

# **CHAPTER ONE**

## **INTRODUCTION TO STYLE AND STYLISTICS**

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### 1.1 Introduction

Literary criticism in the past few years has come to realise the importance of studying the language of literature which is one of the most complex and multifaceted phenomena. This has been done not with the help of rhetoric, but with the help of linguistics. In the history of English literary criticism, this initiative was made by I.A Richards (1929) and William Empson (1930). This new tendency in literary criticism did not receive any new label at that time. But the 'Why' and 'How' of language teaching became the major questions of that time. Spitzer (1988) is a biographical introduction of the champions of the new criticism. He put forth a new method of studying the language of literature. His method is based on a minute statistical study of the technique of language combined with a judicious use of the theories of linguistics. This sort of study has come to be known as 'stylistics'.

The world of literary criticism is full of theories which focus on different aspects of literature in attempts to investigate its function, nature and effect. Abrams made commendable efforts to summarise the overwhelming variety of critical theories from the classical to the modern times into four-fold categories of expressive, pragmatic, mimetic and objective theories (Abrams.1972, first published in 1953). With this comprehensive framework suggested by him,

however, there still remains a vast residue of other categories of literary scholarship like the study of literary history, convention, genre and mythology.

The universal appeal of literature can be traced as it is rightly pointed out by Ching et. al. (1980), the capacity and primacy of all human beings "to conceptualise, reshape and communicate the experiences of life through language "(p.5). Language is not merely an incidental medium of literature, it is an integral part of the whole creative process. In the modern times many scholars have attempted to investigate literature through the features of its language as well as the assumption regarding the inseparability of literature and its language. Chomsky (1957) describes these principles in terms of linguistic 'competence' and 'performance'. There were numerous efforts to apply the developing linguistic methodologies of Chomsky to literary analysis. Therefore, the language of literature became a centre point of both critical and linguistic investigations of literature which attempt to bridge the gap between the two disciplines of linguistic and criticism, this attempt is known as 'stylistics'. Stylistics in its course of development seems to deserve the status of full - fledged academic discipline in its own right in much the same way as biochemistry, which draws on biology and chemistry, can claim to be an independent discipline (Jaioru 1995).

Stylistics as a new discipline faced some objections and there were some negative reactions from both the quarters of linguistics and criticism. Most of the negative criticism was from the conservative circles created by what is generally known as the 'language -literature problem'. In the next sections I intend to

provide a historical perspective on style and stylistics by making some major intellectual movement which led to its emergence and growth.

## **1.2 The Notion of Style**

Style is most often discussed in the context of literary studies. However the word 'style' in its most general sense of 'a way of doing things' is used in multiple contexts. The collocation range of this word enfolds almost every sphere of human activity. The Oxford English Dictionary has recorded as many as twenty-eight different entries under the term style. As a critical concept style has been the focus of attention for centuries and has been studied from various perspectives. Different schools of thought worked in explaining and understanding this term, which put a large number of definitions which some of them appear to be overlapping while others seem to be contradictory. As a literary critical term, 'style' denotes a characteristic use of language. Style has been variously defined according to its orientation in the writer's personality, the impressions of the reader, an individual text, and the collective features of a genre. The discussion of stylistics as a sensitive study of style should begin with a background knowledge of some of the major notion of style in terms of literacy-criticism and linguistics.

### **1.2.1 Traditional Notion of Style**

The origin of the concept of style or the early attempt to study style can be traced back to the classical school of rhetoric, which regards style as a part of the

technique of persuasion and discusses it under oratory. According to classical tradition, oratory is the art of discovering all possible means of persuasion. A branch of rhetoric in ancient Greece, 'elocutio' was specially related to the relation between form (vorba) and content (res) and the characteristic features of literary language. The discipline has originated the popular dualist approach to style based on the dichotomy between form and content. All the 'rhetorical' notions of style, which persisted through many succeeding centuries, hold this dualist view as against the monist one (Leech and Short, 1881). There are many figurative descriptions of this view of style during the history of Renaissance and New-classical periods. Puttenham, a Renaissance scholar, compares style to flowers, jewels, embroidery. For Samuel Wesley, it is a 'dress of thought'. Pope describes stylistics as the equivalent of 'true wit', which consists in 'what oft was thought, but never so well expressed' and other definition as well. All these definitions or descriptions reflect an artificial and ornamental view of style. In all these centuries, style was the focus on the doctrine of 'decorum.' Three main types of style were learned grand, middle and plain.

