

Stylistic Criticism Questions in Arab Criticism from the Audience Question to the Theory Question - Towards an Approach to Criticism of Criticism -

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Abstract:

This article, which tries to discuss the idea of experimenting with stylistic criticism in ancient and modern Arab criticism, seeks by examining the most important major critical statements broadcast in the books of rhetoric and criticism in their theoretical origins and applied procedures, which tried to simulate literary discourse based on questioning the text from a critical epistemic perspective that reveals the aesthetic logic that surrounds it, based on its language, image and rhythm to its significance that swims at various other levels, and the right to research and exploration in such The discourses, which are distributed over various literary and critical branches, make us think clearly about the extent to which an Arab critical theory has its theoretical foundations and analytical tools, based on reading the Arabic rhetoric system, which we often find similar to contemporary stylistic research at the level of theory and practice.

Keywords: Banking, Arab, future, application, rhetoric, system.

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Introduction:

Talking about the stylistic approach as one of the systematic critical approaches that have reached us through acculturation with contemporary Western criticism, and it is only an episode of continuing to study literary texts and analyze them based on specific levels, and from this point of view, contemporary Arab critical discourse found itself in front of a critical theory that has its origins in the ancient Arab critical heritage, through the paths of literary criticism in which some features of stylistic criticism were found in the interpretation of the poetic phenomenon among the Arabs, or through Search and exploration for the secret of the miracle of the Noble Qur'an , These critical attempts were characterized by the presence of some stylistic stations, by talking about the ingenuity of the speaker, the magic of the speech, the occasion of saying, the dexterity

of the recipient, the crystallization of the literary genre, and the conditions and occasion of receiving in the creative process. The focus on such important critical stations is only a reminder of the efforts of some Arab critics in formulating their own critical idea, or at least their own vision in interpreting literary beauty, through inter-openness to various discourses and sciences adjacent to literature, such as interpretation, interpretation, logic and philosophy, leading to rhetoric, which was the most important station of Arab literary criticism as a whole, as no criticism or literary text is devoid of rhetorical uses, as it is one of the keys to aesthetic reception. Or one of the aesthetic masterpieces in the rich literary text.

Some Arab critics, through their receipt of stylistic knowledge, have tried to search in the ancient Arab critical heritage for some stylistic features in the books of rhetoric and criticism within the framework of the so-called series of reviving heritage and benefiting from it, or by taking advantage of Western stylistics, by searching for our own Arab critical theory based on the idea of double acculturation between the ego and the other, which recorded some critical signs in this field, such as what was done by "Hussein". Al-Marsafi, "Amin Al-Khouli", "Mustafa Sadiq Al-Rafi'i" and "Abbas Mahmoud Al-Akkad" from the first generation of the pioneers, or the generation that came after them, such as "Abdul Salam Al-Masadi", "Shukri Muhammad Ayyad", "Salah Fadi", "Mazen Al-Waer", "Muhammad Al-Hadi Al-Trabelsi", "Hamid Al-Humaidani", "Saad Masloub", "Abdul Malik Mortad" and others who worked hard in the field of rhetorical and stylistic lessons.

This presentation makes us rethink this critical path, which was characterized by intensification and critical presence at the level of experimenting with stylistic criticism and grafting it with rhetorical research, or at least re-reading the Arab monetary system in order to understand the conceptual apparatus and critical mind of critics, through questioning heritage and research in its cognitive context, or through criticizing the recipient's response to the stylistic approach, and trying to understand and apply it to Arabic texts based on the question of the cultural specificity of the Arabic text. This proposition is only the essence of critical acculturation between different human cultures, through understanding and interpreting the creative process that falls within the knowledge of common human values between cultures, considering that all literature is characterized by a human character and a common moral and civilized character. From this standpoint, this approach seeks to develop an ontology or historical path of stylistic criticism and its presence in ancient and modern Arab culture and criticism, by relying on some features of criticism theories from the gate of the discourse of history that furnishes the Arab critical scene, if it wants to search for the question of privacy in this crowd of diverse discourses at the level of critical mechanisms in understanding and interpreting literary discourse, and based on this critical legitimacy we determine the central problem in this topic:

*- How were the ancient Arabic critical, rhetorical and linguistic works able to crystallize their stylistic idea based on their systematic interactions with logic and philosophy in the

interpretation of poetry and Quranic miracles?, And can we now think about establishing an Arab stylistic rhetorical project based on the idea of reviving heritage and grafting it with stylistic critical ideas coming to us from foreign currents?.

