it is comprehended and found to be in accord with the human subject's own internal harmony. Consequently, separatist or rebellious inclinations do not impede creativity. This perspective is characterized by its unification and universality, recognizing the inherent uniqueness that pervades all things. The conclusion of this study suggests that all phenomena are interconnected and ultimately converge towards a shared destination. This approach aligns closely with Sufi pantheism, a doctrine that perceives the divine as immanent in all aspects of existence. This doctrine transcends the confines of reason, delving into the esoteric realm of effusion, the boundless expanse of aspirations, and ultimately, the realm of transcendence beyond epistemic limitations.

This constitutes the fundamental tenet of the pantheist worldview, upon which critics have based their understanding of the relationship between criticism and other disciplines, as well as the inherent uniqueness and union that characterizes that relationship. The critic commences with a definitive concept that refutes the historical existence of a distinct personality of criticism. In this regard, Mohammed Meftah posits that "what is labelled literary criticism has not succeeded in any period of its history to establish its proper model" (Meftah, 1996, p. 06). This phenomenon may be explained by the fact that criticism has consistently drawn upon concepts from dominant disciplines during periods of borrowing, such as logic in the Arabic criticism tradition, and biology and linguistics in Western criticism.

Critics posit that criticism constitutes a network of ideas influenced by a wide range of information and disciplines. At times, the meaning of the term is derived from the fundamental nature of these disciplines. The text also provides techniques for approaching texts and revealing their settings. Consequently, the critic is obligated to complete a variety of assignments and cultivate a comprehensive array of competencies. He is intimately associated with existence, with the realms of science and knowledge. He may be a geographical land where perpetual activities of supply and provision occur incessantly (Meftah, 1994, p. 28).

The scientific material proposed by human civilizations has had a profound impact on literary studies and theories throughout history, as these fields have heavily relied on concepts and methodologies from other disciplines. In order to circumvent the potential for significant discord that could result in a substantial rift in this relationship, certain critics contend that it is imperative for concerned students to acquire and study such knowledge, particularly those that exert a direct influence on literary composition. This approach, they assert, will serve to facilitate acculturation, thereby ensuring that there will be no disequilibrium. This strategy, they contend, will transform the process into a literal practice that exerts an impact on both science and literature (Meftah, 1986, p. 202).

The legitimacy of criticism's openness to diverse academic disciplines is rooted in historical precedent. Critics have noted that throughout history, researchers have frequently invested in the information that was available at the time, perceiving it to be advantageous. For instance, ancient Arabic critics translated Aristotle's *Poetics*, recognizing its value and utility. Ibn Qudama's critical theories were significantly influenced by this text, as were Eldjurdjani's insights into criticism. Averroes employed formal logic findings to establish philosophical concepts and scientific logic to develop scientific and mathematical norms. A similar assertion can be made with regard to Hazim Elakartadjenni and Ibn Khaldoune.

A further challenge in the realm of interdisciplinary criticism pertains to the concept of projection and adaptation, which governs the process of transferring concepts and phrases from other cultures to Arabic ones. It is widely acknowledged among Western critics that the adaptation of scientific concepts and phrases for literary and cultural analysis poses a significant challenge, particularly when these concepts are transferred to an unfamiliar context. Consequently, reviewers were consistently cognizant of these projections. In this context, Mohammed Meftah emphasizes that Arabic critics accepted projected themes in literary and social analysis after they were altered, transformed, or, in some cases, eliminated. However, a literal application of experimental scientific ideas to the subjects under discussion may result in erroneous conclusions (Elbazi'i, 2000, p. 122).

The notion of criticism's openness to various disciplines has given rise to a persistent discourse among critics and researchers within the field of occidental criticism. According to Salah Fadhl, this openness signified a substantial shift from the perspective of new criticism. These mutations are associated with the evolution of humanities. Its employment is appropriate whenever and wherever it is applicable to any literary composition (Elbazi'i, p. 122). In his work, Abdullah Elghedhami alludes to Jonathan Culler's characterization of criticism as a synthesis of distinct knowledge. However, criticism, as Elghedhami expounds, involves the application of scientific facts beyond their immediate contexts of emergence. Consequently, psychological, sociological, and historical concepts are being transferred from their respective domains to literary studies, where they are being utilized in a novel and distinct manner (Elghedhami, 1993, p. 22).

