

Ostensive and Discursive Criticism: Thing Theory between Thingness and Nothingness

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Abstract

This paper examines a critical approach in both ostensive and discursive theories that arguing that criticism is not merely an explanatory discourse about artworks but an attempt to fathom the depth of artworks and reveal their artistic values and social , political , religious , economical and psychological messages and recommendations .Merely , it is an ethical critique , contributes to unknotting the ambiguities in texts to offer the interlocutors with a crystal clear vision . Such critical acts identify, pick out, justify, and evaluate through certain devices 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 formal constraints within structure. What matters as an adequate description and what matters as an affirmed inferential move from description to critique? Modernist poetics elected for this study like W. b. Yeats, T,S, Eliot and Ezra Pound to expose the limits of purely discursive what counts are critically significant means. 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 movement activity. The study contributes redefinition the concept of ostensive criticism and discursive responsibilities modes as an indispensable dimension of critical answerability.

Keywords: Philosophy of criticism, critical approach, discursive criticism, literary interpretation, aesthetic judgment, Philosophical criticism.

Introduction

The study in this paper is not only concerned with the major purpose of both ostensive criticism, away from the theory of interpretation of the text, and discursive responsibilities without judgment claims. Therefore, searching this domain requires particular power to identify the subject impression and linguistic constraints. The priority of poets like W. B. Yeats, T. S. Eliot, and Ezra Pound to expose the limits of purely discursive what counts is critically analysed. The analysis shows that where paraphrasing fails, critical responsibility depends on successful extension. Before explaining criticism, modern poetry reveals what the critic identifies and justifies the interpretation. It describes literary criticism as an accountable act that provides the ground for a new mode of explaining the text.

Previous studies of aesthetic and interpretative meaning have emphasised philosophical status or textual interpretation as a descriptive mood of the reader, with less attention to the creative consequences of image, fragment, and structure. This article is primarily concerned with ostensive and discursive criticism as integral modes of meaning interaction that are comprehensible to the meanings. Discursive criticism deals with the act of justifying and evaluating what the most significant identification of the text is. Through conceptual judgment, ostensive reveals what matters in discursive explanation and why they are matters: first, it is defined as an act of discipline. Second, it uses both modes of criticism (Ostensive and Discursive) in an interactional interpretation, without separating them. Third, the critic's creativity in philosophical meaning manoeuvres,

Methodological acts of the study may not fully provide a statistical survey of W. B. Yeats, T. S. Eliot, and Ezra Pound to diagnose cases in testing the relationship between ostensive and discursive as a mode of criticism. This method focuses on significant features of text analysis. The text's symbolic features constitute a stage of resistance that requires special attention to evaluate a philosophical textual paraphrase.

Section One

Philosophy of criticism

(Ostensive and Discursive Criticism)

"From my first reading, i had felt that these writings proceeded in a certain order which it was necessary to find in order to follow the chain of their contents." (Jacques, 1999)

Early philosophical 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. One of Yeats's best poems on the historical gyres is *The Second Coming*:

**"Turning and turning in the widening gyre,
The falcon cannot hear the falconer." (Yeats, 1989)**

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 a 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 argues that interpretation always creates the signifying text and 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 disputes that "literary text, in the definitive 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.

Section Two

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 preeminent motive of poetic discourse is the spark of genius and the spontaneous influence of powerful feelings that are carried alive into the heart by affection." (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. In *'The Second Coming'* it is the rhetorical question which first introduces the idea of a supernatural revelation:

"Surely some revelation is at hand:

Surely the Second Coming is at hand." (Yeats, 1989)

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.

Section Three

1- Thing Theory between Thingness and Nothingness

Thing and Nothing Theories are clearly and distinction as an inevitable approach to trace such notions to assume the poetical reinterpretation of expressions. Critical Thing and Nothing is the way to exercise self-consciousness and a deep connection to meaning of context. The juxtaposition of emotional Thing and Nothing assumptions is possibly reflected of the impossibility of expressing the author's meaning. Through the purest, most meaningful critique of the self-knowledgeable of language, there is a philosophical Thing theory desires 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. Modern critiques are well aware that in a Nothing theory that requires a real change of order. The two extremes mind is prey. "T. S. Eliot is often praised or blamed for deliberately turning to find redemption from the chaos. Pound, for his struggles with the contradictions of form and meaning, is to create a productive discussion between them." (Schwartz, 1988) 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)

In the *Cantos*, the endeavour to avoid imposed unity brought Pound to the verge of incoherence. In contrast, in the political realm, the desire to create new unity led him to embrace the order that Pound was seduced into constructing interventions between the discursive meanings. "Pound's approach to the gods illustrates his effort to combine 'interpretive' forms and the sensory flux they interpret." (Schwartz, 1988) Nevertheless, in many models, he leapt to one, either to the chaos that arises from the intended meaning of order or to something he went behind.