1/- Arabic rhetoric and the magic of the subject:

The rhetorical lesson occupied a large part of the mental system prevailing in Arab culture, and the Arab recipient found himself with rhetoric breaking into the world of beauty and artistic taste, and the rhetorical perception was not limited to setting specific foundations for creativity, as they are known and cushions, but the rhetorical system included all the rest of the critical thinking of the Arabs, through the search for the secrets of the mosques of speech, in addition to the interpretation of artistic creativity and the various discourses that were prevalent among the Arabs, such as the interpretation of the Holy Qur'an, or through those philosophical dialogues For the owners of boredom and bees, which made the Arabic rhetorical lesson influenced by logic and philosophy, not to mention the interpretation and analysis of various artistic discourses such as poetry, and research in the systemic and aesthetic foundations in the secret of the miracle of the Holy Qur'an and prophetic rhetoric, This is how the Arabic rhetorical lesson crystallized, especially during the Abbasid era, which encouraged the storming of rhetoric from its various doors, as a mental process that is not limited to the cognitive and aesthetic reincarnation of creativity, but goes beyond it to more complex interdisciplinary stations such as penetrating into the corridors of philosophy and logic, not to mention the discursive systems and the conditions that determine the good conduct of the process of receiving and reading various discourses, the old Arabic rhetorical lesson has been characterized by systematic presentation and scientific recitation based on the rules of the curriculum and the deep philosophical lesson in its investigations And its origins, and rhetoric was linked to everything related to man and civilization through the gate of aesthetics, because rhetoric focuses on the secret of the distinction of discourse from a technical point of view, based on a certain cultural specificity. Therefore, "the follower of the old rhetorical lesson realizes that it is based on careful experience, And the correct knowledge of all its vocabulary, and all this was the result of an applied practice with high-end literary models, so that the applications produced a huge amount of good and not good specifications, which could be collected in total axes, and it was possible to subject them to a set of fixed traditions sometimes, and changing at other times, and this stability or change is governed by a set of transformative laws revealed by the rhetoricians from their actual practice of literary discourse in general, and Quranic discourse in particular."¹ These milestones that the ancient Arabic rhetorical lesson went through, make us face a question My concepts about the possibility of searching for critical theory through the gate of rhetoric that dealt with philosophy

¹² - Mohamed Abdel Muttalib, Arabic Rhetoric - Another Reading -, Egyptian International Publishing Company Longman, Egypt, 2nd Edition, 2007 AD, p. 03.

and logic, not to mention the sciences of language and literature, which made the Arabic rhetorical lesson, ranging between:

A/- Scientific rhetoric: The examiner of the ancient Arabic rhetoric, finds that it is based on a set of scientific foundations through its invocation of the idea of classification and classification, in addition to determining the conditions of rhetoric and eloquence, and dividing science into three sciences: Al-Bayan, Budaiya, meanings) and put various classifications and rhetorical sections under the cover of this trilogy, and we can say that all rhetorical books were characterized by a scientific and classification character.

B/- Theoretical rhetoric: The viewer of the old rhetoric books is aware of the authorship strategy of critics, as each critic sets theoretical conditions for eloquence and rhetoric, not to mention the evidence that determines the artistic value of creativity, such as talking about the duality of pronunciation and meaning, old and new, novelty and modernity, poetic thefts and other rhetorical investigations that occupied the critical audience in that period. In this context, we can point out that the various critical books that appeared in the fourth century of the Hijra are in the form of theoretical research.

C/- Aesthetic artistic rhetoric: Rhetoric existed in order to identify the beauty and ugliness in the discourse, while praising the beauty and ingenuity in the text, and based on this rhetoric seeks in its various investigations to draw an artistic and aesthetic map of creativity based on the determinants of its three sciences: (meanings, statement, Budaiya).

D / - Historical educational rhetoric: Books for the Arabic rhetorical lesson to be of a historical educational nature, through those templates and ideas that prevailed after the major rhetorical works, as the Arab critical and rhetorical thinking was characterized by the general essential offering, that is, it examines major cognitive issues, envisaging philosophical and critical profound proposition, and after this stage the rhetorical lesson turned into a set of educational rules that are taught through the three sciences of rhetoric, especially after the Sakaki stage.

E / - Critical rhetoric: The overlap of rhetoric with criticism, in order to break into literary discourse, resulted in a number of critical issues that occupied critics for a period of time, such as the issue of pronunciation and meaning, poetic thefts, antiquity and modernity, generating meanings and other important monetary issues, and the most famous of such a current: (Al-Amidi, Qadi Al-Jurjani, Qudamah bin Jaafar, Ibn Rashiqa Al-Qayrawani, Ibn Salam Al-Jamhi.... and others).

F/- Logical rhetoric: The rhetorical lesson was associated with philosophy and logic, by taking advantage of Greek criticism, and rhetoric invested some important philosophical issues such as the issue of imagination spoken of by Ibn Hazem Al-Qartajni, and some philosophical issues such as health and safety and others.

G / - Rhetoric systems miraculous: It can be said that one of the secrets of the uniqueness of Arabic rhetoric and its empowerment at the cognitive level, the emergence of the so-called theory of systems preached by Imam Abdul Qaher Al-Jurjani, and this theory is interdisciplinary par excellence because it is open to fields of knowledge adjacent to rhetoric such as grammar, morphology and philology ... and other sciences of the Arabic language.