The notion that criticism draws on the progress of other sciences has been justified using clear principles to which literature and criticism are rightfully devoted. In general, scientific theories have found useful applications in the field of literature. The subject of literature is the human experience, which it attempts to represent, structure, and understand. Consequently, critical theorists will receive any theory that approaches creativity with enthusiasm. Conversely, literary critics possess the capacity to assimilate novel advancements from disparate disciplines. They are not beholden to any particular engagement, and they are perpetually receptive to challenges that disrupt the established conventions of psychology, sociology, philosophy, or anthropology. This aspect of the literature's theory has contributed to the facilitation of significant discourse" (Elghedhami, 1993, p. 22).

According to Hussein Eloued, the aspiration of scholars from various disciplines within the humanities to explore alternative approaches has led to an increase in the acceptance of criticism across different fields of study. This development has resulted in the recognition of a broad range of methodologies as valid for literary studies (Eloued, 1980, p. 39). Furthermore, he asserted that it is not surprising that the humanities are proposing a multitude of methods to analyze literary phenomena, given that literary texts have demonstrated their susceptibility to methods that have been proven effective in other fields (Eloued, 1980, p. 38).

This tendency exhibits an exaggerated enthusiasm for open criticism, seeking to substantiate its objectives by revisiting historical and traditional sources. The proponents of this viewpoint posit that Islamic jurisprudence is founded on universal principles that scholars have derived from other domains, such as grammar, rhetoric, and logic (Elghedhami, 1993, p. 27). Elghedhami posited that in the absence of such transparency, Elshafiai would not have been capable of establishing a substantial scientific corpus (Elghedhami, 1993, p. 9). Abdulfettah Kilito's discussion of this issue suggests a firmly entrenched postulate among learners, as evidenced by his assertion that "This is the case of every person working in the field of literature, in the closest or furthest past. For example, Eldjurdjani in his rhetoric work depended on dominating knowledge of his time. For instance, he utilized knowledge from chemistry for analyzing poetry" (Kilito, 1985, p. 9).

Mohammed Swirti has provided further evidence to support this hypothesis, asserting that ancient critics drew upon data from multiple disciplines, including that of Eldjurdjani, a pioneering figure in integrating insights from the natural, cosmic, and biological sciences into literary works. For instance, he is recognized for his embrace of the concept of genre. The present study finds that Elgjurdjani's approach was adopted by critics of new classicist, romanticist, and realistic perspectives (Swirti, 1999, p. 12). Nevertheless, Swirti points out that the openness of criticism to other sciences is earlier, possibly occurring during Aristotle's time, when he relied on biological models to define literary genres while contrasting human and natural philosophy. Aristotle is credited with the introduction of the term "mutation," a term derived from the Greek word *metabola* (Swirti, 1999, p. 14). Propp, in a manner similar to that of numerous other authors, effectively utilized the notion of structure when analyzing narrative texts. Furthermore, the titles of certain critical works underscore the integration of data from disparate fields. For instance, Nelly Corneau's *Physiologie du roman* and Northrop Frye's *Anatomy of criticism* exemplify how theoretical and practical biology have become a foundation for contemporary philosophies (Swirti, 1999, p. 17). Furthermore, Fray enumerated in his book the intersections of literature and mathematics (Fray, 1973, p. 351).

Kamal Abdullatif made reference to Strauss, who stated that "it is nowadays established that the interference between methods' elements, conceptual and terminological instruments, and laws of different disciplines is a positive issue" (Abdullatif, 1987, p. 37).

It can be posited that both literature and criticism are inextricably linked to other disciplines, and conversely, these disciplines are inseparable from literature and criticism. The relationship appears to be mutually beneficial. As scientific knowledge about humans deepens, humans gain knowledge about their own innovations. This knowledge about human creations is a safe way of knowing humans themselves (Abdullatif, 1987, pp. 39–49). This assertion is supported by Lahmidani's advocacy for the expansion of Arabic literary criticism into diverse scientific disciplines, a move that is purportedly aimed at fortifying the field as a whole. In his introduction to the theoretical preface of "text dynamics," Lahmidani claims that the present work is "a different approach from the habitual critical writing in the Arabic world" because most Arabic works on criticism begin with human, psychological, sociological, or historical perspectives. The most recent of these employs linguistic approaches. However, as Swirti (1999) points out, "the text dynamics" originates in biology, underscoring its role as a substantial contributor to a multitude of concepts that have permeated the humanities (p. 18).

