

## **When Philosophical Matters, Literary Criticism Harken to Creative Explication**

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### **Abstract**

This paper develops a philosophical interpretation of a critical approach, arguing that criticism is not merely an explanatory discourse about artworks but an epistemic responsible movement whose immediate medium is often narrative. It proposes a principled distinction critique. The most significant contribution of new philosophical matters to extend the author's judgments and aesthetic critiques concerned with an unequivocal vision of artistic abstractions. These critical acts identify, pick out, and make salient features of a work, and discursive criticism acts that explain, justify, and evaluate through reasons. The paper argues that these are not simply stylistic alternatives but two different modes of critical answerability to the artwork and that many disputes about interpretation and evaluation arise from conflating them. The central argument explains how narrative can be both constrained and normatively meaningful. The paper introduces the concepts of art forces and Art constraints on structure. What matters as an adequate description and what matters as an affirmed inferential move from description to critique? Modernist poetics is then treated as a diagnostic subject, since modernist works often resist paraphrase and thereby expose the limits of purely discursive, explanatory metalanguage. The analysis shows that where paraphrase fails, critical responsibility depends on successful extension. The critic must offer what matters in the work before discursive justification can legitimately proceed. The paper supposes that criticism can be philosophically content without collapsing into subjectivism. The priority of poetic forms is characterized within a constrained space of critical moved.

**Keywords:** Philosophy of criticism, critical approach, poetic discursive criticism, Context and Art Criticism, aesthetic judgment

### **1. Philosophy of criticism**

Early critical work deals with modernist precursors and the problems of art forces. The paper argues that art forces are how criticism is ineluctably descriptive and indeed unites an ostensive function with the identification of an artwork. The assertion of conventional criticism of its value with a discursive approach in a tradition or a history of works, outlining the technical aesthetic concerns with self-expression and the unequivocal vision of artistic abstractions. The paper emphasizes a refusal to limit discursive and rational criticism to the bounds of ostensive criticism as a formless structure. The form, however, emanates from its contents and its elements. The assumption of a connection between form and work is a manifestation of the poet's spirit to expand thought by impelling the development of language.

An obvious contribution of philosophical matters is the emphasis on the central virtue of culture: voice affects cognitive function, identifying it as a process or product. A poet's foundation is asserting the spontaneity of writing to achieve direct expression. This interconnection serves as a conventional criterion, linking content to the form of words. Such great works aim to rediscover a renewal of thought and artistic epochs in the context's model of aesthetic thinking. A description of aesthetic thinking brings together the expression of emotion that seems unobjectionable and the notions of the process of artistic creation. Art is a uniquely human capacity based on what is called intuition and a special kind of perception of feelings. All the provenance of the intuition derives from the effort to effect and to elicit the essence of things into crucial impression lines.

The characteristic method of poetry is combining, as opposed to the accumulation typical of oratory. The distinction of poetic elements aims to examine poets' expressions to illustrate perceptions of patterns and the uniqueness of the authority's style. Other literary works will offer insight into aspects of reality. A full contemplation of the individual on human existence is the recurrence of the experience to react in the present. The essential identification of the past is a recurrence between the ideal and the real. The reality of the past in human existence has even superseded the exemption from obscurity of habitual condition, for Proust and Painter, "style is more a question of vision than of technique." (Miller, 1998) Vision may care with its own expressive aspect and required metaphysical claim. In terms of poetic desire, this is formulaic solipsism.

In this matter, contemporary literary theory provides a clear and accurate theoretical tradition to ensure the correct reading that often builds a new model thematic unit, and "hermeneutic realism, in contrast, argues that interpretation always creates the signifying text, that meaning is made, not found." (Mailloux, 1989) As theories of literary criticism explain, realist hermeneutics argues for the possibility of the literary text, while developed formalism and foundationalism theories argue against it. Beardsley argues that the "literary text, in the final analysis, is the determiner of its meaning." (Beardsley, 1958)

The isolation of man appears more like an inevitable individual frustration and a tragic fact that leads to a pessimistic conclusion. The isolation of the subject is too strict to turn inward; it is not an artistic tendency, but a contraction. It seems complicated to determine why art has such a privileged status in our social life, and

how institutions reconcile this impression. As Sparshott notes, "it is in fact the ambition to conceptualize such a law without the means of doing so that gives to those theories of 'the creative process' that art is ultimately made." (Sparshott, 1982) The artist's appropriation of experience may obliterate temporal existence to make it intelligible and bearable. The emotional experience is being imaginative without being merely evasive. However, it inflates rhetoric to serve expressive intentions. The explicit consequence describes the aesthetic will as a technique of the creative act.