2/- The duality of rhetoric and stylistics in ancient Arab criticism, features and formation:

We do not want in this regard to highlight the points of agreement and difference between rhetoric and stylistics because it is not one of the requirements of this study, and the books of contemporary criticism elaborated on the relationship that unites them, but we will go back to the most important critical stations that knew the application of what indicates the stylistic approach, and the truth is that the critical and rhetorical perceptions of the Arabs were characterized by some ideas that represent stylistic reading, such as talking about reversal, imagination, discourse making, interpretation of poetic saying and other ideas. The critical that occupied the critical and rhetorical lessons in the Abbasid era, the task of interdisciplinary studies now is to search and excavate a critical theory that has its own civilizational specificities in the analysis of the Arab literary discourse as a whole. From this section, critics of criticism found that Arabic rhetoric is similar to contemporary stylistic research by reading ancient critical books in order to reveal the nature of their critical thinking, and they found that many contemporary critical theories were manifested in the books of the ancients in the form of practices and transient manifestations without being distorted by the spirit of the curriculum, because the Arab critical mind was characterized by holistic proposal, through those intellectual workshops that open up to various sciences and knowledge that are now called intersection, in addition to the concerns of the Arab mind. In the Abbasid era, which was characterized by a cultural discourse that examines important issues related to the Qur'anic miracle that is open to various sciences, without focusing on the mechanisms of the facilitated approach in the analysis of discourse, many studies and research have confirmed that rhetoric represents the stylistic aspect of the ancients through some textual practices in their books that employed some features of linguistic criticism. This is why many contemporary critics are proud of rhetorical research when they have seen contemporary stylistics in their saying: "It is indisputable that rhetoric is the (stylistics) of the ancients."²³ The argument of these is that the Arabic rhetorical kit includes several knowledge and critical issues, the most famous of which was stylistic criticism, which corresponds to the rhetorical lesson, and here is "Shukri Muhammad Ayyad" establishes the science of stylistics from the gate of rhetoric in saying: "The science of style has a long lineage with us, because its origins go back to the sciences of rhetoric, and our Arab culture flourishes with a rich heritage in the

²³ - Ibid., p. 03/04.

sciences of rhetoric."³ Based on this proposition, some features of stylistic thinking in ancient Arab criticism emerged through several ideas, which we collect in this critical glossary:

1/- The term and its general connotations: The word style in Arab culture in its general context to denote the physical appearance, through (follow / mode / way / approach) in the ways of any subject or thing, and this concept gains its legitimacy from the word in the whole life needed by the intellectual and the common in following a year in life, and this position is almost all dictionaries and dictionaries old and new agree around, such as what was stated in the tongue of the Arabs that the style: "It is said to the line of palms: style. Every road is a method. He said: The method is the way, the face, and the doctrine; it is said: You are in a bad style, and it combines methods. And the method: the way you take it..."⁴. This perception is general in the argument that the term manifests itself in various aspects of life.

2/- The term and its own connotation: The word style was received to denote the ways of art and creativity, that is, the term acquires its significance through its cultural manifestations that highlight the specificity of creative writing at the level of literary genre and the writer's thinking, and from this point of view the owner of the tongue says: "And style, by including: art, it is said: taking so and so in the methods of saying any Afanin from it."⁵ This perception is what gives us legitimacy to talk about the manifestations of stylistic criticism among the Arabs, and the right to do so is that we do not want to rush in our research – this – and announce the birth of a stylistic approach in our heritage, in the sense that stylistics knows now, but at least we try to highlight some stations and nuggets of stylistic criticism contained in the books of rhetoric and criticism, which were formed through terms and concepts that we collect in this glossary:

A/- Prevarication and suspense in the ways of meanings: The method was mentioned in some ancient critical books because it achieves the values of evasion and suspense in narrating meanings according to the occasion of the discourse, and the strategy of receiving between enjoyment and intentionality, and among those who celebrated the ways of performing the meaning according to the discursive context, Imam Ibn al-Atheer in his valuable book "Adab al-Katib" as he says: "... Because the transition in speech from style to style if it is only a softening of the activity of the listener, and an awakening to listen to him, this is evidence that the listener gets bored of one style, so he moves to another, to find activity to listen. This is a libel of speech. It's indescribable, because if it were good, it wouldn't get bored."⁶

³⁴ - Shukri Muhammad Ayyad, Introduction to Stylistics, Al-Mubarak Public Library, Egypt, 2nd edition, 1992, p. 05.

⁴⁵ - Ibn Manzoor, Lisan Al-Arab, Volume One, Dar Sader, Beirut, Lebanon, DT, DT, p: 473.

⁵⁶ - Same likely, same page.

⁶⁷ - Ibn al-Atheer, the prevailing proverb in the literature of the writer and poet, presented and commented on by: Ahmed al-Hawfi, Badawi Tabana, Dar al-Nahda, Cairo, second section, 2nd ed., dt., p. 169.

