

Methodological Foundations In Modern Stylistic Studies Stylistics And Style Book By Abd Al-Salam Al- Masdi As A Model

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Abstract

This research deals with the book (Stylistics and Style) by Dr. Abd al-Salam al- Masadi , in which he dealt with stylistic issues and the problems faced by stylistics as a modern science that is drawn within intellectual currents and ancient and modern theoretical trends. In which the author wrote his book, it was an abstract and elicit language, and perhaps specialized in some cases, due to deeply the novelty of the topic, its problematic and its overlap in adjacent topics that also complain about the interference and confusion as it stems from one philosophical roots, so the research is a threshold to probe the depths of this book, Shedding light on the methodology adopted by the author in dealing with his issues, and standing on the most important critical opinions contained in the book.

keywords stylistics, criticism, theory, text, literature.

Introduction

One of the problems that Arab studies face in modern criticism - including stylistic studies - is that they fall under Western theoretical propositions, which naturally tend in their references to different origins from Arab origins in terms of research material, cultural and ideological alike

Most of these studies, which try to keep pace with the critical movement in the Western world have made the research or stylistic approach a prominent landmark in light of the so-called contemporary or formalist criticism, which was based mainly on subjective, impressionistic or evaluative foundations and criteria in order to reach the poeticity of the literary text that gives Both literature and criticism have a purely modernist vision ⁽¹⁾

Hence, the reader of Abd al-Salam al-Masadi's book (The Method and Stylistics) may face

difficulty in understanding his purposes and clarifying his approach, and suffers from a kind of failure and confusion in the midst of this methodology, which is characterized by the depth of the idea on the one hand and the high level of the discourse on the other hand, in addition to the urgent terms and phrases required by the novelty of the topic. On the culture of the Arab reader, not to mention the high rhetorical language with which the author addressed the topics of his book, which are part of his culture .so it was mostly elitist

The book (Stylistics and Style) includes an introduction and six topics or topics. The introduction (Arabic stylistics between the acquired and the desired) deals with the issue of overlapping and confusion between stylistics and the sciences adjacent to it such as linguistics and critical and rhetorical approaches, explaining the relationship of style with these fields. As for the first topic, it was entitled (forms and foundations

Al-Masadi dealt with the issue of contemporary ,and modernity and its relationship to style indicating the reason for the weakness of the Arab reality, diagnosing the reasons for this weakness. To form features of style as a science like all other sciences, reviewing the views of ,some Western theorists such as Bali, Krasso Qero, Starubinsky and others to define this ,concept .) or what he called (the tripartite pillar) relying on research and analysis to determine the .nature of the style and highlight its components In the sixth and final topic (relationship and procedure) , the author dealt with the ,philosophical dimension of literary criticism literature, style, ordinary discourse and literary discourse based on the proportionality .relationship between these dualities

Therefore, this study attempts to provide a simplified reading of this book, and to explain its approach to addressing its topics, while expressing an opinion here or there on some of its critical propositions in some citizens, and God .grants success

Al-Masdi shows us at the beginning of his journey to various topics about the nature of his approach as an attempt to clarify the separations between epistemological identities that accept synergy and mutual support, and reject conflict and mixing in order to ensure stylistics in the .field of Arab critical thought ⁽²⁾

In the introduction to his book, Al-Masdi dealt with the overlap and confusion between the science of stylistics and some of the fields adjacent to it, such as linguistics and critical ,approaches among many researchers and critics and explained the nature of the relationship between style and those fields. Help lay the .foundations for stylistics

He also examined the nature of the relationship between structuralism and style and saw the intensity of mixing and confusion between these two fields, which led to confusion in the matter

for the Arab critic . The method starting from it (and adopting it like that of other sciences Structuralism in its handling of the literary text starts from methodological assumptions in its study of the network of internal relations of the text, the task of which is to determine the nature .of the relationship between the various overlaps Which in turn led to a confusion between stylistics and structuralism, as he says: “As the literary text is one of the purposes of structuralism, and structuralism is a fertile source of visions that go deep into formal abstraction to the point of begging the methods of formal logic sometimes, some curricula in Arab criticism practice the structural line and draw inspiration from it. Linguistic practice in its formal structures, so the formal was mixed with the stylistic, and the matter became suspicious for .many” ⁽³⁾