## **2. Functional Approach**

Although Aristotle identifies function as a persuasive means relevant to critical analysis, as a desire to obtain some practical end and a means of persuasive purpose, in modern poetry, Bryant emphasizes the function of reason as the process of discovering means to adjust ideas to people and people to ideas. Poetry is autonomous, with overflowing moral persuasion leading to conviction in acts. "The most distinguished motive of poetic discourse is the spark of genius and spontaneous overflowing of powerful feelings carried alive into the heart by passion." (Eliopoulos, 1970). At this stage, poetic concerns focus on the emotional experience and the audience's attitude. The purely poetic is definitely aimed at corresponding to something more like vision than action.

Poetry, therefore, is stifled when it takes the human as a matter of concept rather than as an artwork of philosophical and intellectual investigations. Modern poets are more distinguished by their efforts to account for resistance to representational conventions and to expand the scope of artistic expression. Miller notes, "these relations have developed in terms of breadth and depth." (Miller, 1998) A coherence theory of truth is utterly exposed to the various forms of life as a result of frequent confrontations with the poetical intrusions. It is difficult even to separate innocence and experience from an unspiritual sense of writing. A fondness for writing is associated with the esthetic superiority of human values and the vestige of poetical ability.

The convergence of desire and imagination is fascinating; with a reminiscence of esoteric wisdom that indicates an advanced approach to writing values. Poets often indulge in personal events as an uneasy evasion of the structural elements of experience, the surfeit of articulations and intelligible patterns. In elevating content to the satisfaction of the poet's willingness to allow such a substitution, the aim of writing is from an indispensable multitude and faintly struggling things. Its revision means of emotional expression to compromise the dreaminess of poets into vigorous poetic narrations, melody into fantasy, and the natural simplicity of authorship. Such joined tasks are combined to preserve souvenirs of experience for as long as possible, reflecting the poets' intention and awareness.

## **3. Poetic Discursive Criticism**

Freedom authority is the way to exercise self-consciousness and a deep connection to nature. The juxtaposition of emotions and connections is an important reflection of the impossibility of expressing the author's meaning. E. D. Hirsch notes, "When a critic clearly conceives what a correct interpretation is in principle, he possesses a

guiding idea against which he can measure his construction." (Hirsch, 1967) Through the purest, most meaningful critique of the self-knowledgeable of language, there is a philosophical desire to express the impossibility of expressing, the public expression of the author's reason as an authentic objective, and to evoke the interior thoughts as private experience.

Human reason is fundamentally based on the capability to discover such expressions to reveal the invulnerability of whatever is established by reason, as Jacques Derrida states, "the philosopher is but the speaking subject par excellence." (Derrida, 1978) The actual method of poetics offers other elements (such as the function as a means of persuasion and the intended audience) and devices, involving events or the imaginative reconstruction of experiences (as in Keats, Shelley, and Wordsworth). Poetry remains an interpretive means of thought, mood, and imagery upon its own virtuosity. The auditor responds to all the delicate and subtle qualifications of speech. Ultimately, the reader's sense is affected by integral and closure elements.

A poetic contribution is to offer an idealization of facts more than what has been written by prose writers. At the same time, poetic utterance moves beyond the reader for universal presence in the future. Poetic themes seem most prominent, providing reinforcement and definitive literary values. Statistically, literary art asserts a course of action inseparable from two things: beauty and persuasive speech. Of course, literary form serves the purpose of providing others with relevant insight into one's emotions and of manipulating them. Here, a poet is wisely arousing an emotional response to the intense meaning of the arts. Using new poetic techniques implies a psychological approach to poetry, providing practical insights as an inherently robust behavioral science.

This expression is closely related to existential philosophy. However, it does not constitute a constant happening that this nothing is the existentialist nothingness, because what the writers deny is not the subject but the object, a sensible datum, that is, the material world. Existentialism, as a philosophy of man, conceives the nothing in relation to the subject, all because human consciousness is nothing but a denial that, as soon as it is affirming the being by which nothing comes into the world; it is a Being-Nothing duality, in which the term is worthy of meaning. The analysis of existential purpose aims to evoke terms such as aesthetic impact, direct expression, and ideational content.

Philosophy becomes a forum for critical approaches to expand and investigate such notions of philosophical speculation and the aesthetic of imagination. Also, a powerful critique is a discursive act in its reflexive mode, revealing something essential about the authoritative text. "Poetry, it is assumed, is an evocative genre, and it is in its nature to be ambiguous or merely suggestive." (Arnold & Iversen, 2003) Conceptual poetry dominates in the Renaissance as a means of moral instruction. The rewards of virtue primarily pertain to all matters related to the audience's responses. Poets are deliberately presenting unusual and sympathetic effects to depict the true nature of art.

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Poetry is not a matter of apotheosis over the meaning and thought of the most sensitive feature of the affirmative soul. Nonetheless, poetry is widely attempted to glorify human emotion, narrative action, and the rationality of modernity. The context of critiques is a convergence between technical assumptions and the emergence of original intuition. Philosophers have obviously been concerned with a wide variety of topics, including art judgment, moral theory, and the mind. "How Kant conceived the relation between discursive understanding and our sensory contact with the world, or to make a more intelligible link between his epistemology and moral theory." (Podro, 2003) Literary judgment is already imbued with a sense of knowledge and rational grasp of the judgments of contextual beauty.