B / - theme or intended topic: It is known that any speech carries with it a certain intentionality, through its subject embodied in the appearance of language, and in this context the ancient books of rhetoric and criticism concerned the idea of the subject and its relationship to the reception of literature, and this is what was stated in their saying: "... It is to be one of the poets in a style of speech and a valley of his valleys. One of them is more eloquent in describing what was in his mind than the other in describing what is about him, such as contemplating the poetry of Abu Da'wad al-Iyadi and al-Nabegha al-Ja'di in the description of horses, and the poetry of al-Asha and al-Akhtal in the description of wine... It is said: So-and-so feel in his door and doctrine of so-and-so in the way that he goes in his poetry, and that contemplate the pattern of his words in the kind of what he means and describes, and look at what lies under him of epithets and descriptions, and if you find one of them more investigated her, and better get rid of the minutes of their meanings, and more injury in which I ruled for saying the precedence, and I spent him Baltabriz on his owner, and did not care about the different intentions and the difference in their ways in them.⁷ The idea of talking about style from an objective point of view made them differentiate between poets through the relationship of style to the personality of the poet on the one hand, and his poetic subject or literary genre on the other.

C/- Literary genres / discursive branches: The subject of literary genres has occupied a large space in various human cultures, as one of the important topics that highlight the literary jurisprudence of discourse, and the Arabs had contributed to this topic by linking the style to the rules of literary genre, and one of the most famous who adopted this proposition, Ibn Khaldun in saying: "... Let us mention here the behavior of the method of the industrialists and what they want to do in launching them.⁸ Know that they have a pattern in which compositions are woven, or molds in which they are emptied." Through this saying, Ibn Khaldun highlights the suitability of style to the linguistic structure of the literary genre, poetry needs structures and structures, prose needs special structures and so on from literary genres that are sorted by style.

D / - Expressive sensitivity: Many critics have stressed the need to link the style with the rhetorical maqam, and this is only through the context and the place that allows the speaker to use expressive values that correspond to the event, and from this perspective the method has been linked to the occasion that makes the addressee selects a number of expressive and verbal methods according to the denominator, and the most famous critics who touched on this idea "Ibn Qutayba" while talking about the style of the addressee by occasion and how to display expressive values in order to influence, where He says: "Rather, he knows the virtue of the Qur'an from his many eyes, the expansion of his knowledge, the understanding of the doctrines of the Arabs, their fascination with methods, and what God has singled out for its language

⁷⁸ - Al-Khattabi, Three Treatises on the Miracle of the Qur'an (Al-Romani, Al-Khattabi, and Abd al-Qahir al-Jurjani), ed.: Muhammad Kharfallah Ahmad, Muhammad Zaghoul Salam, Dar al-Ma'arif, Egypt, 3rd edition, dt., pp. 65/66.

⁸⁹ - Ibn Khaldun, Introduction, Dar Al-Fikr, Beirut, Lebanon, Dr. I, Dr. T, p. 589.

without all languages... The Arab preacher, if he improvised words in marriage, or a porter, or a sling, or a reconciliation,⁹ did not bring him from one valley, but rather mesmerized: he sometimes shortens the will to lighten up.

E / - Stylistic theorizing of systems theory: We can say in this context, that the idea of style when the Arabs crystallized through the theses of Jurjani in the course of talking about the theory of systems, as a stylistic theory full-fledged pillars, open to various sciences of Arabic by determining the aesthetic method based on the methods of performance of meaning and the meaning of grammar, says Jurjani in this place: "And the method of multiplication of systems and the way in it,"¹⁰ this proposal is stylistic par excellence, where linking the method to systems by ways of determining the privacy of Writing based on the link between the various linguistic, critical, rhetorical and prosodic sciences so that the literary and aesthetic message is equal to him. The value of this theory is enhanced by questioning the ancient Arabic poetic text, as well as diving into the depths of Qur'anic discourse by searching for the secret of its beauty and miracles.

F/- Poetry and fission of meaning: In this context we can identify the ideas of Ibn Hazem Al-Qartajni in his philosophical perception, when he talked about style and linking it to the moral aspect, through imagination and performance of meaning, and systems is linked to words and poetic buildings, which thus establishes the rules of poetry, where he says in this context: "... The method is a body that obtains moral compositions, and systems are a body that obtains verbal compositions"¹¹, Ibn Hazim's ideas approach philosophy through the gate of criticism, in addition to his attempt to lay the foundations of a comprehensive cosmic approach that approximates the various human poetic systems, and this idea is an extension of the ideas of "Ibn Sina", who benefited from the theses of "Aristotle".

3/- The presence of stylistics in modern and contemporary Arab criticism:

Stylistics appeared in modern and contemporary Arab criticism within the framework of the series of acculturation between Arabic literature and foreign literature, where many books were written that deal with this linguistic critical approach coming to us from foreign currents, and trying to understand and interpret it and approach it on Arabic texts, and the truth is that many critics have worked hard to understand and facilitate the stylistic lesson by linking it to Arabic rhetoric, or through research in the rhetorical lesson and what is related to contemporary stylistics. This perception did not appear until after those serious critical attempts through the

⁹¹⁰ - Ibn Qutayba, Interpretation of the Problem of the Qur'an, edited by: Al-Sayyid Ahmed Saqr, The Scientific Library, Cairo, DD, DT, p: 12/13.

¹⁰¹¹ - Abd al-Qaher al-Jurjani, Evidence of Miracles, edited by: Mahmoud Muhammad Shaker, Al-Madani Press, Jeddah, Cairo, 3rd Edition, 1992, p.: 468/469.