As for the relationship of style with rhetoric, he sees style as an alternative to rhetoric, for despite the fact that stylistics and rhetoric study one subject, the difference between them is in terms of the curriculum, as it is independent of its cognitive bases and methodological topics. “The subject of Philology and Linguistics is one, the linguistic phenomenon, but the curriculum is different, rather it is opposite, so it was necessary and the subject was united and the curriculum – parted – that the topics differ and the .classifications differ” ⁽⁴⁾

Hence, we find that Al-Masdi is one of the first researchers in this field who tried to deviate from stylistics from the fields adjacent to it by possessing its aesthetic characteristic that floats in the space of the artistic sense, leaving a wider margin between it and other fields that are more attached to the abstract and declarative .dimensions such as structuralism and linguistics

The first topic: the problem and the foundations of construction

In this topic, which was headed by his talk on modernity and contemporary, Al-Masdi showed the level reached by modern linguistic studies which has gone a long way in the stylistic studies of the West who represented modernity and imbibed it until it mixed with their entity and became, as Al-Masdi expressed it (melted into a historical crucible), while modernity remained. The Arabs are a problem that they did not find a solution to, or they identified the ways to get them involved in their time due to the ambiguity of the issue and the abundance of overlap and contradictions and their separation from that modernity.

Al-Masdi criticized the critical reality of some of the sons of the Arabic tongue, and described it as weakness, and attributed this by saying: "These have not ceased, and those draw from the certainty of others, so they take from them and do not give..."⁽⁵⁾

The reason for this is due to his view of two dimensions: one is monetary; Because of the predominance of critical approaches, and the other is cognitive because of the separation of philosophy from literary criticism.

He also tried to prove the importance of stylistic theory and to clarify its position within the renewed criticism currents and its general linguistic streams, and to point out the existence of stylistic research since the beginning of the century, in contrast to statements that question the legitimacy of that existence and the resulting instability in its scientific aspect (i.e. the stylistic research method) and its dissimilarity Between the old educational grammar and the blurring of artistic taste and impressionistic sense⁽⁶⁾

He also traced in this chapter the emergence of stylistics in its early stages, starting with Bali, then Maruso, Spencer, and Sulla to S. First where stylistics settled as a critical linguistic science, confirming that stylistics was based on linguistics in its inception and development.

So, Al-Masdi sees the method as a new and modern science at the same time, calling for the necessity of controlling and defining its cognitive pillars in order to separate its limits and establish the scientific separations of those limits from other fields of knowledge.

The second topic: Science and its topics

In this research Al-Masdi makes an attempt to reveal the origins of stylistic thinking in its historical movement by defining the features of the style and distinguishing its features by adopting a set of cognitive components on which the epistemic thinking of the style is based, being a science like all other sciences that are based on premises and foundations that necessitate its existence as a starting point in its movement in various fields. Researching its linguistic meaning, emphasizing its subjective and objective dimensions, to conclude by defining stylistics as: "The search for objective foundations to establish the science of stylistics To limit stylistic thinking to the literary text."⁽⁷⁾ in itself, in isolation from all the historical or psychological criteria that transcend it: "...so that it specializes in researching the quality of the linking relationship between the event of expression and the meaning of the content of its formulation. The structural soul that surrounds this determination is not hidden in the first place. For these controls, thinking will be limited to The stylistic himself depends on the text itself, by isolating all that exceeds it in terms of historical and psychological criteria"⁽⁸⁾. Al-Masadi deliberately defines the stylistic field or the field that stylistics is concerned with studying through his hypothetical proposition as follows: "If the process of informing is essentially the cause of the linguistic event, then the finality of the literary event lies in transcending reporting to excitement, and stylistics in this place come to be determined by the study of linguistic characteristics Through which the discourse is

transformed from its news context to its . impactful and aesthetic function”⁽⁹⁾

Here, we find that style as a concept is very close if we do not say that it coincides with the concept of poetics in terms of the aesthetic dimension of the textual components and in terms of the structural characteristic of the internal relations in the text; Poetics, as Kamal Abu Deeb sees, is a relational characteristic that is embodied in the text through a network of relationships that grow between primary components, the main characteristic of which is that each of them can be located in another context without being poetic, but it is in the context in which these relationships arise and in its movement intertwined with the components Others that have the same basic feature turn into an effective poetic creation and an indication of its existence .⁽¹⁰⁾