In the *Cantos*, ostensive attributes are used to avoid the imposed unity that Pound reached, to the point of incoherence being together with the reality it interprets, the organising form connected to its source, in a comprehensible interpretation.

"Through all the wood, and the leaves are full of voices,

A-whisper, and the clouds bowe over the lake,

And there are gods upon them." (Pound, 1996)

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. "A Vision's view of the gyres, the remorseless process of historical change in which an age is the reversal of an age." (Jeffares, 1996)

"The ceremony of innocence is drown,

The best lack all conviction, while the worst." (Yeats, 1989, p. 178)

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 critical purpose aims to address terms such as discursive and ve ostensive content. **Wasteland** is a poem affected by the surrounding human condition and the loss of affirmation of life.

"April is the cruelest month, breeding

Lilacs out of the dead land, mixing

Memory and desire, stirring

Dull roots with spring rain." (T.S.Eliot, 1963)

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, "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.

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. Arnold stated "Poetry, it is assumed, is a provocative genre, and it is in its essence to be ambiguous." (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.

2- Thing Theory in Practice

So far, Thing theory is substantive way to pursue the purpose of research to trace such an idea of Ostensive and Discursive poetic performance. I am interested of how Thing theory implicit such a concept applied in poetry. The Thing begins itself really without contradictory matter with mind. Critical theory must seek to unveil the ideological distortions of everyday speech, contrasting it with a presupposed ideal of communication free of constraints. It is important to note that the word 'meaning' is being used illicitly if it is used to signify the thing that 'corresponds to the word. "That is to confound the meaning of a name with the bearer of the name." (McCarthy, 1987) Moreover, in the effort to resist the levelling of distinction between discursive and ostensive philosophy matters for logic over rhetoric that it is linked. McCarthy assumes of the rhetorical strategies. In fact, it is not Aristotle's aim firmly entrenched. The invasive dissonance and reversals of employment generate the tension that persuades in The Cantos.

**"The land is a-quiver,
And even the wild sea of Suma." (Pound, 1996, p. 229)**

Pound is a mythical form that derives from the inspirational theory of speech language philosophy establishes a close connection between the meaning of an expression and its use. In the Philosophical Investigation, there is a distinction between the meaning of an expressions and its use. In contrast to the early analytical view that the significance of a proposition is dependent upon its logical form alone, most ordinary language philosophers regard the utterance of a meaningful expression as a conventional activity. Memories must no longer be examined through the lens of suffering.

Approaching self-exegesis can offer sensitivity to interpretation. Namely, the immediacy of the absolute becomes the object of interpretation by virtue of meaning. Second, the originary affirmation conveys the most detailed analysis of human consciousness. This role is related to the function that hermeneutics assumes in the philosophies of the subject. Finally, functional insight of satisfaction. The universalism of an ethics is conceived as the realisation of the moral life.

Much of the modern controversy in discourse ethics has centered on the possibility of claiming universal truth and on the justification of norms in the context of arguments, as well as on the essential contributions to this discussion of both ostensive and discursive narration. Still, this article invokes an expanded purpose for communicative values that includes the discursive and performative force of arguing or asserting. It provides valuable insights for those already exploring the ethics of discursive meanings. Two approaches: First, it finds a parallel with the vision in the peculiar communicability. Second, insights into the particularity are preserved. This attention to discursive poetic language has also privileged a narrative, intersubjectively, always mediated by others.

Such a mood introduces philosophically interesting questions of substantial duration. Intervention is vitally important in critical theory. Language serves as a medium for addressing problems that arise in the world. In poetic discourse, by contrast, the everyday pressure to decide and to act is lifted, and the way is

free for displaying the world disclosure power of innovative language. Language's power to solve problems fades in the face of its world capacity. Moreover, in this approach, the distinction between philosophy of logic and rhetoric leads McCarthy to assume a rather debased understanding of the rhetorical strategies that underlie argumentative encounters. In fact, it is not Aristotle who firmly entrenched inference and rhetorical strategies. The invasive dissonance of surprise, misfortune, chance, and reversals of all kinds within the concordance of employment generates the tension that persuades.

"What are the roots that clutch, what branches grow

Out of this stony rubbish? Son of man

You cannot say, or guess, for you know only." (T.S.Eliot, 1963)

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," (Jeffares, 1996) 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. Poetry responds 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.

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 discern the central notion concerns the aesthetic interest and ethical values, extending the idea of art's aesthetic beauty. **Kant** defines "the ability to judge an object by means of liking and disliking 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 a highly structured 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.

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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