

## Stylistics between Theory and Practice

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### Abstract

The stylistics is considered one of the main pillars in light of the ancient rhetorical research, despite the control of this research for a period of time on literary critical thought, the emergence of modern linguistics had the merit of sponsoring and caring for this method, providing it with the causes of vitality and resurgence, which led to the decline of the star of this rhetoric and reducing its size, thus opening the way to a new science that competes with the old rhetoric, namely stylistics to keep pace with the current stage, and the science of stylistics, like the various modern monetary currents, has witnessed many transformations since the beginnings of its first appearance, which led to its contact with some critical concepts and their inclusion in them sometimes, and we can represent the path of this method in the form of the sun that alternates and consecutively follows the clouds in the sky, and sometimes it lights up and blocks others.

**Keywords:** Style, Method, Linguistics, Stylistics

### Introduction

This science and its path did not allow it to be interspersed with molds, or many schools in turn tried to contain this science, or embrace it within their narrow frameworks, but despite these efforts, stylistic research remained limited to familiarity with the diaspora of stylistics, and was limited to some of the curricula that prevailed and swept the arena, so some of the criticism



was able to appear in the form of schools attributing to themselves the legitimacy and eligibility of this knowledge.

#### **A- Stylistic and Western Critical Perception**

Western critics paid great attention to the topic of stylistics, and most of their efforts were directed towards trying to set frameworks and milestones for this modern science despite their different perceptions, backgrounds and the diversity of their studies, which had great merit in enriching modern studies with this type of objective research, which was positively reflected on European critical thought, and the western in particular. What is evidenced by the interest that stylistics has received among Arab critics, and their attempt to monitor this science within Arab literary works, we will try in this regard to monitor the most important theoretical opinions and perceptions that have emerged on the Western monetary arena from some of the pioneers of this new thought and from there We will go out to some perceptions and ideas in light of the Arab critical research and its specificity, before moving on to the major structures and trends that practiced this critical thought in light of prominent critical schools. Among the most important early pioneers who contributed to building this stylistic critical research in Europe was a group of scholarly critics and theorists, including:

##### **I- Chares Bally 1865-1947**

This Swiss linguist is considered one of the first founders of the science of stylistics in 1909, the time of the publication of his first book (On French stylistics). Expression of facts to linguistically expressed sensitivity, as the verbal act of linguistic facts on sensitivity is studied then followed by his followers and students who walked in the direction of expressive stylistics, and their efforts focused on achieving the role of stylistics in revealing the characteristics of expression despite the slight differences between their opinions, and their focus on caring for the aesthetic characteristics of expression in the intended creative texts. Among them (Marcel Criseau) and (Jules Maroz), two of the pioneers of this trend and the first advocates of the idea of abandoning the language of spoken texts or the innate language.

##### **2- Léospitzer (1887-1960)**

He added researching the stylistic facts on the side of feeling and the aspect of thought to the thought of (Charles Bally). And determined the style by shifting or reversing the prevailing standard in the specified period of time, and tried to focus through stylistics on the owner of the style in his personal impression as well as psychological. And if His stylistic analyzes covered the psychological aspects related to the writer himself, which later led to the emergence of a special approach to stylistics.

### **3- Michel Reffatere**

Since the fifth decade of the last century, Reffatere from Columbia University in America has been interested in linguistic and stylistic studies. He highlighted the role of stylistics as an objective research tool to elaborate the poetics of texts. Despite his passion for the study of structural approach that benefit the stylistic analysis. The latter focused on the distinguished reader's role to understand the stylistic energies. In literary discourse, stylistics considers this science that aims to reveal the distinct elements with which the writer can “monitor the freedom of perception of the reader's receptive. So he can also impose to accept his view of understanding and perception, which ends with the consideration of stylistics (linguistics). Means the phenomenon of carrying the mind to a specific understanding and a specific perception”<sup>1</sup>. It was in the embodiment of these stylistic features that are transmitted to the deliberate reader through the objective constructive applications through which they tried to take an approach, or a stylistic school that had a great resonance in its procedures and structural analysis.

### **4- Roland Barthes: 1915 (Roland Barthes)**

He was a French linguist layed the foundations for modern criticism. In 1953 he differentiate in his book (The Zero Degree in Writing) between language and style. He argues that the style is like a ray and he cannot capture it, and from it we feel this uniqueness in style by studying stylistics based on statistics to highlight what is above Zero, or the so-called (overshoot)<sup>2</sup>.

### **5- Tzvetan Todorov 1939 -:**

He is Bulgarian linguist and stylist of French origin. He inclines toward the aesthetic properties of literary discourse. His research covers the field of

poetics, explain its applications and define its features despite this strong interconnection between poetics and stylistics in works of (Charles Pale) and (Leospetzer)<sup>3</sup>.

