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Revisiting Media Criticism in Arabic Literature: Literary Relations and Challenges

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ABSTRACT

This research revisits the relationship between literary criticism and media criticism through highlighting their functions, values, and main concepts; as to point out the principles, dimensions and problems of this intricate relationship. This research is divided into the following sections according to the methodological needs it necessitated, such as a description of the current media situation, a detailed account of the relationship between literary criticism and media criticism, and a thorough understanding of the problematic relationship between literary criticism and media criticism, in addition to a detailed explanation of Media criticism relation to literature. This research adopts an analytical, descriptive, and critical approach that aims to clarify the nature of the relationship between literary and media criticism. It examines the concepts and terminology used by Arab critics and distinguishes the roles of literary and media critics. The study also attempts to find out and contextualize new methodological tools that contribute to the development of literary criticism, especially because of the increasing overlap between the two fields as a result of contemporary technological and critical transformations. The research aims to find a better way of looking at Media and Literary criticism from a different interdisciplinary approach.

Keywords: Literary Criticism; Media Criticism; Media Interpretation of Literature; Media Criticism of Literature

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ARTICLEINFO

Received: 26 February 2025 | Revised: 14 April 2025 | Accepted: 21 May 2025 | Published Online: 16 June 2025

DOI:<https://doi.org/10.30564/fls.v7i6.8877>

CITATION

Alanbar, K. A., Alanbar, O., Almaslam, M., et al., 2025. The Relationship between Literary Criticism and Media Criticism in Arabic Literature. *Forum for Linguistic Studies*.7(6): 1053–1064. DOI: <https://doi.org/10.30564/fls.v7i6.8877>

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1. Introduction

Arab literary criticism is always looking for manifestations in interpretation, explanation, and presentation of interdisciplinary and integrated knowledge. Therefore, this paper will mainly focus on the definitions and terms used by Arab critics as to point out the distinction between literary criticism and media criticism. Literary criticism seeks to develop its methodological tools by opening new horizons for analysis and evaluation because it carries methodologies and cognitive patterns that are constantly moving towards transformation, and these transformations often overlap with media.

It is noticeable that the terms in media criticism differ radically and qualitatively from Arab literary criticism. The literary critic deals with literature through the essential elements: the text, the author, and the reference, but the media critic of literature enters through the doors of communication and art, as he/she appears as a media critic of literature, not a literary critic of the text; this raises problems that revolve around the most critical questions: What are the differences between the task of the media critic and the literary critic? What are the methods of media progress to change the constants of texts and literary discourses? And what is the media's need for critical methodologies, especially criticism-oriented methods, that make it within a unified path of progress in media trends? These are questions presented by this research and attempts to examine them systematically and objectively:

- (1) Media criticism of literature.
- (2) The relationship between literary criticism and media
- (3) The problem of the relationship between literary criticism and the media

1.1. A Description of the Current Media Situation

The influential media role in various fields of modern life is highly increasing, and “we can call our current era the era of media influences; because the media, thanks to digital technology and the Internet, has become a feature of the current era, and the most powerful controller of minds and emotions, especially because of the tremendous development in special technologies related to media.

Furthermore, creating the so-called (multi-media) led to the provision of many media sources such as newspapers, magazines, books, research, and references, reaching the satellite channels, and most importantly, the availability of infrastructure through modern means of communication”^[1]. We must direct scientific research towards media issues and their relationship to arrive at an accurate media concept description.

The media is described as a way of abbreviating reality and distance and “recognizing that the twentieth century witnessed a shrinkage of geographical distances that was unprecedented in history, and this is due to the development of land and sea means of transportation, which helped open minds to become familiarized with knowledge and sciences from different sources. However, the greatest credit for this is due to the development of the media and communication, which helped to perform the same function with the most usefulness and the ability of the human being at home to see what he wants”^[2]. The state of media development in conveying news and communicating information amazes media specialists and surprises them, as there still exist many obstacles that hinder or deteriorate the process of describing, codifying, and knowing their nature and the mechanism of their formation.