It is evident that a significant number of critics have embraced this movement, which aims to enhance the criticism's instruments and methodologies for seeking truth, the truth of creation in a particular approach. This choice has the capacity to generate criticism and to incorporate effective notions from other fields.

3. Criticism and occidental philosophy:

A multitude of critics and theories have contributed to the definition of criticism. The objective of this study is to develop a definition that aligns with the goals of the study. In order to accomplish this objective, it is necessary to engage in a discussion regarding the perspectives of critics concerning the effectiveness, nature, limitations, and purpose of criticism. The prevailing conception of criticism is often constrained in its scope, with individuals tendering a limited perspective that emphasizes its advantages and disadvantages, strengths and weaknesses. Abu Darda is quoted as stating, "If one criticizes others, they will reciprocate in kind. If you neglect them, they neglect you." The implication is that if one criticizes them, they will reciprocate in kind. In Arabic, the term "criticize" is defined as the act of distinguishing an authentic piece from a falsified one. The act of criticism is inherently a form of discourse, as it involves the examination and evaluation of an individual or entity. According to literary scholars, criticism is defined as the study of the artistic value of literary works. Ihsane Abbes has asserted that "the truth of criticism is the expression of an integral, general attitude when reconsidering art in general or poetry in particular." The process commences with the act of tasting, or the ability to distinguish, and subsequently progresses through the phases of explaining, justifying, analyzing, and assessing. These phases are interdependent, progressive steps that generate a clear attitude based on general or particular rules, relying on the strength of the faculty and the power of distinction" (Abbes, 1983, p. 5).

The criticism is chiefly founded upon conventional critical instruments necessary for interpretation, assessment, and explanation. However, literary experts have restricted its meaning to the analysis of literary works and the characterization of their structure. For instance, Elmessedi delineates criticism as "the meta-language of literature, irrespective of the levels of description and its instruments" (Elmessedi, 2004, p. 99).

Murtadh posits that criticism is not characterized by neutrality, prejudice, or objectivity. Literary analysis is a sophisticated cognitive discipline that entails the examination of literary works in relation to their genre and the application of various procedures and epistemological tools to their interpretation. As human knowledge continues to develop, criticism has evolved into a more sophisticated and in-depth epistemological device (Murtadh, 2002, p. 227). Murtadh conceptualizes criticism as an intellectual endeavor founded on aesthetic judgment and the examination of literature and art. This conceptualization enables the provision of explanations, assessments, and accentuations of aesthetic qualities and values. The subsequent work judgment is thus informed by a network of methods and cognitive instruments. Consequently, criticism emerges as a constructive act, unfolding in close temporal proximity to the act of creation. The objective of this study is to analyze literary pieces, make comparisons between them, and identify their strengths and weaknesses. The objective of this initiative is to enhance every facet of the reading experience, encompassing readers, authors, and texts. Murtadh conceptualizes criticism as "a discourse, with each discourse determined by the plurality of its components. The most influential components are as follows: first, the person who creates the discourse; second, the person to whom the discourse is delivered; and third, the discourse itself" (Murtadh, 2002, p. 36).

In the context of literary analysis, criticism serves as a catalyst for the refinement of a creator's work, prompting them to reflect on the distinct characteristics that set their oeuvre apart. Additionally, it accentuates and lauds the author's performance and innovation. Finally, it has been demonstrated that this approach saves readers time and effort by selecting works that deserve to be read and guiding readers to the aesthetic elements that will make reading enjoyable and provide more pleasure. Murtadh posits that "criticism has always been a constant concern of thought since

literary creation has existed. Since the advent of artistic expression, diverse stylistic structures have emerged, giving rise to a multitude of perspectives on the subject. Metalanguage has existed to discuss artistic pieces" (Murtadh, 2002, p. 49).