¹¹¹² - Ibn Hazim al-Qarthajni, Minhaj al-Balagha and Siraj al-Adabaa, ed.: Muhammad al-Habib ibn al-Khuja, Tunisia, 1966 AD, p. 327.

series of reading heritage or benefiting from foreign knowledge, and from this point of view several trends appeared that coincided with the series of benefiting from the ideas coming to us from foreign literature, and the right to that these trends were not related to stylistic criticism only, but appeared in various currents and critical theories, not to mention literary schools, and from these critical and literary trends, we mention:

- The trend of reviving heritage and weaving along its lines, and this current represents a group of writers and critics who call for the revival of rhetoric and ancient literature and weaving along their lines, and believe that the old rhetorical lesson is able to confront new ideas.
- A Westernizing renewal trend, focusing on the need to benefit from foreign currents coming to us from the West, considering that the old rhetorical lesson does not help the new experience in reading and analysis.
- A compromise trend between the old and the new, focusing on taking advantage of the various old and new currents, Arab and foreign, in order to develop a critical compromise vision that combines the various currents. This perception is the dominant perception in our culture, and it works to translate new ideas and try to give them a character of privacy in the field of linking rhetoric and stylistics.

Based on this trilogy that emerged in the Arab literary and critical arena, we will define the characteristics of each of these trends that made rhetorical and stylistic perception a means of analyzing and deconstructing texts. Among these trends, we mention:

A/- The Pioneer Generation: This trend represents a group of writers and critics who contributed to reviving and resurrecting Arab culture again, through the portal of literature and criticism, and this trend depends on reviving the old poetic and critical system and weaving in its vein, and this trend represents a basic pillar. In modern criticism because it revived Arab culture after a long stagnation, especially the remnants of the era of decline in the field of language and literature, and at the forefront of these critics is "Hussein Al-Marsafi", the author of the book (The Literary Method to Arab Sciences) ^{12*}, which is considered among the most important modern critical books, especially in It is known as revivalist or classical criticism, not to mention a group of critics who adopted the revivalist approach in literature, such as "Hamza Fathallah," "Qustaki al-Homsi," and others. A group of critics also appeared who adopted the project of reviving ancient Arabic rhetoric and defending it, by injecting ideas New in it, and among the

^{12*} - See: Hussein Al-Marsafi, The Literary Way to Arabic Sciences, ed., Omar Al-Desouki, Egyptian General Book Authority, Egypt, 1982 AD.

most famous of these are Sheikh "Ahmed Hassan Al-Zayat" in his distinguished book (Defense of Eloquence)^{13*}, and Sheikh "Amin Al-Khouli" in his book Al-Thār (The Art of Saying)^{14*}.

The theses of these people were characterized by sobriety and novelty in writing, not to mention carrying the privacy project of relying on Arabic rhetoric as a fundamental pillar of any other critical knowledge, and among the most famous critical ideas carried by the owners of this trend:

- Reviving the rhetorical lesson and weaving along its lines.
- Modernization of the new rhetoric through its explanation, interpretation and facilitation with new models.
- Linking new rhetoric with new knowledge as a model.

Their ideas are close to those of the most famous critics of the Western stylistic lesson, such as "Beaumont", "Charles Bally" and "Pierre Giraud". Through privacy, aesthetic and reception.

- Relying on the project of the rhetorical critical trilogy (the revival of rhetoric through writing in its literary style, and the fruits of this perception are the emergence of the school of revival and resurrection, and the defense of rhetoric against the idea of old age, decline and dry normativity, and its renewal by grafting it with new knowledge in writing and taste).

This pioneering critical perception has resulted in the emergence of a group of writers who followed this approach and the development of literature on their impact after the decline that overshadowed the modern Arab literary cultural atmosphere, and several magazines and books appeared that dealt with sober methods, such as the emergence of the magazine (Al-Risalah)^{15*} which was a witness to the linguistic luster of the effects of the sheikhs who influenced those who came after them at the level of writing and creativity.

B / - Generation of Modernization: We can say without shame that the generation of "Taha Hussein" and his contemporaries of the most mature generations at the level of creativity movement in our Arab culture, has emerged several critical works trying to simulate the act of acculturation and how to benefit from it, and from this point of view, stylistics was one of the important stations in this important period, which was characterized by the idea of receiving the other and the critical battles that were launched as a result of those ideas that believe in the question of privacy, and openness to the other. From this point of view, a group of critics emerged who benefited from the Western proposal on the one hand, and the Arab rhetorical

^{13*} - See: Ahmed Hassan Al-Zayyat, Defending the Rhetoric, The World of the Book, Cairo, 2nd edition, 1967 AD.

^{14*} - See: Amin Al-Khouli, The Art of Saying, Egyptian Dar Al-Kitab Press, Cairo, ed., 1996.

^{15*} - Al-Risalah magazine is considered one of the leading magazines in the Arab world. It was founded in 1933 AD under the chairmanship of the writer Ahmed Hassan Al-Zayat. Its issues included the most famous articles concerned with Arab culture in that period at the level of thought and literature.

sensitivity on the other, and this generation represents both "Abbas Mahmoud Al-Akkad" and "Mustafa Sadiq Al-Rafi'i" until the emergence of the book (Style)^{16*} by Ahmed Al-Shayeb, who was the first book specialized in the field of talking about style in

Arab culture in 1949 AD by combining heritage and modernity at the level of theory and application.