A definition of the media can be presented as: “Informing, transferring knowledge and science to societies by the means available to it at every stage of history, and every move in the ladder of civilizations, and its carrier is always the written or spoken language, and it can be said that the media is the son of civilization, as it was born young and developed and passed through the stages of adolescence, youth, adulthood, maturity and old age, with the experiences and knowledge it carries, and the modern era came to witness the astonishing media thought, and calling for admiration for this great leap”^[3]. It is not easy to provide a definitive description of the concept of media. However, they are approaches that do not have the power of decisiveness, and there is a lot of jurisprudence and differences in trying to provide accurate approaches to the concept of media, describing and evaluating media as new and old domain. There is no doubt that there are relationships between texts written in literary styles, as books have been preoccupied with enumerating the concepts, value, means, and media tools. Some writings touched on the relationship of media with literature, literary criticism, and artistic

discourse.

It is noted that the media has tangible relations and trends that become apparent through the task it performs, and among these relations is the media-power relation, "The authority is often behind the media, and it has an intimate relationship with it. The authority may be behind the establishment of a media institution"^[4]. The media's relationship with authority is the mutual things that the authority needs and people desire, and this relationship is reflected in the message of the media, its role, method, and nature. Thus, media is a network of relationships that give this field its value, influence, and impact.

It appears that the media has two forces: a subjective power, and a power that reflects it. As for the subjective power, it consists of a group of forces and factors such as : the power of the communicator, the power of the means used, the power of content, the power of media technology, the information that the reporter knows about the receiver, the effectiveness and impact of the media, the time and timing in which the message is transmitted, or the time the message is sent, the type of channel used for transmission, the relationship between the sender and the receiver and the distance between them, the type of audience, and the reaction and response range of impact and power of transmission. As for the second force, which is reflected by the media interaction, as a reaction to the existing conditions or a response to the demands of reality^[4]. These two forces constitute a new aspect of authority, which is the authority of the media and its ability to change and alter events and the affairs it addresses, and it turns out that the media has a role that may lead to changing the event. It is noticeable that the follower of the aspects of the media will find an impact of the media on the aspects of life of individuals and peoples due to the synergy that occurs between the mechanisms used in the media such as word, image, literature, culture, and discourse. The media content may be contrary to a fact or biased towards a position, so the media works to change the correct contents into wrong ones due to the pre-position of the media entity - if any - then: "The effect on artistic taste here comes in two stages:

The influence of the media medium that conveys this same content, and perhaps the medium - the media - can distort the content completely and may reflect its noble goals upside down, and these are the dangers^[5].

The media content diverges from the path of truth for

a reason, and thus we are faced with two content: the content of truth and the content of the media, which represents a double-edged sword in dealing with facts; the media uses linguistic, literary, and rhetorical means and methods to develop the values of influence in its vision and message to achieve its goals and objectives, without regard to the credibility of the media message.

The criticism that surrounds the media must be strengthened through the development of media criticism by adding systematic literary criticism tools to its tools and expanding its roles in line with the mission assigned to media criticism. The media critic can use the critical tools of modern critical methods, such as constructivism, deconstruction, reception, and interpretation, to prove contradictions and problems in media texts as written texts. This role presents questions that constitute the effectiveness of the relationships between literary and media criticism, its tools, techniques, and relationships, and the mechanisms for benefiting from media criticism in developing and advancing the media and presenting it in the desired image. Thus, we face a state of evaluation and evaluation of media criticism whose development represents the solution to many issues.

Media criticism can be presented within the framework of its social mission to evaluate the media in various ways. The available means that take into account the differences between channels and different media methods in accordance with objectivity, professionalism, accuracy, and what constitutes a literary critical reference for the written media can be done by determining the importance of the achievements, knowing their details, and modifying or replacing them - if necessary - through the role and mission of media criticism that presents its tools through existing and parallel relationships with some studies such as Critical, literary, and linguistic studies that contribute to the development of media discourse, as the absence of a critical media discipline for media discourse is evidence of weakness in what media criticism represents. The possible controller for media discourse is the tools of literary criticism.