The purpose of criticism is to enhance literary texts by illuminating their literary merit and offering critical assessments that are intended to motivate creators. This dynamic relationship between criticism and creation is a critical component of any comprehensive understanding of artistic and intellectual development. Consequently, it can be concluded that criticism fulfills a variety of functions and degrees. Assuming the existence of literature, criticism endeavors to "study, analyze, appraise, and evaluate it in light of this capacity, whose opinions have specific worth and impact on the author, text, and reader" (Echayeb, 1973, p. 116).

The act of criticism, therefore, can be defined as the interpretation and evaluation of literary works for the purpose of establishing a connection with the intended audience and facilitating a shift in perspective from a state of finality to one of openness. It ensures the value of literary works by revealing their hidden dimensions, which only appear when works are questioned and debated. The act of criticism can be defined as the act of providing commentary on another's commentary. This language can be characterized as a descriptive metalanguage. This approach has been referred to as a deep reading, which involves the decoding and interpretation of a text's symbols.

Given the status of literary texts as discourses, it is incumbent upon critics to engage with them, to engage in dialogue, and to question the latent human values they contain. The critical method is the set of procedures employed by critics to examine literary works, authors, and speakers, thereby unveiling ambiguities and offering interpretations of texts. In essence, critics form conclusions derived from their personal convictions and methodological approaches (Wahba, 1979, p. 228). Consequently, criticism is defined as a constructive, conversational reading that aims to elucidate the meanings of the literary work. The critic's mission is to debate and decode literary symbols based on their interpretation. This constitutes the fundamental principle of contemporary literary criticism.

4. The significance and the norms of critical reading :

The criticism of literature and intellectual movements is widely regarded as a vital component of their advancement. This phenomenon has been demonstrated to enhance cognitive function and optimize efficiency, particularly in the context of professional development and career advancement. The act of criticism is an inherent aspect of human activity, characterized by its commitment to fostering innovation. The process is intricate, involving the development of literary taste through experience. According to Mohammed Daghmoumi, "authentic criticism never pursues unethical or unfaithful means; rather, it aspires to ensure equitable treatment of creations and safeguards their rights." Any critique rooted in brotherhood, demagoguery, or excessive gratitude is deemed hypocritical and is predicted to dissipate like a burned cigar, leaving only a faint scent in its wake. It is important to note that fair criticism, when it is not driven by bad intentions or aggressive accusations, can actually honor creativity, even when it embraces an opposing view" (Daghmoumi, 1999, p. 77).

The basis for criticism is the equitable treatment of literary works. It is characterized by its commitment to justice, its disregard for demagoguery and personal inclination, and its disavowal of retribution and violence. The focus of criticism is on engaging readers with captivating topics. Consequently, criticism emerges as a mechanism that fosters the formation of an Arabic identity, safeguarding cultural values, and repudiating mediocrity.

Its fundamental purpose is to inspire growth, originality, and motivation in all literary works. Rather than merely highlighting imperfections, it should contribute to the development and growth of literary productions. The critical analysis of literature entails a meticulous investigation into its depth and implicit aspects, with the objective of accentuating its aesthetic qualities. This process involves the utilization of contemporary methodologies that are deemed suitable to the text's inherent nature. Hassan Djad posits that "criticism is the study of literary works. It is a representation, explanation, and justification of texts, as well as an evaluation based on art and objectivity" (Djad, 1977, p. 21). It is imperative to elevate the discourse beyond the confines of mere praise or disapproval, striving instead to unearth the intricacies and nuances that lie beneath the surface of the work.

In actuality, the function of criticism has undergone an evolution. While classical criticism was limited to providing judgments about the quality of a work and comparing it to others, recent criticism has evolved into an interpretive tool for literary works. It is a form of research that explores the principles necessary for understanding texts and the ways in which they are understood. Consequently, criticism functions as a catalyst for reading, fostering a connection between audiences and poets or writers. While audiences may initially reject the assessments of critics, they are capable of elevating the status of authors among readers, thereby contributing to the development of a thriving literary culture" (Djad, 1977, p. 22). Recently, criticism has been assigned a new mission: The proposal calls for the development of methodologies that would enhance the literary landscape by incorporating novel genres and styles. A significant body of research has emerged in response to these critical movements, culminating in the creation of numerous literary works and the resolution of literary conflicts (Echayeb, 1973, p. 171).