Al-Masdi also emphasized, in this context, an important issue, which is the lack of separation between the language of the literary work and its content; As a result, this would lead to a departure from the true vision of the text or the inability to penetrate to the core of the literary .work

So, Al-Masdi followed Bali's views on (language and discourse), as he proceeded to differentiate between the discourse that carries a purely news event, and the other that carries .emotional charges and expressive values Language reveals in each of its manifestations an intellectual and emotional aspect that varies according to the innate readiness of the speaker and according to his social environment and the .situation in which he is

This was also followed by identifying the cognitive fields of stylistics for a group of ,theorists after Pali, namely Krasow, Qirau .Dalac, Varane, Jacobson, Starubinsky and M Arenai, with his comments on their views on this subject. Then he makes a comparison between

,stylistics and rhetoric in several aspects indicating that stylistics is the offspring of rhetoric and its legitimate heir and a substitute for .it at the same time

Finally, Al-Masdi continues his views in the areas of intersection and contact between stylistics, linguistics and rhetoric, to conclude it with the relationship between stylistics and grammar, to conclude that he said: “There is no . style without grammar”⁽¹¹⁾

The third topic: the sources of the addressee

In this topic and the two subsequent ones, Abd al-Salam al-Masadi attempts to define the stylistic theory by defining its subject, which is the method, reviewing a number of opinions and definitions of the most prominent theorists regarding the pillars of the monetary process or what he calls the Triple Rakah (the addressee, the .(addressee, the discourse

After Al-Masdi spoke in the previous chapters about the emergence of stylistics and its development according to the boundaries that characterize stylistics as a science that has its own independent nature, defining the relationships that bind it to other linguistic fields and revealing the origins of stylistic thinking in its cognitive fields, which are bi-speak, in this chapter he tries to prove (rationalization Stylistics in itself as an existential phenomenon by adopting artistic intuition in proving the phenomenon as a starting point in his vision from the dimensions of the inductive method in the multiplicity of meanings of the one signifier and then the multiplicity of images and semantic messages, leading to the multiplicity of stylistic properties until these properties have their own ,norms and patterns, as is the case with language :Thus, it can be studied and identified like them Thus, the matter of stylistic images and their“ aesthetic effects becomes identical to that of signs and meanings in the purely linguistic context, and stylistics - from a general scholarly

,point of view - become its norms and patterns just as the language of the addressee has its rules . and laws” (12)

He also relied on the calligraphy or the ,communicative model invented by (Jakobson) in his scheme in which he distributed the ,functions of the linguistic text into its elements which are (the text, the receiver, the author) , by . saying : acceptor and transmitter” (13)

So he tries to define the style through one of its three main elements (the addressee) or the author by reviewing the most prominent definitions that define the nature of the style and confine it to the personality of the writer Kbuffon, Schopenhauer and some Arab critics, such as Youssef Al-Youssef and Latif Abdel Badi, and studying the relationship or links between style and personality in its existential dimensions to reach As a result, it is a (subjective) method. Having identified it as a characteristic of style in a ,previous speech (subjectivity and objectivity)

Fourth topic: confiscation of letters

In this section, we read the words of the author by adopting the method of research and analysis in tracing and defining the method in its essence and components, while talking about the second element of the study of the literary text, which is (the addressee): Defining the method in its nature . and components” (14)

,He referred to a number of complex elements most notably the effect. It is a vague idea because it does not radiate - according to Al-Masadi - on semantic fields of overlapping borders. It analyzes the statements that focus the style on the (the addressee) aspect. He mentions the pioneers of these sayings, such as Stendhal, Flaubert, de Louvre, and others, considering that they are never organic or arbitrary in their origin. And highlighting the phrases in which the impact of the recipient is concentrated as a prominent feature in defining the text to limit the

characteristic of style in this aspect, such as: (the authority of the phrase, a pressure and dominating force on the reader’s sensitivity and ability, matching the style to mobilize the sensitivity of the recipient, no style with the lack (of clarity of meaning and beauty of the recipient to end with a vision (Rivatar) and his view of the .force of style in terms of the addressee's reaction It is the latter that has prompted quite a few researchers and critics to adopt the idea of surprise as a defining element of the stylistic value of the text. As some scholars go to the stylistic strength of Al-Mutanabbi’s poetry ,because his rhymes adopt the element of surprise which marked his poetry with uniqueness and .distinction (15)