The added value in this generation is that they benefited from the revival generation, as did "Mustafa Sadiq Al-Rafi'i" in the idea of renewing the rhetorical lesson when he talked about the phenomenon of the miracle of the Qur'an and the Prophet's rhetoric^{17*} in a graphic style that reflects the secret of the Arab genius, in addition to "Akkad" in his famous genius, and the theses of these are:

- Combining heritage and modernity at the level of writing and creativity.
- Relying on the rhetorical lesson and grafting it with the new stylistic lesson.
- Discussing and analyzing many Arabic texts with a rhetorical vision approaching the new stylistic lesson, as "Akkad" did with many Arab and foreign texts, such as his analysis of the style of "Anatole France" and the poetry of "Al-Atabi and many others" in his book (Reviews in Literature and Arts)^{18*}.
- The study of Arabic rhetoric with a new vision, such as what "Shawqi Deif" did in his historical work, where he talked about rhetorical thinking among the Arabs, or "Al-Rafi'i" in his talk about the Prophet's rhetoric and the secret of the Qur'anic miracles.

One of the stylistic critical images at this stage, the stylistics link to the way of thinking and writing, and this is what the critic recorded

"Ahmed Al-Shayeb", while talking about the concept of style in saying: "It is a method of writing, or a method of creation, or the method of choosing words and composing them to express the meanings of the intention of clarification and influence, or multiplying the systems and the way in it",¹⁹ this perception reflects the extent of the features of stylistic thinking in modern Arab criticism by trying to emerge the critic's personality in the work.

C/- The generation of horizons and acculturation: This generation is almost stylistic par excellence, as the personality of the stylistic critic specialized in critical study open to Western critical knowledge through translation and Arabization emerged, and one of the characteristics of

^{16*} - Ahmed Al-Shayeb, Style, Egyptian Nahda Library, Cairo, 8th edition, 1991 AD.

^{17*} - See: Mustafa Sadiq Al-Rafi'i, The Miracle of the Qur'an and Prophetic Eloquence, Dar Al-Kitab Al-Arabi, Lebanon, 9th edition, 1973 AD.

^{18*} - Abbas Mahmoud Al-Akkad, References in Literature and Arts, Hindawi Foundation, Cairo, 2012 AD.

¹⁹¹³ - Ahmed Al-Shayeb, Style, Egyptian Nahda Library, Cairo, 8th edition, 1991 AD, p. 44.

this generation is that it is a generation concerned with critical specialization in the field of stylistics, that is, research in stylistic concerns theorizing and application, unlike other generations whose concerns were research in the history of literature as a whole, and this generation represents the reception of the other by opening up to various Western critical approaches and trying to benefit Including its application to Arabic texts, and one of the advantages of this generation is that they specialized in the field of research on the critical method and its philosophical vision, not to mention its terminological bank, which swims at the center of the critical process now, this generation begins after the ideas of "Ahmed Al-Shayeb" that he broadcast in his book (Style), It begins historically with the sixties of the last century, when the Tunisian critic "Abdel Salam Al-Messadi" issued his book specialized in this field tagged with / :(stylistics and style)*^{20*}, which is considered the first structural stylistic criticism in Arab criticism, and one of the most important of this book is that it carries the value of the specialized approach and the most important terms that swim in its orbit, and this source represents an important stylistic threshold in the books that came after him. Among the most famous critics who specialized in Arabic stylistic research in theory and application: (Salah Fadl, Mazen Al-Waer, Fathallah Suleiman, Muhammad Al-Hadi Al-Trabelsi, Abdul Malik Mortad, Ayoub Al-Attiyah, Ahmed Weiss, Hamid Al-Humaidani) and other contemporary critics. Among their ideas:

- Benefit from Western theses in the concept of style and stylistics.
- Re-reading the rhetorical system.
- Translation of the critical term.
- Relying on the methodological vision in the offering.
- Openness to various stylistic trends.
- Reliance on level analysis.

This perception carries with it the project of stylistics in its contemporary critical concept, and this perception emerged as a result of translating various critical books of the most famous Western critics of stylistics, such as Charles Paley, Leo Spitzer, Jules Marozzo, Jacobson, and others. These are in the Arab critical arena, and constituted an important threshold in the theoretical study, by working on stylistics and related sciences and trends, where the idea of the scientific and critical value of stylistics emerged in the perceptions of many critics, led by the critic "Abdul Salam Al-Masdi" who made an important attempt In the field of approaching the stylistic perception by studying the effectiveness of the term, where he believes that the term stylistics: "It appears that it bears a fundamental duality, so whether we start from the Latin

^{20*} - See: Abd al-Salam al-Masdi, stylistics and style, the Arab Book House, Tripoli/Tunisia, 3rd edition, d.t.