The following is a summary of the aforementioned missions, as articulated by Murtadh: From a philosophical perspective, the objective of criticism is likely to identify the pathway to the text's veracity. This identification process, as elucidated by Gadamer, entails comprehending the text in its entirety. Subsequent to this initial understanding, critical analysis involves the explanation of the text through the lens of exegetical researchers. Furthermore, the exploration of the interplay between the signifier and the signified, as articulated by structuralist linguists, is pivotal in comprehending the text. In addition, the scrutiny of the text's signaling system, as undertaken by semanticists, is essential for a comprehensive interpretation. Finally, the deconstruction and decoding of the text, as conceptualized by Derrida, serves to unravel its intricacies and reveal its underlying structures. As Murtadh (2002) observes, the function of criticism is subject to fluctuation in accordance with prevailing artistic trends and philosophical movements (p. 51).

Consequently, it is evident that the role of criticism has recently become more complex and diversified. Criticism's traditional role, which is to judge and evaluate, has expanded to encompass the interpretation, explanation, and scrutiny of hidden meanings. The significance of criticism is exemplified by the broadening of its scope and the increasing number of roles it plays. It is imperative to acknowledge that criticism cannot exist in isolation from literary works; otherwise, it will not be regarded as an influential force. The act of criticism is predicated upon a sophisticated process of literary and artistic discernment. Consequently, the application of expertise from diverse sectors is undoubtedly beneficial. Tawfik Zaydi's defense of the necessity of scientifically based criticism is noteworthy for its approach, which mirrors that of other scientific disciplines in terms of explanation, justification, and evaluation. This approach does not transform critical studies into sciences that exclude or ignore literary texts, assigning them a secondary role (Zaydi, 1997, p. 17). This approach fosters the development of the critic's scientific aptitude, particularly in the context of textual analysis and the evaluation of their inherent qualities. A genuine critic is one who

practices fairness in their work, does not burden the text with what it cannot support, and sustains their cognitive balance without negatively impacting the literary work.

5. The birth of philosophy and its relation to existence:

Attempting to identify a specific date on which philosophy began would be a futile endeavor. The history of philosophy is an expansive discipline that eschews affiliation with any particular origin or trend. Ultimately, philosophy is devoid of a historical trajectory; it is an unconventional theoretical domain wherein events are limited to the reiteration of vacuity. We are then prompted to hypothesize the absence of a distinct philosophy's history, positing instead the perpetual recurrence of arguments and the perpetuation of singular disputes. Consequently, philosophy is interpreted as a constant struggle between conflicts, signifying that Kant's discourse pertains to the realm of perpetual strife. The objective of such a domain is to direct individuals into an internal ideological confrontation of a personal nature. This suggests that philosophy lacks a concrete object in the strict sense of the term. That is to say, the concept of an object that is sought when a science is defined (Philoclub, 2001, p. 41).

It is evident that the attribution of a precise history of philosophy or its association with a well-defined object is unfeasible. In contradistinction to the mythology surrounding thought in general, philosophy is a component of the essence of the free man, the man who is independent of natural laws. The capacity for thought is not constrained, limited, or subject to standards. The concept under discussion may encompass the totality of philosophy, including the faculty of reason, autonomous thought, or the art of thinking. This approach is predicated on the continuous pursuit of truth, a concept that has been defined by Greek philosophers. This freedom is characterized by its rules, which are derived from the wisdom of human instinct, albeit not in an absolute sense. According to the prevailing philosophical trends, wisdom is increasingly regarded as a conventional approach to liberating the mind. The concept of philosophy is perhaps best described by the rapprochement between philosophy and thought. This phenomenon, in which the two concepts appear to be mutually beneficial and can coexist, is a critical aspect of the analysis.