1.2. Research Methodology

This research adopts an analytical, descriptive, and critical approach that aims to clarify the nature of the re-

relationship between literary and media criticism. This approach examines the concepts and terminology used by Arab critics and distinguishes between the roles of literary and media critics. This comes within the context of the search for new methodological tools that contribute to the development of literary criticism, especially given the increasing overlap between the two fields as a result of contemporary technological and media transformations. The research focuses on analyzing the methodological paradoxes between the two types of criticism, examining literary texts from two parallel perspectives: the first, purely literary, deals with the elements of the text—the author, the reference, and the critic; and the second, media, emerging from the gates of communication, art, and mass influence. Through this contrast, issues related to the roles of both literary and media critics are raised, as well as the extent to which media advancements impact the constants of literary texts and discourses. The research also relies on an analysis of the current media context and a description of the major influences the media has had on various aspects of life, as an effective force bridging distances and reshaping artistic and aesthetic taste. The research delves deeper into understanding the cognitive structure of the media by monitoring its development and its relationship with authority, the impact of this on the content presented to the public, and the extent of its neutrality or bias. To achieve the research objectives, it draws on a number of theoretical sources that discuss the media as a carrier of a civilizational message. It also employs the analytical tools of modern literary criticism (such as deconstruction, structuralism, reception, and interpretation) to suggest the possibility of integrating these tools into media criticism of texts, thus creating a fertile interaction between the two types of criticism that enriches critical practice and strengthens the oversight role of media criticism. Ultimately, the research seeks to outline an integrative methodology that views media criticism as a field of knowledge that benefits from literary approaches and re-evaluates media discourse within critical frameworks that ensure credibility and professionalism, contributing to the development of public taste and guiding public opinion in a more conscious and balanced manner. Research Methodology: The Relationship between Literary Criticism and Media Criticism The methodology of this research explores the relationship between literary criticism and media criticism, in light of the overlap and distinction

between them in terms of their goals, tools, functions, and theoretical references. The research is based on the premise that both literary criticism and media criticism have clear theoretical independence. However, there are points of convergence between them that require clarification and analysis, given the intersection of literature and media on many issues related to discourse, message, recipient, and influence. The research methodology relies on an analytical-critical approach that examines the theoretical and applied contexts in which each of these two disciplines emerged. It relies on a review of the literature that addresses the functions of the literary critic and the characteristics of the media critic, highlighting points of intersection, complementarities, or conflict. The research considers the impact of cultural and social transformations on patterns of reception and evaluation, and how both approaches (literary and media) responded to these transformations through their critical tools. In its applied aspect, the research adopts a critical reading of the concepts related to “critical mediation” and the role of the media critic as a mediator between the creative message and the audience. It utilizes the tools of literary criticism, particularly in analyzing the linguistic and symbolic structures of both media and literary messages. It draws on critical studies, such as the works of Abdel Aziz Sharaf and Mohamed Khafagi, to trace attempts to establish media criticism within an independent methodological framework. It highlights the difficulties these attempts have faced due to the ambiguity of the boundaries between media, social, and critical theories. The research also relies on a classification of influential intellectual trends in both fields, such as the Frankfurt School and British cultural criticism, and analyzes how critical approaches (such as rhetorical and semiotic analysis) are employed in each of these two fields of criticism. In conclusion, the methodology aims to emphasize the importance of clarifying the relationship between literary criticism and media criticism, and to present a critical vision that contributes to the development of Arab critical discourse, by enhancing the integration between critical tools and media dimensions, while emphasizing the necessity of building a clear Arab theory of media criticism based on precise scientific and methodological references.

This research aims to discuss the problematic relationship between literary and media criticism in terms of references, tools, functions, and language. This research uses a