The traditional dualistic view later clashed with the monist organic view of style of the new critics. For them the underlying thought can never be separated from its final verbal form and that the only means of reading the writer's mind is the completed text, which is a product of the synthesis of thought and style. The traditional notion of style has other weaknesses of being prescriptive and not descriptive in its nature and scope. It is interested in providing only a 'set of maxims' which should be rigorously producing certain effects. It is full of words having fixed meaning and certain types of structures are invariably associated

with certain effects (Leech, 1969). Traditional style as focus on identifying and labelling the synoptic devices can only create of what Leech call 'train spotting' or 'butterfly-collecting' attitudes.

### **1.2.2 The Linguistic Notion of Style**

The rise of literary stylistics as an academic discipline is primarily a 20<sup>th</sup> century phenomenon. The French stylistics (*Stylistique*) by Charles Bally (1909) marks the beginning of this modern approach to literary study. Spitzer's contribution (1928, 1948) and his concept of style to bridge the gap between linguistics and literary historical devices by providing stylistic methods further consolidated its foundations. With the rise of Chomskyan grammar in the sixties, it started succeeding in Britain and United States.

There are many critics who focus on the language of literature without adopting any of the specific linguistic methodologies. The terminology used for describing the language is more or less conventional and 'semi-grammatical' (Fowler, 1986:5). They are far from being open in their choice of descriptive categories and their terminology is minimally technical. In verbal analyses of literary work with minimum use of technical jargon they belong more to the tradition of the new critics than that of linguistic critics. For example, Davie (1955), Nowotton (1962), Baker (1967) and Leech (1969) belong to this category. This made us aware of the fact that the linguistic study of literature should not be confused with the study of the language of literature. Following Halliday (1971) and Fowler (1986) a distinction can be made between two schools of linguistic criticism.

Since the day of Aristotle, the problems of style have been attracting attention of critics and scholars. Over the centuries, many approaches have been developed to study the concept of style. The proper linguistic studies of literature, however, have been done necessarily through the application of modern linguistics. The linguistic notion of style developed within the field of stylistics, which can be divided into three schools: style as choice, style as register and style as deviation.

#### **1.2.2.1 Style as Choice**

This is a comparatively new approach to style, which is an outcome of recent development in the field of linguistics. Such a notion of style is based on the postulation that all natural languages have certain sets of alternative expressions from which a writer can choose any one for effective expressions of his ideas, thoughts or experiences. It accepts the dualists dictum-the dichotomy between 'what to say' and 'how to say it' and goes one step further to suggest that the same content may be expressed in different linguistic forms. According to Brooks and Warner, 'style is usually within the poet's manner of choosing, ordering and arranging his words. But of course, when one asks on what ground certain words are chosen and ordered, one is raising the whole problem of form. Style, in its larger sense is essentially the same thing as form (Enkvist, 1964:15)

This definition equates style with the selection of language structures at lexical, phonemic and grammatical levels. A writer learns a language by a system of rules which determines the relation between form and meaning. Because of his competence the writer creates a piece of literature which is a pattern created

out of his linguistic choices at various levels. Choice, therefore, is related to the performance rather than competence.