#### **6- Roman Jakobson 1896-1981**

He is one of the pioneers of the school of Russian formalists. He contributed to the stylistic school of criticism. He did not overlook the role of style in literary discourse as it is mainly based on the poetic function. He called for extending a bridge between linguistic studies and literary criticism through stylistic study. He was also interested in the theory of the scholar (*Abd Al-Qaher Al-Jurjani*) and reformulated the classic rhetorical concepts in the light of modern linguistics and theories of semiology<sup>4</sup>. In this way, he develops a concept of stylistics and describe it by objective research in literary discourse which differs from other discourses and all other types and forms of human arts<sup>5</sup>. He did not rule out that poetic function is purely stylistic function that seeks to achieve the literary text, thus the stylistics is a specific research that aims to highlight the poetic function in literary texts.

#### **7- Pierre Guireau**

He divided contemporary stylistics into two opposing directions, namely the critical stylistics and led by (Charles Pale), and the new or modern stylistic, which is related to structuralism through (Jacobson), and both consider the style as distinct form of the studied text. They differ in a way that first binds it to the symbol, or the code, and the second limits it to interior structure (the message)<sup>6</sup>. Stylistics has gained prestige despite the multiplicity and dispersion of opinions in determining it. Although it was not a source of great concern for some, but it accounted for countless private works and focused researches. It remained among the later ones as a renewed research subject to discussion and enrichment, and we will suffice here to mention Some Western names that contributed to the advancement of this science march, including (Graham Hof, George Munan, Stephan Ullman ...)<sup>7</sup>.

#### **Stylistics and Arab Critical Perception**

By virtue of the contact between Arab cultures and the West, and the domination of objective mental thought over human research in the modern

era, Arab critics and researchers aspired to the future of stylistics, and its role in Arab criticism. They also did not neglect the interest in the phenomenon of style since the early ages, especially at the level of poetry in their critical books, especially the book (*Al-Hayawan*) and (*Al-Bayan and Al-Tabyin*). Dr. *Abdullah Al-Ashi* saw in the first book approximately two hundred terms or critical concepts, in addition to the issue of the relationship between the word and the meaning in his famous saying, “since all meanings are subtracted, the matter is due - then - to the distinctive stylistic nature, which gives the subjective aspects of the expression (the meaning) and takes it out of its public space to the private space itself”<sup>8</sup>. This is understood on the basis that the early Arabs inhabited the formal characteristics of literary discourse, and attached great importance to them and thus made famous stylistic critical balances such as the Amidian’balance as “*Al-Muwazanah between the poetry of Abu Tammam and Al-Buhtari*”, and the effects of the text theory (*Nazm Theory*) of *Abd al-Qaher al-Jarjani*. Among Western scholars who understood, through the efforts of the early Arab critics, the importance of the formal aspect in literary discourse and the mechanism of the emergence of the formal literary feature according to the axes of selection and compositions, which prompted them to study this process and summarize it in precise terms. The Arabs later transferred it after translating it to sweep the scene. Critical, and this admiration increased that they felt the importance of style, stylistic research and were the first real firsts of stylistic critical practice in its modern sense at the end of the seventies. From the last century<sup>9</sup>. This practice has passed through two stages, namely<sup>10</sup>.

**First:** The introductory or foundational stage at the end of the seventies and the early eighties of the last century when Arab stylistic research went into defining stylistics and its data, systemic fields and trajectories among the Arabs, and were distinguished by two trends, namely:

1- **A modern introductory track:** whose pioneers are: Dr. *Abdul Salam Al-Masdi*, Dr. *Shukri Ayyad* and Dr. *Salah Fadl*.

2- **A compromise path:** delineating the boundaries of communication between the ancient Arabic rhetoric and the paths of the modern stylistic

approach. Among its pioneers are Dr. Muhammad *Abdul-Muttalib*, Dr. Muhammad *al-Hadi al-Trabelsi* and others.

**Second:** The procedural stage, in which the applied revelations and their pioneers were classified from the early theorists of stylistics, most notably *Dr. Abdul Salam Al-Masdi* in his practical books and *Dr. Salah Fadl* and *Dr. Kamal Abu Deeb* in his book (*Al-Sheria*). It seems that the stylistic current began in Morocco, Algeria, Tunisia, and Syria (*Kamal Abu Deeb*), then moved to the Arab East, and each country was represented by a group of Arab researchers. In Saudi Arabia, *Dr. Abdullah Al-Ghadami*, who was a student of *Dr. Saad Maslouh*, in Tunisia is *Dr. Abd al-Salam al-Masdi*, and in Egypt there is a group of researchers: *Salah Fadl*, *Muhammad Abd al-Muttalib*, *Shukri Ayyad*, *Abd al-Mohsen Taha Badr*, *Ahmad Darwish*, *Muhammad al-Saaran*, and in Jordan: *Khalil Abu Amayreh*, and in Morocco: *Muhammad al-Hadi al-Trabelsi*<sup>11</sup>. As for Algeria, *Dr. Abd al-Malik Murtadh*, *Noureddine al-Sadd*. The research of these Arab critics and researchers has varied between the pure theory that monitors and examines the perceptions of this science in the critical arena and the practical ones to highlight the possibilities of stylistic analysis in the critical process, and a third attempted to reconcile and combine the two sides, in addition to some discretionary opinions and individual applications, the most important of which are:

***Dr. Abdel Salam Al-Massadi***

His stylistic research and works were characterized by the search for points of complementarity, and the coexistence between the aesthetic approach and the objective scientific approach, but his analyzes tended towards a spirit of scientific abstraction more than aesthetic observation and disclosure<sup>12</sup>. He also did not tend to have a specific approach to itself in his stylistic analysis, but rather a mixture of stylistic statements with psychology data. He called for the necessity of enriching the stylistic work through theoretical critical examination and applied review to reach the redemption of knowledge and scrutiny of concepts. He also insisted on the need for prior caution in choosing the first step to access critical work of a stylistic nature<sup>13</sup>.

***Dr. Salah Fadl***

A pioneer of stylistic research in the Arab East, whose production reflected his special interest in research in the field of this science and his relentless pursuit to lay scientific and aesthetic foundations for Arab stylistics capable of proving their presence in front of the rising tide of critical currents coming from the West, some of which are not compatible with the nature of the literary text, and from the most important of his views in this field is his preference for using the term (*Ilm-al-uslub*) rather than stylistics (*Al-uslubia*) because stylistics is an integral part of general linguistics<sup>14</sup>. He also gave the meeting of style and poetry together the term (the science of poetic stylistics) (*Ilm-al-Uslub -al-Shiri*) in one research, and it does not neglect the confrontation between the textual and contextual stages. As well as aesthetic phenomena during stylistic analyzes of poetic texts and their methods, provided that the specifics of the Arabic literary text are respected<sup>15</sup>.

**Dr. Saad Masloub**

The latter adopted the term Al-Uslubiat(stylistics) in agreement with what came on the lips of the predecessors on the weight of (Al-Tabaqaat, Al-Riadhiat), and he sees this term in modern agreement with the term (Al-Lasaniat) if this science (Ilm-Uslub) is credited and does not consider it as a curriculum because it includes several approaches within it<sup>16</sup>.

**Dr. Shukri Muhammad Ayyad**

He endeavored to divide stylistics (Ilm-Al-Uslubia) into two main aspects<sup>17</sup>.

**General stylistics:** it is a science concerned with expressive stylistic characteristics in languages in general, such as metaphors and others.

- **Special stylistic science:** means expressive stylistic features specific to a specific language, and in another position calls for respect for Arabic rhetoric and what it has provided to modern stylistic research in the study of expressive values and to benefit from modern linguistic studies in establishing the science of Arabic style.

**Dr. Nour al-Din Al-Sadd**

He showed great interest in stylistics and methodology of discourse analysis through his book (Stylistics and Discourse Analysis) (*Al-Uslubia Wa Tahleel Al- Khatab*) in 1997, which was a bibliographic study of various previous

studies, especially Arabic ones, along with some of their fundamental differences, and he tried to present these experiences with a summary presentation in which he mentioned the most important suggestions of this analysis and what it added. For stylistic research with the essential differences between them, and among his views in this field, his description of the method as related to linguistics through the linguistic material that it is issued from<sup>18</sup>. Through all of this we stand on the testimony of *Dr. Taha Wadi* in his book "*Al-Uslubiya*", as he declares: "Today ... there is no longer any doubt among Arab scholars of literary text ... that the method of *al-Uslub* has become the most capable contemporary method of analyzing literary discourse. In an objective scientific way, the field of study - the study of text - returns to its rightful place, which is the study of literature on the part of language<sup>19</sup>."

### **Effective stylistic and critical structures**

*Dr. Salah Fadl* believes that the founder of the style was the French scientist Gustave Queernet in 1886<sup>20</sup>. Although *Dr. Nur al-Din al-Sadd* has clarified in some of his references that the first person to use the term "stylistics" was the scientist von Dergillantz in 1875<sup>21</sup>. However, these novels do not differ in the fact that the scientist and writer Bevon Buffon 1707-1788 was the first to pay attention to the phenomenon of style when the writer in his famous saying: "style is the man himself", and coupled it with his personality, and he had thus his famous book: "Essays on Style" in 1753<sup>22</sup>. These milestones were the first breakthrough and the initial step in the stylistic journey that fluctuated between opinions, theories and perceptions, eventually reaching the stage of embodiment and application in the form of effective critical structures and schools at the level of modern critical research aimed in its entirety to achieve a general stylistic theory that, in turn, contribute to enriching the theory of literature. With objective and unchanging critical statements, among the most important of these schools are:

### **Expressive stylistic school**

This school is undisputedly the linguist Charles Pale, who is the founder of modern stylistics. His concept of stylistics was based on the concept of his

teacher (Dossweiser 1857-1913) of language as an event of an old collective product in its system, rules and rhetoric. The level of spoken language that reveals stylistic values, and he returned in his late days to highlight the importance of the written (intended) language as it also contains emotional values that highlight stylistic values. This was praised by his students Jules Marroso, Marcel Cresso, and the most important highlights of this school's critical practice include:- Stylistics have traits and characteristics within a language that express emotional and emotional aspects.