critical analytical approach based on tracing the problematic aspects of this relationship in the theoretical and applied discourse of each field. The research relies on an analysis of five main problems that define the nature of the overlap and divergence between the two disciplines, based on the view that literary criticism is not merely a cosmetic supplement to a literary work, but rather an essential partner that seeks to understand, interpret, and evaluate the text. The first problem is the incomplete assessment of the value and role of criticism, which is evident in the marginalization of the critic's role and his three functions: interpretation, appreciation, and evaluation. The second problem relates to the functions of media criticism, which are often reduced to guidance and reminders, without activating the required critical methodological frameworks. The research then addresses the third problem, represented by the difference in theoretical and epistemological references between literary and media criticism. Modern criticism is now based on complex philosophical and epistemological backgrounds that go beyond impressionistic judgments. The fourth problem relates to the predominance of the dialogic nature of media criticism, which leads to a decline in the written critical structure in favor of incomplete dialogues. The methodological aspect concludes with a discussion of the fifth problem related to the multiple levels of media language, which confuses the tools of media criticism and highlights the need to utilize the tools of systematic literary criticism to address this deficiency. The research employs various critical approaches (structural, deconstructive, interpretive) to address written media texts, emphasizing that Arab literary criticism possesses methodological tools that can contribute to the development of media criticism, especially in light of the challenges associated with the multiplicity of media types, their rapid pace, and the difficulty of controlling written output compared to visual and audio media. In conclusion, the research calls for a comprehensive critical review of media criticism methodologies and the activation of a systematic critical relationship between media criticism and literary criticism, in order to achieve methodological balance and restore consideration to a conscious and effective critical practice in both fields.

2. The Relationship between Literary Criticism and Media Criticism

The concept of the relationship between literary and media criticism is represented in the link that makes the possibility of access more close, knowledgeable, and accurate, and the reason for researching the relationship is the existence of theoretical independence between the field of media criticism and literary criticism, and a link between the two fields. It is necessary to distinguish between the task of the literary critic and the media critic, so what is the task of the literary critic? The task of the literary critic lies in dealing with: “the areas of quality and mediocrity and their causes, or to show the extent of his reaction to it, or to issue us a judgment or evaluation of it^[6]. And this dealing is within the framework of literary texts, and as for the value of this work, it can be said that: “The value of critical practice, its effect, and its effectiveness do not lie in the extent of its novelty, seriousness, and depth only, but lies — in addition to that — in the extent of its response to the movement of lived reality, and whether it can meet its emerging basic social, aesthetic needs that reflect originality. Despite the ambiguity of its path — its justification for its existence, its continuity derives from its ability to perform two interrelated functions: an artistic and a civilized one^[7].

As for the second aspect of the previous question, it is related to the task of the media critic and the value of media criticism and the importance of media criticism and its ability to value the roles required of it. What is the mission of the media critic? The first task of the media critic is to be: “a social mediator between the arts on the one hand and the public on the other hand^[8].

This mediation constitutes an attempt to evaluate, research, interpret, and present through a sophisticated media criticism system that uses the tools of literary criticism as the critic may address the quality of the content, and interpret the text, discourse, or media aspects systematically through the methodological tools of Arab literary criticism.

Critical mediation between media works uses all audio, visual, rhetorical, and physical means to achieve media continuity, and literary works may need mediation between them and the public to demonstrate quality and mediocrity. Perhaps the mediator's description is inaccurate, as media works need a critic more than they need a mediator. The literary critic — for example — is a social mediator, as mediation is part of the literary critic's work. The literary critic — not the media — presents critical ar-

ticles, research, or studies that contribute to improving the taste of the audience of the recipient or refers to a specific group of the recipient, referring to them with his effective opinions.

Media criticism must be a flexible and creative process. The general concept of media criticism should not be a complex mixture that is difficult to deal with and implement; media criticism should leave a margin for the subjective and creative aspects. The media critic may perform assessment, evaluation, orientation, and presentation tasks for media work of various dimensions and types, including using his/her experience, taste, knowledge, and appropriate style. He mentions the functions of criticism in general as: "A way of teaching, a way of informing, and a way of persuading others to think like us, (but if the criticism is convincing, then that counts for the benefit of the original author, not for the critic^[9]. Here it means a method of informing with two meanings: to inform, and the second is a means of evaluation and conveying an opinion.

As for the importance of media criticism, it can be noted that: "The critic has a great influence on the beginning of the media messages broadcast by these means. The critic has a significant influence on those media consumers. The most important impact of criticism lies through driving public taste, influencing serious media creators, and influencing media industry practices^[10]. This influence varies due to several factors, including the social factors of the critic and criticism's relationship with society, including the political factors that pertain to the extent of freedom of criticism and the factors concerned with the ability to impart criticism away from the influences that enter into the critic's work, the factors that affect the critic's influence on media work are numerous and varied.