Fifth topic: confiscation of speech

After he dealt with Al-Masadi in the previous two researches (the addressee and the speaker) to determine the features of style and what its components are, he moves to the third element of the text elements, which is (discourse), to conclude the extrapolation of the relationship of ,stylistics to linguistics throughout its history presenting the views of the pioneers of stylistics with regard to limiting the style to the discourse element and explaining And the analysis of those statements that define the features of style and ,highlight its nature and rules for theorists Kabali Vinomuradov, Wallach, Varane, Jakobson and Starubinsky, as well as the difference between them in defining it and revealing its dimensions ,as an independent and self-contained element .thus limiting it to the discourse or the text

With regard to limiting style and defining it in the field of discourse, Al-Masadi touched on ,semiotics, semantics, poetics and displacement and focused on studying the text itself and taking them as approaches through which stylistic features and style were crystallized. Al-Masadi concluded this topic with a set of concepts and functions used with the statement of the first linguistic and stylistic thinkers to launch them in

drawing revealing measures to determine the style of the various linguistic phenomena

The sixth topic: relationship and procedure

Al-Masdi brings us back in this topic to the first topic, when he tackled the issue of the weakness of modern critical studies, as if he had postponed it to address it in his last chapter after he had defined the nature of the method and explained its characteristics and components to the student. On the subject of (The Forms and the Foundations of Construction) he mentioned the reasons for the weakness of modern critical studies among the Arabs by saying: "Although most of the modern monetary practices among the Arabs remain imprisoned in taking, they are prohibited from giving. This is only because they lack two dimensions: a critical dimension and a cognitive dimension. The predominance of doctrinal approaches in modern critical currents a phenomenon that fertilizes ideological excretion and paralyzes a clear individual vision.... As for the lack of an epistemological dimension, it is only due to the barriers that exist between the sources of thought among Arabs especially the modernists among them, and the biggest sinful barrier that almost overshadowed the history of Arab thought is the one that emerged between philosophy and literary criticism to the extent that we are hardly aware of the existence of (epistemological) for literature and criticism, and even for the philosophy of curriculum psychologically, so short-sighted (epistemological)"⁽¹⁶⁾

Therefore, Al-Masadi discussed here the philosophical dimension of literary criticism literature, style, the dialectical relationship between literary impact and criticism, literary discourse and ordinary discourse, based on the proportionality relationship between the parts and their philosophy, considering the link between them as interconnected binaries

His first proposition in this aspect is that the philosophy of style requires knowledge of its aims. The existence of stylistics and style requires the existence of some kind of relationship between style and literary criticism. Therefore, it supposes the following question: "Can stylistics lead to a comprehensive theory of its subject, and can it compensate for literary criticism if, in its process, it aims at singling out the authority of judgment in literature"⁽¹⁷⁾. Then he comments his rejection of the answers of some researchers and describes them as spontaneous and not based on systematic reasoning. He does not accept what Spencer said when he considered style a bridge between linguistics and the history of literature, nor what Starubinsky said when he lifted the barriers between language and literary history, or that criticism is impossible to style, as Wallach and Varane argued

On the other hand, he opposed Qira's view that stylistics is linked to literary criticism and that it will turn into a critical theory. He also criticized the opinion of Lutfi Abd al-Badi' when he said that modern criticism has become a stylistic criticism and has become a branch of stylistics. He believed that it did not reflect the nature of the dialectical relationship between linguistics and stylistics

As for the relationship between style and literary criticism, the critical theory traces the recourse to stylistic standards as the artistic aspect of literary creativity⁽¹⁸⁾

Al-Masdi also dealt with the dimensions of the literary phenomenon or literature, in order to penetrate through it to the existence of style based on the view of some researchers of literature, namely Qiro, Starubinsky and Ahmed Al-Shayeb, considering style as the qualitative advantage of literary impact. Therefore, he defined stylistics as: "a scientific method in the methods of literary style, so it is a comprehensive theory in it in that it defines it and controls the practical ways of analyzing it experimentally"⁽¹⁹⁾

Al-Masdi tried to prove the subjectivity of the style through the subjectivity of the text as he indicated in previous pages, when he said: "If the text is the product of its author, then the style is the result of the text itself. Therefore, the style can separate from the author and the addressee" (20)