The process of monitoring these features is carried out according to regular linguistic levels (phoneme, dictionary, and semantics) in addition to the phenomena of image and metaphor<sup>23</sup>.- Finding the emotional intensity with which the writer charges his text in his qualitative uses.

- The process of detection and characterization of each language specificity to achieve the aspect of aesthetic pleasure and objective accuracy.

#### **Psychological (individual) stylistic school**

The pole of this school was the Austrian scientist Alusptzer, and his student, the German linguist Karl Fusler, whose most important books were (Studies in Style) in 1928, and Stylistics and Literary Criticism<sup>24</sup>. In crystallizing the psychological trend in literary research, and the most important characteristic of this school's research is the following:

- This methodology stems from the product and creativity of the individual and not from the group and from the literary individual language and not from the collective language<sup>25</sup>.

- It goes beyond research into aspects of linguistic structures and its functions in the linguistic fabric to individual ills and causes.

The psychological approach stems from production and not from prior principles that the critic puts down on the text.

Literary production is an integrated work, and research focuses on internal fusion in the soul and spirit of the writer.

Arbitration of intuition in the search for the center of literary work, and this intuition is based on talent and experience<sup>26</sup>.

Belief in the continuous, daily verbal transformation that expresses the intentions of the speaker.

- Monitoring the locations and facts of speech and discovering individual deviation and special style.

The shift or recession is a transitional phenomenon between texts.

Among the most important pioneers of this psychological trend: Damaso Alonso, and Uzatfeld.

### **Constructivist (structural) stylistic school**

Constructivism believes that the subject does not exist in literature except through the structures that appear in the guise of linguistic, formal and scientific forms, unlike stylistics that believes in the existence of the subject in the literary text, but recognizes its legitimacy through its linguistic fabric<sup>27</sup>.

Stylistics was derived from this structuralist approach based on the interest of the constructivists in the term structure and expression together, and from these (Roman Jackson) and other Russian formalists, and thus they helped to establish constructivist stylistics that is concerned with studying the actual style in itself, not studying the style as an inherent energy in language by force that the writer directs it. To a specific purpose.

Among the flags of this school is the French scholar (Michel Revater), who directed his stylistic research towards the recipient and focused on the importance of reading in his book (Attempts at Structural Stylistics) in 1971<sup>28</sup>. Besides his description of the style as a formal structure in which the actions of the writer are drawn. Linguistic approaches call for one of the most prominent points on which this school is based, the following<sup>29</sup>:

It starts from the principle that stylistics demands the ideal reader and the context that surprises him. Drift is context-based, not linguistic. No stylistic value for a textual structure, no matter how simple, cannot be denied.

Statistics disrupts the role of the stylistic analyst, and the frequency in words is not considered a measure or a stylistic feature.

- Carrying out the selection or selection process during the stylistic analysis to bring together elements with stylistic features<sup>30</sup>.

Michel Revater summarized the structural procedures in the stylistic analysis in a plan in two stages: the description stage, and then the locality of interpretation and interpretation. We note here that the most prominent structural stylistic analyzes were presented by Jacobson - and Claude Levi-Strauss in Baudelaire's poem (Cats) when they searched for the foundations of morphological construction, sentence structures, significance and weight.

### Conclusion

It is difficult for us, and in this situation, to judge or issue final judgments regarding these methods, and the difficulties lie in two things:

- The contribution of stylistics to enriching stylistic research in its various schools.

- The diversity of these stylistic studies and their branching out from each other made it impossible to control a single study that combines several trends. It suffices here to observe a census made by the linguist Hatzfeld of the works that were written in stylistics during the first half of the last century (1902-1952), reaching about two thousand (2000) books<sup>31</sup>.

Dr. *Salah Fadl* believes that the total of theoretical and applied studies written in European languages now exceed four thousand (4000) research and books, which makes familiarity with and understanding of them impossible for any student or researcher in stylistics<sup>32</sup>.

As for the Arab stylistic study, opinions tend to lead to our inability to find an Arab stylistic curriculum that derives its characteristics and components from our poetic and narrative reality together<sup>33</sup>.

Despite the presence of the most essential aspects of modern Arab stylistic practice.

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