As for the relationship of media criticism with literary criticism, it is possible to trace the history of this relationship, as we understand from this quote that "There have been great contributions, for example, this appeared in the German doctrine of [media] discourse analysis and some fundamentalist trends within the doctrine of sociolinguistic analysis, and here a trend emerged that used the critical method in analyzing discourse as a summary of social and cultural practices, whether, at the local, regional or international levels, and hence the media discourse occupied a distinguished position in these discourse practices"^[11]. This first German critical methodology is concerned with

the media as a discourse capable of analysis that relates to social and cultural aspects, and we can separate in this direction by dividing it as a first critical theory. The first is affiliated with the German Frankfurt School, and the second deals with critical cultural theory in England, the first trend is that its proponents see that what is presented by the high-end media is aimed at distracting people from searching for the truth, through global trade and mass culture, the capitalist monopoly succeeds in making a profit, and it works through the concept of the culture industry to consolidate the ideas of the ownership or professional class in control of society in its capitalist concept^[12]. The second critical methodology in paying attention to media discourse is the English methodology represented in cultural theory.

And "there is no specific theory or rule for media criticism that depends on fixed foundations, but there are scientific theories of criticism that can be used as a guide for media criticism... The media includes many fields between print, audio and visual, and the Arab library is devoid — except for what is rare — that wrote about media criticism^[13].

The absence of a specific theory or mechanism for media criticism does not negate its use in literary criticism. On the contrary, the critical theory is applied to literary discourse and may be used in media criticism to study various media aspects. Some studies have attempted to provide classifications and controls for dealing with media critics by revealing a classification of researchers or those engaged in media criticism, where: "We can agree with (Lemmert) in his classification of postmodern thinkers, and they are:

Thinkers such as Lyotard, Baudrillard, and Ihab Hassan consider modernity as something belonging to the past and that the current cultural situation is above realism, a term that means that media shapes reality. Strategists such as Michel Foucault, Jacques Derrida, and Jacques Lacan see language or discourse as essential to any science about humanity and reject any formulation of a universal essence or totality as the basis or center of their thought. Late modernists: such as Jürgen Habermas and Frederick Jameson take a theoretical-critical position on the idea of grand systems, but they accept the concepts of modernity, and thus they are an extension of the Frankfurt School"^[14].

This general classification by a number of literary crit-

ics who influenced the media field through their studies of critical practices in terms of analysis and search for public and private elements led to a state of questioning and critical arguments about media and critical texts, and enhanced the study of language and discourse among strategists who are concerned with literary criticism and media issues.

In addition to the above attempts to categorize the nature of the relationship between literary criticism and media criticism, the absence of studies examining the nature of critical and media relations was a major problem that hindered the true understanding of both fields in Arabic literature. For the critic to use literary tools in media criticism, language structures must be used in a media-critical manner through which he/she can influence and show the dominant elements; the language capabilities, i.e., his use of media language and criticism may be based on the results of his literary studies. For example, the study of poetry in a doctoral thesis entitled: (Informative structures in the Arabic language) shows us that: "It becomes clear (sometimes) to see the relation between the subject of the poem and the type of media structures contained in it."^[15]. The previous example of critical judgment through studies of linguistic media structures provides a model for the language in which the media ratio abounds; the doors of media studies are diverse, from language to literature to criticism.

In his discussion of the functions of criticism, Enrique Anderson Imbert states: "It is a way of teaching, a way of informing, and a way of persuading others to think like us (but if the criticism is persuasive, it counts in favor of the original author, not the critic)^[9]. Critical thinking may facilitate the task of learning in literary criticism, as thinking provides methods and methodologies that contribute to the development of the literary critic's tools.

3. Interpretation/Criticism of Literature

The task of the media critic (the media interpreter of literature) appears in two elements, the first of which is the task of media criticism: "The media interpretation of literature is based on the famous media statement:

Who: (the writer).

What: (creative message).

To whom: (the audience).

And by what means? (Means of communication with the masses).

And with what effect^[16]?

Thus, media criticism appears through the previous elements that include most literary texts and processes. The author, the text, the recipient, the critic, the artistic impact, and the literary genre are part of literary criticism and media criticism: (media interpretation of literature), but if we assume the answer to these questions, will we reach a media criticism model.