Among what Al-Masdi dealt with in this topic is literary discourse and ordinary discourse. And that the language of literature distinguishes between utilitarian literary discourse from ordinary discourse, considering literary discourse as a linguistic environment that engages with the content context in a special dialogue, in contrast to ordinary discourse. In confirmation of this view, Todorov's definition of ordinary speech is given: "The (ordinary) linguistic event is a transparent speech through which we see its meaning, and we hardly see it in itself"

And he concludes his research by giving his own perspective to the literary criticism phenomenon and his rejection of any vision that does not depend on the text as an essential element in determining this phenomenon: foundation" (22)

And then he presents a new vision of the literary criticism phenomenon, which is based on three basic elements: humanity, linguistics, and aesthetics

Results

- 1- The approach adopted by the author in this book is induction by investigating as much as possible the opinions of researchers and critics on the same topic to reach the desired results
- 2- The study is characterized by a high rhetorical language in dealing with stylistic issues, as it is elitist at the most and it is not easy for a non-specialist in Arabic sciences to perceive it or become familiar with its purposes, as many

vocabulary, terms and even structures were written in an abstract language and perhaps alien to the culture of the ordinary reader

- 3- Despite the lack of the applied aspect and its limitation to the theoretical aspect, the study succeeded in reviewing the positions of the most prominent critical trends and intellectual currents that dealt with stylistic issues and their problems in the critical arena, and presented a clear conception of stylistics and style
- 4- We can consider Al-Masdi's Stylistics book as one of the important studies that were able to remove the face of the dilemma and confusion between stylistics as a science with its own characteristics, foundations and cognitive premises, and between fields that overlap with it or are adjacent to it, such as rhetoric, structuralism, formalism, linguistics and others

Margins

- 1- The problem of studying the method and the length of the form and meaning, d Muhammad Al-Amin Sheikha, Journal of Arabic Language and Literature, Tunis, D.T - 2015, 6-7
- 2- See: Stylistics and Style, Abd al-Salam al-Masdi, United New Book House, Beirut - Lebanon, 5th edition - 2005, p 7
- 3- Same source, p
- 4- Same source, pg
- 5- Same source, pg
- 6- See: Stylistics in Modern Arabic Criticism, Farhan Badri Al-Harbi University Foundation for Studies and Publishing, Beirut - Lebanon, 1st edition, p. 72, 2003 -
- 7- Stylistics and Style, Abd al-Salam al-Masadi, p. 32

- 8- .Same source, same page
- 9- :The same source, p. 13, quoted from :Muftah Al-Assuniya, George Monan, tr Tayeb Al-Bakush, Al-Jadeed .Publications, Tunis, d. I - 1981, p. 131
- 10- See: On Poetry, Kamal Abu Deeb, Arab ,Research Foundation, Lebanon - Beirut .d. I - 1987, p. 14
- 11- Stylistics and Style, Abd al-Salam al- .Masadi, pg. 46
- 12- .Same source, pg
- 13- .Same source, pg
- 14- .Same source, p. 63
- 15- See: Al-Mutanabbi's poetic paradox as a model, Master's thesis, Sana Hadi Abbas, University of Baghdad, College .of Arts, 2004, p. 68
- 16- Stylistics and Style, Abd al-Salam al- .Masadi, p. 20
- 17- .Same source, p
- 18- .Same source, pg
- 19- .Same source, same page
- 20- .Same source, pg
- 21- See: The pragmatics of the novelist ,discourse in the novel Atras al-Kalam Abdul-Khaleq al-Rikabi, Maqalid ,Magazine, Issue Five, December, 2006 .p. 37
- 22- Stylistics and Style, Abd al-Salam al- .Masadi, p. 95
- 4- The pragmatics of the novelistic ,discourse in the novel Atras al-Kalam Abdul-Khaleq al-Rikabi, Maqalid .Magazine, Fifth Issue, December, 2006
- 5- In Poetry, Kamal Abu Deeb, Arab ,Research Foundation, Lebanon - Beirut .d . - 1987
- 6- :Keys to Tongues, George Monan, tr Tayeb Al-Bakoush, Al-Jadeed .Publications, Tunisia, d. i - 1981
- 7- Al-Mutanabbi's poetic paradox as a model, Master's thesis, Sana Hadi Abbas, University of Baghdad, College .of Arts, 2004

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