signifier and what was generated from it in the various sub-languages, or we start from the term that settled in its translation in Arabic, we stopped at a composite signifier. Its root is "style" and its suffix is "ique." Style has a subjective human meaning, and therefore is relative, and the suffix is concerned with the secular, rational, and therefore objective dimension,²¹ This is evidenced by it, and this is what was circulated in many Arabic critical books that came after the book "Stylistics and Style" by Al-Masda, such as the perception carried by the critic "Joseph Michel Al-Shuraim," who believes that: "Stylistism is a linguistic analysis whose subject is style, its condition of objectivity, and its linguistic foundation."²² From this standpoint, there have been numerous Arab critical studies and research that believe that stylistics ranges between linguistic and critical perception, in addition to its multiple levels and ideas due to its multiple directions and openness to various neighboring sciences, such as semantics, structuralism, semiotics, pragmatics, and other theories.

4/- Stylistic perception in contemporary Arab criticism, and the question of critical theory:

Perhaps the question that arises in this regard, is there an Arab critical theory that has its own civilizational specificities?, The truth is that we do not want to rush to answer this question, which refers us to the answer to nihilism in the critical offering by those who work in the field of criticism of criticism, and perhaps with this answer we eliminate that project that many critics carried in the issue of Arab monetary privacy and the question of theory, that the examiner of the course of Arab monetary movement finds it in every period It provides a number of human models that I was able at least to draw its monetary personality in light of the monetary crowds, whether they came to us from the winds of receiving the other, or through the ancient heritage tributaries, and the right in these monetary projects is that they tried to get rid of the idea of critical confusion between the ego and the other, by reading the monetary system and trying to overcome it based on the idea of monetary privacy, And Kamal Abu Deeb in his study of pre-Islamic poetry, and Abdul Salam Al-Masdi when he faced the poetry of praise of the Prophet with a strict critical pick in which he relies on the idea of stylistic synergy, these and other critical attempts do not claim to reach or discover a new Arab critical approach, but at least they tried to draw the personality and features of the Arab critic by mixing the Western monetary mechanism and the Arab tool open to various machine sciences. The idea of reaching an Arab stylistic critical theory remains a project mainly carried by a group of critics since the discussion of stylistic ideas in the Egyptian magazine " Fosoul",^{23*} and this project still exists until this moment, and this

²¹¹⁴ - Abdul Salam Al-Masdi, *Stylistics and Style*, Arab Book House, Tripoli/Tunisia, 3rd edition, dt., pp. 33/34.

²²¹⁵ - Joseph Michel Shreim, *Guide to Stylistic Studies*, University Foundation for Studies, Publishing and Distribution, Beirut, 2nd edition, 1987 AD, p.: 37/38.

^{23*} - The Egyptian magazine (Fosoul) is considered among the leading magazines in the Arab world, because it deals with various cultural and literary developments emerging among the Arabs. It is also a forum for the most important Arab critics and researchers. Among the important points in this context is that it held a symposium on stylistics, and this symposium included the most important critics. During that period, see: *Fosoul Magazine*, Egypt, issue: 01, January 1, 1984 AD.

project is not embodied on the ground unless there is an intention to read the Arab heritage critically excavation with pure Arab tools, Because the tool is the one that determines the value of heritage and reveals the mind that controls it, and then comes the idea of receiving the other by subjecting its production to screening in accordance with the question of civilizational privacy, and this is only through a return to the bridges of rhetoric open to various cultural questions, because the rhetorical lesson represents: "thought, beauty and expressive behavior that falls to the general educated at different levels, and in their social, political and cultural functions, everyone who is satisfied to be a public woman, working in the affairs of the people and in the state, is He is obliged to write, or to preach, in the maqamat. Whoever makes himself a writer or orator must improve his writing and public speaking, so that he can communicate what is in himself to the people from the nearest path, the least words, and the greatest influence."²⁴

Arabic rhetoric has been seen by some as a deficient rhetoric, there is no benefit to be hoped for from its revival and revival, forgetting that all the critical mechanisms that have been applied to poetic discourse, for example, select their analytical tools from the eyes of Arabic such as grammar and morphology to rhetoric as the bridge that connects those sciences, and accordingly we must now more than ever, must: "Confronting those voices that rise sometimes after a while by attacking the old rhetoric, and the strange thing is that most of these attackers, if they resort to applied study with literary discourse, do not find what helps them except those old rhetorical tools of analogy, metaphor and metaphor, and the introduction and delay, and delete and mention, and the definition and denial, and the rhyme and alliteration and counterposite, and perhaps the addition that we observe on the use of these tools, is to subject them to emergency names, illusion of modernity, such as deviation, violation and displacement, and then enter them into the numerical statistics departments, a circle She was not completely absent from the ancients, although their references to her were curious, without giving her the sufficient care that she had in the modern stylistic lesson."²⁵ This perception makes us think about our heritage, or at least research and renewal within its framework, because it emanates from us and is ours and subject to our civilizational and cultural specificity that we created to express us, while grafting it with new knowledge that may resemble it in terms of rules and mechanisms, if we want to search for a stylistic critical theory that carries our cultural and civilizational specificities, we must inject new ideas into our rhetorical and linguistic heritage, by reading it as a fossil cognitive reading that combines authenticity and modernity, and this is not Except by renewal within the framework of the old, and by understanding the rhetorical lesson for what it is with its epistemological origins, such as giving it the stylistic perception extracted from it, "Talking about modern stylistics is the right way to compare it with our rhetorical heritage, by defining the concept of authenticity and modernity, so that there is no fanaticism for the old or closure to the

²⁴¹⁶ - Abd al-Malik Murtad, Theory of Rhetoric - a follow-up to the aesthetics of Arabic stylization -, Abu Dhabi Authority for Culture and Heritage, Poetry Academy, Emirates, 1st Edition, 2011, p. 07.