Perhaps the difference lies in the value that represents the second distinguishing element of literary criticism looking for a media interpretation of literature, which is the interpretation of the message: It means (creative message), and what it contains (content) and how to express this content and edit it in symbols to form (the message) and the sender puts his message in a specific form or a particular literary genre, and a limited form of symbols or words, and in this element media analysis benefits from Curricula and systems whose usefulness has been determined for literary criticism"^[16].

The value of media criticism, through its focus on the (creative message/text), is not in its superficial aspect as in the deep, desired side; this is because of the media interpretation that bears the role of critical mediation between the recipient and the producer of the literary text based on the critical curricula and systems. Thus, media criticism resorts to critical methods and may introduce Arab literary criticism in a new way.

The critic's duty is represented in the critical problems that are hardly devoid of any method, theory, or critical attempt to search for the elements that can benefit from their transformations into points of attraction instead of being problematic.

Critical problems arise in media criticism when studies are presented to try to interpret literature in the media. Among these writings are Applied studies on modern media interpretation, which came within two elements, the first is the theoretical side and the second is the applied part. In the introduction to this study, it is indicated that "we do not claim that it has reached an optimum degree on our hands: [What is meant here is the media interpretation of literature] so that we call it (theory) or just call it by its name (the method)."^[17].

The media interpretation of Arabic literature empha-

sizes that media criticism is not presented systematically to its producers, and it needs to reconsider its composition. If this project is presented systematically, it will have many critics who follow this approach, and if it were in a theoretical style, this project would have found several theorists interested in it. However, these studies are presented through tests that reduce the public space for this media criticism project as a critical method that finds popularity, just as cultural criticism has received distinguished follow-up and application by Arab cultural thinkers.

A significant problem is raised through the question: "How can a "thought" in a crowd of images exercise its complete freedom in thinking and criticism? How can it be mistaken for a metaphor or delusion into seeing with a kind of imagination that the "unthinking image" restores to the thought its glow by further searching for other qualities"^[18].

As we understand from the book titled, Applied Studies on Modern Media Interpretation regarding the task of the media critic, we will find that: "The interpretation of the media is based on an understanding of the nature of literature, and that it is based in its essence on a communicative basis, just as a person transmits ideas to others through (speech), he, as Tolstoy says: "transmits his emotions to others through literature or art", and this means that literature does not go beyond being a tool of communication between individuals through which a kind of emotional union or emotional harmony is achieved. among themselves"^[17].

The critic tries to understand the position of the media within the text; because the media may come from multiple sources, the most important of which is language. The language with this advantage is described as a media language with the use of some grammatical and rhetorical methods, therefore, "The critic looks at the entire civilizational scene, and he tries to estimate the extent of the work's artistic quality. He contemplates issues of public taste, the mission of newspapers and periodicals, the relationship between (high levels) and (low levels) and the impact of religious, moral, and political ideas on literary judgment, and the relationship between writers and publishers, and the value of phenomena such as (Promoting a book), the type of response, and the degree of response, to artistic activities that may exist in different sectors of the social body, here, too, the critic does not, at first glance, give a value judgment on the specific monuments. Instead,

his primary interest is to describe how the civilized and cultural atmosphere that prevails at a given period affects the production and palatability of literature^[19]. This distinguishes the media mission in literary texts, as it is possible to search for the media mission that exists in some texts and gives it an advantage over others.

A distinction must be made between media criticism and communication processes, which can be defined as: "The process by which information, meanings, and ideas are transferred from one person to another or others in a way that achieves the desired goals in the facility or any group of people with social activity. Therefore, they are like lines that dynamically link the building or organizational structure of any facility. Therefore, it is not possible to imagine a group, regardless of its members, and make them an organic unit with a degree of integration that allows them to carry out their activities."^[20].

This means that communication may be media and non-media based. The well-known elements of communication from (sender), (receiver), (communication channel), and (message) differ from the elements of media criticism, which are the media text and the media critic, as for the media recipient, there is a wide gap between communication processes and media criticism. To clarify this problem, it can be noted that the media may represent one of the communication functions, the most important of which are:

- Media and news function
- The social function.
- Motivational creation function.
- Dialogue and discussion function
- Education function.
- The function of cultural advancement.
- Recreational function.
- symbiosis function^[20].