The concept of style as choice is strongly opposed by monists who rejected the idea of any choice available in language to express the same meaning in different forms. For them, the stylistically different utterances can never have complete synonymy, and exactly the same meaning is nothing but a myth. Hockett (1958) refutes the monist argument on the grounds that people do have an intuitive sense of style. He holds that 'two utterances in the same language which convey approximately the same information but which are different in their linguistic structures can be said to differ in style' (p.556). Hockett here acknowledges that to convey the approximately same information different speakers may be using different linguistic structures. Ohmann (1970), who is another exponent of this theory and a staunch supporter of the dualist view of style, refutes the monist argument. It is possible for them to distinguish between two authors on the basis of style and even to 'parody' the style of a writer. Ohmann elaborates his view of style as a choice by integrating it with the transformational generative theory. To him, the transformational generative theory can account for the stylistic intuitions of the readers. He discusses style as a matter of the selection of optional transformations. He notices three important characteristics of transformational rules which make them a source of insight into style.

The first characteristic in the language system has a large number of optional transformations. It gives the user the choices to use them or not to use them, like active or passive, agentive or nominalization, compounding or



embedding, which operate on the same kernel string. Thus, the different surface structures acquired through different transformational rules may have the same deep structure. The resulting sets of sentences strike the reader as saying the same thing in different ways. The second characteristic of transformation brings about changes in basic structure, but usually leaves a part of the original structure unchanged. The new structure carries a specifiable relationship to the old one. It is the same kind of relationship which underlies an intuitive sense of style. The third characteristic of transformation is relevant in explaining the phenomenon of generating complex sentences and their relationship with simple sentences. One can give a full account of complexity by breaking the complex sentence into its component simple sentences and describing the transformations applied. The embedding style can be distinguished from the compounding style by showing the differences of their 'transformational history' which proves the value of transformational rules for describing the stylistic differences among different writers. The argument leads to a widely accepted definition of style as a writer's characteristic way of exercising the options available within the system of languages.

This approach provides us with a new way of thinking about whether there is or is not a duality between form and content. The two schools of style accordingly, those who emphasize content as constant and form as variable, belong to the dualist school with a firm belief in style as choice. The other school we have those who believe that there can be no clear distinction between form and meaning follow the monist view of style. A third school of stylisticians had been identified by Ching (1980). It emphasizes the special meaning or effect of

style arising as a new synthesis from the dialectic of a form and content interaction. The notion of style between form and meaning is proposed by Verma (1980) who assumes a middle position between the two extremes of monism and dualism. According to Verma, style is a matter of the 'structuring of choices' and these choices are determined by a variety of factors like message, medium, tradition and the personality of the writer. On one hand there is (literary, linguistic and cultural) and on the other individual (invasion and creation) (Verma 1980, 284). The whole process of structuring choices at the different levels of language ultimately results in 'semantics' of language and in enhancing the communicative potential of language. Thus style is neither completely separable not completely inseparable from meaning.

#### **1.2.2.2 Style as Deviation**

The exponents of this view characterize style as a deviation or departure from the norm. The norm is constituted by the totality of a particular language system. In 1960's this notion of style was introduced by Mukarovsky (1971) who is a member of Prague school. The Prague school holds that language of literature 'poetic language' is distinct from the standard language in its being deviant. The distinctiveness of poetic language is characterized by deliberate alternation of the norms of standard language. Such deliberation in many cases amounts to rule breaking. Mukarovsky thinks that the deviation of poetic language is necessary because the ordinary language is necessary because the ordinary language fails to capture the real mood and feeling of a creative writer. The distinct function of poetry, according this theory, consists in achieving 'the maximum fro-grounding' of the utterance by violating the 'norms' of ordinary

language and thus by deautomatizing the familiar world against the automatized standard language to describe certain deviation which has the function of laying emphasis on some item for an artistic purposes. Walander (1945) believes that style in linguistic sense usually signifies every special usage clearly contrasted against the general. More closely, it could be defined as the way of presenting a subject which differs more or less from the average and which is motivated by the character of the subjects, the purpose of the presentation, the reader's qualifications and the writer's personality' (translated, Enkvist, 1964:23). Style by this definition is the difference or motivated deviation. It can be defined not only with reference to the rules of the standard language or the internal structure of the given text, but also in terms of the genre, place, period or the dialect that the works belong to. The notion of style as deviance is supported among other by critics like Guiravd (1954), Saporta (1960 see pp 75-77) Spitzer (1961) and Leech (1969).