When philosophy is linked to origins, it becomes a mandatory component of any discourse, irrespective of the prevailing trend. This phenomenon can be attributed, at least in part, to the long-standing role of philosophy as a counterbalance to all systems of belief. Despite their naivete, the words and concepts of ancient philosophers have remained relevant over time. The initial phase of this phenomenon engendered a pervasive sense of desolation and bereavement among the human population. Humans have a historical tendency to identify solutions by challenging prevailing norms and conventional ideas. Consequently, philosophy has endured and maintained its position, despite the constraints imposed by the credo, which is regarded as an authority that restricts, subjugates, innovates, and governs. Consequently, an adversary has emerged between philosophy and religion. Philosophers have historically been adversaries of the priesthood across various eras. In actuality, philosophy prompted a transition toward scientific cognition, thereby liberating humanity from the obscurity of antiquity. However, it is imperative to acknowledge the prolonged period during which the Occident was influenced by erroneous perceptions and inaccurate interpretations of Christianity. This period, which endured for a span of thirteen centuries, precipitated a profound shift in the course of human history, leading to a period of profound meaning and cultural regression.

Philosophy, therefore, is defined as logical thought, serving as the sole safeguard against errors that might be construed as deviating from rectitude. It is important to note that these errors arise from the subjugation to an authority that is not human. A historical examination of philosophy

reveals its association with free thought, suggesting that despite the diversity among philosophical schools of thought, there is an inherent compatibility between them.

6. The relation ,between philosophy and criticism:

It is therefore vital to underscore the relationship between philosophy and criticism. In the section delineating the concepts of philosophy and criticism, it is evident that philosophy is depicted as a rational critical form of enlightenment consciousness. Additionally, philosophy is identified as a symbol representing human attitudes towards the cosmos and towards other individuals. It is probable that the preliminary concepts and subsequent tasks will undergo modifications or adjustments. The fundamental objective of philosophy is to subject the prevailing system to rigorous scrutiny and evaluation. According to Lukács, Bloch, and Habermas, the mission of philosophy is as follows. The Frankfurt School, which established a critical theory of philosophy and sociology in the mid-twentieth century, shared the same philosophy-related perspective. According to Horkheimer, the fundamental objective of philosophy is to "criticize the authoritarian control of the pact's mechanism, which had increased traditional philosophy's fascination with it" (Horkheimer, 2002, p. 84). Consequently, any conscious criticism must mirror reality. Consequently, philosophy can be conceptualized as a notion that can be examined and explored. It has been observed that philosophy encompasses literature as a subject of interest. Furthermore, philosophy provides a framework for understanding the origins of creativity. The philosophy had previously been interpreted as having a metaphysical genesis.

Consequently, philosophy acknowledged and upheld the Greeks' creative concealment. The Arabs embraced this notion, considering the demons of the Abkar Valley to be the source of their poetical invention. However, it is acknowledged that the scope of philosophy extends beyond criticism. Consequently, philosophy transcends reality and logical interpretations, encompassing metaphysics. However, criticism remains constrained within a tangible domain, functioning as if it were a linguistic structure that can be perceived and addressed. Furthermore, criticism endeavors to overcome metaphysical challenges while acknowledging the limitations of science. Consequently, critics began to argue that the application of the outputs of other disciplines was necessary in order to give philosophical criticism. However, the majority of critical theories are still linked to philosophical underpinnings. Contemporary critical theories, notably structuralism, semantics, and deconstructionism, have attained significant prominence within the current critical discourse. It is imperative to acknowledge that criticism pertains to creativity and innovation, and that it is a process that treats texts regarded as physical objects with readily quantifiable attributes.

In general, critical assessments have identified advantageous attributes within the philosophical corpus of the Occident. As Aristotle expounds, philosophy is the astonishment that propels humanity to philosophize and inquire about the enigmas of nature and existence. The objective of humanity is to ascertain the truth and comprehend the metaphysics of entities and beings to interpret nature, its causes, and its rationality, independently of mythologies and the heroism of deities. This endeavor is not contingent on fictive explanations or other concepts that the mind may repudiate or refute.