These functions represent the most critical aspects of communication that the media can categorize without making the media an umbrella under which communication can be sheltered. The origin is communication and not the other way around. Therefore, the media critic should pay attention to the issue of origins and branches and the problems of relations between them and identify them in media criticism so that his critical achievement is effective.

Obviously, "the media interpretation of literature considers that there is no so-called (literature for literature)

and other invitations and that the writer sent in the communication process has two types of goals”^[21]. It is noted in the attempt to criticize (media criticism) that the purpose of the meaning of literature for literature is that the goal of literature is literature itself, and media criticism invalidates this by alluding to literature that applies within two needs: being enjoyable and being teleological, this point of view is communicative..

There are several studies that posed some attempts to understand media criticism, including Abdul-Aziz Sharaf’s books titled applied studies on modern media interpretation, and on media interpretation of literature. Such critical attempts need more study to reach the best critical model. It is noted that the book *Media Interpretation of Literature*, which was published in its first edition by Dar al-Fikr al-Arabi (1980) contains many topics that are not related to the media interpretation of literature, or the development, and application of the media interpretation of literature.

The idea of media criticism that appeared in the book, *Media Interpretation of Literature*, was not convincing for a number of reasons, the most important of which is the lack of clarity on the limits of media criticism, and the combination of communication theory and social science, in addition to the subjective elements that made the Arab media criticism a state of ambiguity that is not possible to reach final and independent results. The book shows us that media criticism is a mixture of communication theories, social aspects, literary applications and subjective visions that appeared in the form of interdisciplinary field that is difficult to read, analyze, and understand.

4. The Problematic Relationship between Literary Criticism and Media Criticism

Literary criticism does not represent: “a superficial supplement to literature, but it is its necessary companion (the text can never tell its complete truth), or that interpretive behavior is more common than criticism, and hence the importance of the latter [criticism] lies in a way in turning this behavior into professionalism”^[9]. Literary critical professionalism requires critical practice that enhances criticism and activates the roles entrusted to it. Critical practice is not limited to literature or literary texts but goes

beyond it to media texts, and this problem appears by not giving criticism and its critics the required value and the desired and required potential.

As for the second problem, it is the neglect of the function of the critic and criticism, as the functions of the critic can be described as “a transcriptional function,” by which the critic responds individually to the literary work that he read, tasted, lived, and did his work — even if he rejected it after a time — an explanatory function, through which the critic raises the scaffolding of the building, building its chapter, explaining the work to the public, and an evaluation function: in which the critic is a judge^[22].

As for media criticism, it is possible to refer to its main function, which is to influence the different media patterns and dimensions that need a state of guidance, reminder, and presentation in proportion to the subjective and objective vision of the media critic, paying attention to the function of criticism that motivates its practitioners to advance it towards fulfilling their role and mission.

And the third problem, which represents the difference and variance of references from which he/she quotes whose literary and media criticism are their tools, as: “Criticism has become, in the modern era, doctrines and currents based on knowledge and philosophical backgrounds from which to formulate their theories. Criticism is no longer just naive, biased, impartial and objective judgments; but it has become a highly complex cognitive exercise; it does not suffice by issuing ready-made judgments of the literary text, but rather it analyzes the literary phenomenon within its literary genre and interprets it through a network of cognitive procedures and tools”^[21].

These currents are not confined to specific philosophical and non-philosophical methods but rather extend to most fields of knowledge. Criticism in many modern cases does not present judgments as attempts to arbitrate. The fourth problem appears through the emergence of the dialogical method through which criticism appears, as some media dialogues constitute a case of unwritten criticism, “Dialogue criticism does not speak of works, but rather of works — or rather with works, and he refrains from excluding any of these two voices present, and the critical text is not a subject that (the crimping of language) should take upon itself”^[23]. Dialogue criticism represents a style like written patterns that aim to influence, but what is popular in contemporary media criticism is using the dialogic

style to deal with media assets and products.