Admittedly, the conception of cognitive judgment (sensibility and understanding) may employ a distinctive imagination of poetic language in a particular space and time. Endlessly, the meaningful dimension of indefinite duration is wholly manifested in epiphany, understanding, and momentary experience. Although the imagination arises from mind independence into fulfillment, it perceives the world as purposive for our thoughts. Poetic is spontaneously responding to our determined thought, whether it is the constructive power of the mind or the transforming material of perception. This aspect of cognitive judgment can symbolize a sense of certain constraints and the mind's object in extending the state of imaginative freedom.

As such, the capacity of perception is the only response to acknowledgement (without acknowledgement, there is no knowledge), in the sense of the willingness to engage with the artwork's interrogative content, mediated conditions, and intentional structure. Modernist art purges to re-construct formal outmoded conventions, "abstracting' itself from arbitrary authority of routine and established norms, and seeks in perpetuity to explore the limits or essence of its own procedures." (Melville, 1993) Effectively, a successful poet denotes a formal artwork and its conditions, enabling a more coherent discussion of psychoanalytic thinking through philosophical reflection beyond artistic possibilities of thought.

Poetry is characterized by both fantasy and symbolism, linking thought and knowledge. Artists interface "in that way the limits of the symbolic are transgressed all the time by art." (Ettinger, 1992) An easy state of poetic mind is the signifier that needs to be meaningful: phantasy is characterized by a significant pattern of images, whole symbolic concerns on the crucial pattern of thoughts. These contradictory views articulate aesthetic thought based on the meaning of artistic creation and the reinterpreting of aesthetic connectivity between cultural perception and reinforcement of the theoretical agenda. Indeed, the component emotions of modern poets, whatever their manifestation, are important to take precedence over physiological or sociological factors in increasing the prevalence of modern work.

Poets sense the self-understanding of the age, the world it opens is as much a mirror of our age as its ground. The central notion concerns the aesthetic interest and ethical values, extending the idea of art's aesthetic beauty. Kant defines beauty as a taste as "the ability to judge an object, a way of presenting it, by means of liking and disliking, devoid of all interest." (Kant, 1987) Theoretically, emotional response to

poets is an intrinsic measure to motivate by imaginative desire of belief. The motivational aspect of an emotion is invariably emphasized in existential beliefs as an appropriate requirement, as a desire for the power of argument and the thoughtfulness of the content. However, a poet draws on real, practical experiences to argue for their truth.

Poetry remains a critical and emotional means to explore unique speculations, embracing cultural impotence and direct experience. In one sense, criticism and art have a profound, instinctive communication that carries more meaning. At the same time, the convention of poetry is a revolt and an evolved means of innovation of self-revelations. The thematic concern is to elaborate on the psychological need for criticism, extended to unconventional forms of art. Conventional forms offer "if only toward poetry as the extreme form of highly structured and carefully chosen language." (Eliopoulos, 1970, p. 58) Poetry is all the expressions that the most powerful express, and indeed, no expression is more potent than the poetic expressions.

One of the most potent expressions precisely elevates the imaginative level of poetry. The narrative technique mirrors various emotional experiences to reflect the logical development of thought. The important notion in literary criticism is the poetic intensity of meaning and form. The cultural concept theory is indulgence in human effort and condition.

## **5. Conclusion**

To conclude the philosophical contributions is to serve such factors is a revolt and an evolved means of innovation, reflecting a notion beyond artistic possibilities of thought and overflowing moral persuasion leading to conviction in acts. The research is theorizing critical judgments to cover a new conceptual evolution to the poetic expressions. Although, this paper has argued for a philosophical reorientation of how we understand critical practice. It is not a secondary discourse that merely reports on artworks, nor is it an illustrative metalanguage that can always translate art into reasons; rather, it is an epistemically accountable activity whose primary medium is often description. The central claim has been that criticism includes at least two distinct. At the same time, discursive criticism offers reasons of connection and evaluative justifications. These modes are deeper points of defense that correspond to two ways in which criticism can respond to the artwork. Therefore, there are two ways in which it can be right or wrong.

On this view, criticism is not an embarrassment to be overcome, nor a residue of subjective impression. Philosophical poetry explains why criticism often appears inescapably descriptive and yet remains more than reportage. When criticism shows what matters in a work, it does not merely list properties but situates attention within a field of constraints that makes specific descriptions fitting and others distorting. In this sense, ostension is not a precritical motion but an indispensable element of critical facts. Modernism wisely suggests that interpretive adequateness usually depends on the critic's capacity to select and articulate features of content. In literary criticism, modes are precisely what make criticism interpretive and evaluative. The result is a philosophical justification of the ideal of comprehensive illumination. The paper

offers a comprehensive account of how philosophical works can serve as a primary approach to critical expression.

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