7. Tarabishi's critical reading and its relation with philosophy:

Tarabishi, an Arabic Syrian intellectual, was born in 1939. He was awarded the Damascus Arabic Language and Literature Prize. He engaged in the profession of translating for a considerable duration. The translation process served as a catalyst for the evolution of his worldview and critical faculties. He demonstrated an aptitude for reading Arabic literature from a philosophical

perspective. His reading was characterized by psychoanalysis' insights, which revealed the psychological characteristics of the Arabic Self of Arabic authors whose books were categorized as autobiographies. He participated in a series of discourses with authors, novelists, and critics, expounding on the most salient findings of his studies and research.

Tarabishi's conceptualization of critical reading transcends the confines of mere text interpretation, delineating it as a philosophical and epistemological stance. The reader's perspective was not impartial; rather, he pursued an intellectual agenda that called into question both the Arabic and Islamic heritage, as well as modern Western thought (Tarabishi, 2011, p. 205). Tarabishi's theoretical framework posited that criticism constitutes a process of deconstruction and philosophical reconstruction. He posits that readers should interpret text through the lens of the network query provided, as opposed to merely presenting it as it is. Accordingly, the subject considers critical reading to be a philosophical action, as it is founded on doubt and seeks the hidden, deepest meaning while reviewing the ready-made assertions (Attout, 2016, p. 40). Tarabishi's philosophical readings are connected to three levels:

a. Epistemological level:

Tarabishi initiated the discussion by posing epistemological inquiries, namely, the conditions under which knowledge materializes. What are its limitations? These inquiries prompted him to apply the findings of Western modern philosophy by employing structuralism, deconstructionism, and psychoanalysis methodologies. Consequently, he was able to transcend the conventional study of ideological and classical texts. He was aware that a text is never merely an objective repository of data; rather, it is a linguistic and ideological production imbued with historical and subconscious ideological elements. He previously conceptualized texts as semantic networks necessitating multidimensional investigation. In his essay "Criticism of Arabic Mind," he examined Eldjabiri's recommendations. His examination did not merely consist of reading the findings; he also investigated Eldjabiri's techniques. The aforementioned practice is inherently epistemological in nature. That is to say, it examines the methods utilized to generate knowledge and evaluates their limitations and relevance (Tarabishi, G., 2009, p. 126).

b. Ontological level:

Tarabishi's criticism was typically associated with broader existential concerns, such as the identity of the Arabic man. The question of identity in the context of enduring historical conflict is a subject that merits close examination. The following inquiry is posited: by what mechanisms do common consciousness and the mind develop? Tarabishi's perspective on writings as living entities reflects a conception of these texts as manifestations of a nation's consciousness of its existence and future, rather than merely epistemological discourses. Consequently, it was determined that the study of Islamic and Oriental Christian history was not merely an academic pursuit; rather, it was intricately intertwined with issues of identity, intellect, and freedom. In his investigations of Arabic religious or philosophical thought, he attempted to disentangle the tension between mind and transmission, critical spirit and sanctifying tendencies. He was thus attempting to situate his reading within the nature of ontological reasoning, which generates debates about being: how do we exist? The question that guides this inquiry is how we conceptualize our existence within the context of history. (Okacha, 2005, p. 117).

c. Methodological level :

Taribishi's methodology is characterized by a lack of adherence to a single approach, which may be indicative of a philosophical dimension underlying his approach. To this end, he adopted certain tools from Freud and Lakan's psychoanalysis to comprehend the texts' subconsciousness dimension; from the Hegelian method, he adopted the concept of argumentation and the process of thought; and from phenomenology, he relied on the attempt to describe ideological experience and historical awareness as they are lived and thought. This methodological versatility enabled him to approach texts with adaptable tools. In his analysis of religious experiences, he employed psychoanalysis to unearth latent and subconscious symbols. However, in his critique of Eldjabiri's Arabic mind discourse, he employed Hegelian arguments to delineate the limits of Eldjabiri's structuralist and deconstructionist methodologies. It is evident that Tarabishi's methodological approach transcended mere inspiration, marking a creative synthesis of diverse philosophical trends. This synthesis was meticulously crafted to align with his approach and objectives, culminating in a critical reading that liberates the text from the constraints of unidimensional interpretation (Tarabishi, 2007, p. 6).