²⁵¹⁷ - Muhammad Abd al-Muttalib, Arabic Rhetoric - Further Reading, p. 09.

new",²⁶ This saying gives us the law of discovering stylistic values from our rhetoric that make us break into the world of contemporary stylistics from its wide gate, in order to synergize knowledge between rhetoric and contemporary stylistics because: "The owner of the stylistic approach is only rhetorical in modern garb, no matter how much he expands in analysis and excels in terminology, because he is a researcher in style affairs, and style affairs are the first and last topic of rhetoric."²⁷ This perception is not by reference to the critical perception prevailing in contemporary Arab stylistics books, which have gone too far in talking about the points of agreement and difference between the two sciences, as much as we are looking for critical channels of communication between rhetoric and stylistics in order to analyze literary discourse, and the thresholds of studies do not stop there, but go beyond the study of the system of similarity between rhetoric and other critical knowledge such as semiotic, deconstructive and deliberative perception to cultural criticism stations in order to draw the complementary lines between these readings Cash.

The obsession with critical theory now, not only in the issue of renewal, but goes beyond it to a delicate issue related to the obsessions of critical reading and how to invest in the various trends that have emerged in the Arab monetary arena, not to mention asking the cultural question that penetrates this cognitive hibernation that Arab culture is experiencing in light of this crowd of discourses coming to us from foreign literatures, and how can we overcome this suffocating cultural misery in the field of producing a critical theory that at least complements the critical projects that It appeared in our ancient Arab criticism.

Many critical voices have called for the need to go beyond the theses that call for the famous trilogy: (revival / Westernization / moderation), by reading a fossil reading and exceeding it in order to produce a cognitive critical mechanism based on the breach of this cognitive hibernation and digging in it, because renewal - according to their opinion - is only the idea of skipping after reading all the critical projects that fuse into that trilogy that formed our critical path in our contemporary criticism, and this perception calls for independence in order to invent a new position and be only "Intellectual independence is not achieved by following the Western model or by returning to the traditional heritage model, but goes beyond both."²⁸

²⁶¹⁸ - Muhammad Abd al-Muttalib, *Rhetoric and Stylistics*, Lebanon Library Publishers, Beirut Lebanon, 1st edition, 1994 AD, p. 03.

²⁷¹⁹ - Abd al-Malik Boumenjel, *The Foundation of Rhetoric, Theoretical and Applied Research in the Origins of Arabic Rhetoric*, Publications of the Arab Acculturation Laboratory in Literature and its Criticism, Mohamed Lamine Dabaghin University - Setif 2 -, Algeria, DD, DT, p: 18.

²⁸²⁰ - Hisham Sharabi, *The Civilizational Criticism of Arab Society at the End of the Twentieth Century*, Center for Arab Unity Studies, Lebanon, ed., 2001AD, p.:68.

The end:

This article has tried to draw a clear historical picture of the course and transformations of the two phenomena: (style/stylistics) in Arab culture, by opening up to some features of critical criticism theories from the angle of the historical discourse of the critical theory project in the field of talking about the intertwining between stylistics and rhetoric, through the portal of stylistics and questions of the curriculum in Arab culture. The research has recorded some important stations in this context that we collect in this perception:

- Ancient Arab critics knew some features of stylistics while talking about some critical ideas such as reversal and systems theory, and this research was generally associated with their interpretation of the poetic phenomenon, and the Qur'anic miracles.
- Modern Arab criticism knew stylistic criticism through contact with Western critical achievement, where their critical ideas were manifested by linking rhetoric to the first avant-garde generation, or grafting rhetorical knowledge with new stylistic research.
- Stylistic criticism specialized in Arab culture appeared with the early sixties of the last century, and "Abdel Salam Al-Masdi is the first Arab critic to issue a book specialized in this field under the title: (Stylistics and Style).
- The research on stylistic applications in the Arab world has recorded the emergence of some important attempts that tried to think about the establishment of an Arab critical theory that combines authenticity and modernity at the level of thought and literature, and these studies recorded the emergence of the features of the critic's personality in the work, as we find in each of Abdul Salam Al-Masadi, Muhammad Al-Hadi Trabelsi, Hamid Al-Humaidani, Saad Maslouh, Abdul Malik Mortad, Kamal Abu Deeb, Shukri Ayyad, Mazen Al-Waer, and Salah Fadl. However, this project remains in light of the intellectual and critical crowds due to the double acculturation between the ego and the other.