The fifth problem is represented by the multiplicity of levels of media language and the multiplicity of levels of media criticism. The essence of the media of language is the function: It is the external position or the facts of the subject or the truth that lies outside the language, and it is represented in the media forms in the academic courses and technical reports, press articles, scientific research papers, theses, and others. The media function of the language appears when the language is used to tell about a specific topic or type of knowledge in a particular explanation or report on a particular topic, such as newsletters, and various scientific information reports, and general information that individuals transmit in their daily conversations or published in newspapers and radios or bulletins, or general scientific journals, etc.”^[24]. Language appears in the media in several ways, including written texts, spontaneous conversations, construction techniques, and colloquial dialects.

5. Attempt of Media (Interpretation/ Criticism) of Literature

Regarding the importance of language in the media, it is essential to mention that language in the media derives its importance from several factors: The language of the media exerts an evident influence on the language of the public exposed to it, and the limit of influence here does not stop at the mere leakage of the vocabulary of the media linguistic dictionary into the public linguistic dictionary; instead, it goes beyond interfering in building the public’s perceptions of events based on the type and characteristics of the language that the newspapers used to express them. Instead, language gives the individual a ready-made system for classifying what he/she perceives around “^[5]. The multiplicity of levels of the media language requires the multiplicity of levels of its media criticism. However, the basic conditions for the media critic are judgment and excellence here — in our opinion — mean the availability of experience, then the formation of the idea — then the issuance of the final critical judgment — with the critic or connoisseur of arts having a profound artistic taste^[15].

Literary criticism is essentially required to be familiar with the forms of accurate media tools because of the different levels of the media language. Unlike literary criticism, the media language can be audible, written, and

readable: “As for the readable media language, such as the language of the press, the Internet and various texts, it is a language that needs a lot of accuracy and care in its formulation, as it lacks the audio and visual factors supporting the effect”^[25].

There is no doubt that the Arabic language generates a certain amount of informativeness, as it can be said that: “These qualities that make it — the Arabic language — suitable for the nature of the media as it enjoys a spontaneous and suspenseful sense of narration that arouses the readers’ interest in it, it is also able to inform readers of everything they want to perceive from a correct and timed narration of events, revelations, opinions, and matters of any kind that affect readers or arouse their interest”^[25]. And this sample of media questions makes language a tool through which we can communicate the message of media texts and deliver media missions. It is evident that the problem of the multiple levels of media language and its criticism turns out to be major challenging obstacle which must be fostered by adding systematic literary criticism tools to media criticism.

6. Conclusions

Literary criticism methods, such as the structural or deconstructive approach, reception, or interpretation, represent the solution in dealing with the written media discourse, as Arab literary criticism, with its methodological tools, has the ideal solution to deal with the media discourse in its various developments, through careful understanding and application of media criticism. There are many challenges that face media critics, and the most important of which are: the theoretical aspects of media as a discipline of knowledge, and the vast difference between the new or old media, and the rapid media progress that is difficult to direct, control, or describe.

The media relies on the practical aspects more than the theoretical aspect through the use of critical methodologies borrowed from literary criticism theories and approaches, especially theories taken from English and German schools, in particular the (Frankfurt) school, and this relationship tackles literary criticism and the use of media criticism for critical purposes according to the methodological need for those critical tools taken from literary criticism and literature in multiple ways. This research rep-

resents a critical invitation to review media criticism properly, emphasizing that media criticism of literature suffers from the lack of clarity and interest.

Author Contributions

Conceptualization and Research ideas were suggested by O.A. and K.A.A.; methodology part was done by B.B.-K. and H.M.; software part by O.A.; validation by K.A.A. and M.A.; formal analysis, O.A.; investigation, K.A.A. and M.A.; resources were also suggested by all authors; writing—original draft preparation, O.A. and B.B.-K.; writing—review and editing, B.B.-K. All authors have read and agreed to the published version of the manuscript.

Funding

This work received no external funding.

Institutional Review Board Statement

Not applicable.

Informed Consent Statement

Not applicable.

Data Availability Statement

Not applicable.

Acknowledgments

We kindly acknowledge the support of Isra University for encouraging academic research.

Conflicts of Interest

The authors declare no conflict of interest.

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