In summary, Tarabishi conceptualized critical reading as a comprehensive philosophical endeavor encompassing the interrogation of established knowledge, contemplation of existential phenomena, and deliberation on methodological heterogeneity. Tarabishi has been categorized as a figure of the Arabic Enlightenment, as he drew inspiration from European philosophical thought while addressing the specific challenges posed by the Arabic mind and identity.

Conclusion:

It is not appropriate to consider criticism in isolation from the context in which it is performed and applied. Instead, it is integrated with all of the other disciplines and has a mutual influence on them. The most significant contributions to criticism of other sciences may be related to the challenges posed by these fields that have made significant progress, as well as a significant concern with human life as the epicenter of creativity and innovation, particularly in this era of great digital and technological ambitions aided by artificial intelligence, which has invaded all areas of knowledge.

Additionally, criticism is indicative of a profound concern for the challenges associated with meaning and the interrogation of values. In the process of unveiling the concealed dimensions of texts, such as their styles and creative potentialities, the objective is to expose the veiled aspects that are obscured by rhetorical or aesthetic dimensions. Furthermore, it is essential to evaluate power relations and various forms of impartiality in a nuanced manner. The critical analysis of texts has been shown to underscore the latent features of such documents and the myriad impacts that extend beyond the individual and mental realms to encompass the domains of social action and quotidian practices. Furthermore, it has been demonstrated that critical analysis can serve as a catalyst for the development of inventions, provided that the foundation is sufficiently robust. The fundamental objective of criticism is to maintain currency with prevailing developments and adhere to the principle of "neglecting superfluous elements and prioritizing those that are pertinent." The crux of the matter is that criticism cannot exist or evolve in a vacuum; it must engage with other disciplines and employ their findings. This is because criticism cannot construct methods for decoding complicated texts on its own, nor can it reveal their contexts and genuine meaning.

In this article, we sought to elucidate the manner in which criticism is intertwined with diverse academic domains. The ensuing discourse has yielded the following findings:

- In accordance with the principles that govern other academic disciplines, the field of criticism experienced an increase in its degree of flexibility. This increased flexibility

enabled the field to offer knowledge that was positioned in accordance with the perspective it sought to construct. This qualitative change occurred when criticism became capable of reading texts, events, and experiences that were perceived to be the result of social or political forces that established norms and challenged others, that created sites and deconstructed others, based on the quality of knowledge that criticism adopted, applied, or interacted with, as well as its position within the critical theoretical perspective.

- In view of the aforementioned points, it is evident that the critique has evolved through the integration of diverse forms of knowledge, thereby demonstrating a sophisticated understanding of the subject matter. Accordingly, criticism has the capacity to employ borrowed methods and instruments, which it adapts, refines, and reorients in accordance with the nature of the perspective and the specificity of the critical practice.
- The philosophical views have exhibited a marked congruence with the characteristics of critical perspective. It was observed that the concept of simulation, initially developed by Plato and subsequently refined by Aristotle, was utilized by critics. Aristotle's conception of art as a form of imitation of nature that seeks to reveal its truth is indicative of a close proximity to the art. In comparison, Plato's philosophical stance, characterized by a more pronounced distance from art, would be expected to reflect a less intimate relationship with it. It is his assertion that the concept of simulation encompasses the imitation of entities that may exist in reality, extending beyond mere objects that are currently in existence. This approach has led to a shift in the paradigm of criticism, wherein the focus has shifted towards a more inclusive and receptive stance towards diverse intellectual and artistic domains.

This suggests that knowledge cannot be confined to a single field. Instead, knowledge is complementary and universal. The ability to engage with diverse intellectual domains necessitates a receptive stance toward criticism, which is instrumental in refining the analytical tools and augmenting the capacity to comprehend texts and concepts. In this context, Tarabishi's experience offers a compelling illustration of the profound interconnection between philosophy and criticism. By incorporating a range of techniques influenced by contemporary Western philosophy, he transformed critical reading into a philosophical activity that goes beyond superficial explanations, raises epistemological issues regarding knowing, and pierces the ontological dimension of man and mind. Tarabishi, therefore, endowed his vision with a form that sought to promote Arabic philosophy into a logical, critical perspective that would liberate it from the hegemony of tradition and connect it with the spirit of modernity and enlightenment.

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