Leech recommended a stylistic framework which is largely based on the Mukarovskian notions of foregrounding and deviation in his discussion of the concept of parallelism and deviation as a poet's devices for violating the norms. He explains deviations as a pervading feature of poetic language operating at all the levels of language (phonological, grammatical, lexical, graphological and semantic). In addition to these, his range of deviations also includes the deviation of dialect, register and historical period. The view of style as deviation reflects a very general aspect of poetic language but the 'essentialist value it attaches to the departure from norms' nature of poetry rather to reality. Natural language can be described as having a kind of style. Barthes (1967) described the neutral

mode of Comus's *Outsider* in 'writing degree zero' as an absence of style itself can have a stylistic significance. Halliday (1973) described foregrounding as a performance that is motivated, which means a deviation from norm. It, therefore, follows that writers who do not deviate from the standard and who strictly adhere to the norm have no style. This is not always true; deviation cannot be the whole of a writer's style. It should either accept ordinary language as the norm or adopt a statistical norm.

### **1.2.2.3 Style as Sociolinguistics or Communicative Competence**

The phenomenon of style as sociolinguistic or communicative competence became prominent in the 1960s in the works of Halliday (1964) and Enkvist (1964). It was also followed by linguists like Davy (1964), Fowler (1981, 1986) and Carter and Nash (1990). These linguists dealt with linguistics as a social science, more than a study of language in isolation from the social contexts of its use. Spencer and Gregory (1964) view style as 'a cultural phenomenon' and related their notion of literature as a 'part of the total patterning of culture' (p.60). Language is the medium of literature which carries the whole of culture of which literature is only a part. Following this argument, they draw a conclusion: 'a student of style must see language in literature in relation to other functions of language' (ibid: 60). The perception of language as a variety was first systematically formulated by Halliday (1964) in his theory of 'register'. 'Register' means a variety of language according to the situation. The three factors that Halliday enumerates as affecting the style or the choice of situational features are field (subject matter), medium (speech or writing) and tenor (the addresser). Every social individual is 'multilingual' in the sense that he/she is required to use

different kinds of language depending on the interpersonal and situational contexts of its use. Some other linguists recognize the need of the language users, particularly the non-natives, to master the knowledge of the linguistic manners and conventions suitable to each situation in order to achieve successful communication. Crystal and Davy (1964) believe that acquiring the meaning of 'an ability to conform in the approved manner to many disparate sociolinguistic situation' (p.7) which is an amount to communicative competence. Carter and Nash (1990) carry the same idea of considering style as a result from interplay of several levels of linguistic organisation. The internal context of text-conventions and outer context is an important level among them. For them stylistics is 'a means of seeing through language and increasing awareness of uses to which language can be put' (ibid: 27). They analyse the stylistic features of various registers using the theories provided by modern linguistics, they develop a new genre of stylistics known as 'non-literary stylistic'. Its purpose is to analyse language habits with the main purpose of identifying from the general mass of linguistic features common of English as used on every conceivable occasion, these features which are restricted to certain kinds of social context (p.10).

Russian formalists developed a very significant result from the sociolinguistically oriented view of style which seems to be a change in the special status conventionally/ traditionally assigned to literary language. The trend to treat literature as one of the several discourses was initiated by Todorov (1965) for whom literature was inconceivable outside a typology of discourse and it was well established by the 1970s. Carter and Nash (1990) pursue the

question of differentiability of literary language in terms of 'those conventions of the transmission and reception of its language that distinguish it from other circuits of communication' (p.12). The foregrounding feature of literary language, like allusiveness, alliteration, rhyme and rhythm are found to be shared by other registers like advertisements and journalism. The Register of literature is found to be characterized by registeral overlapping, in view of these observations. Literature, like all other discourses, is considered a part of the social structure. Fowler (1986) sees it as the study of the literary register against the background of language as a whole and in the context of its social origins it seems to be more illuminating than it was.

The idea of 'linguistic criticism' as a substitute for stylistics is proposed by Fowler (1986) on the basis of the register –specific meaning of style. He defines linguistic criticism as a critical analysis of social practices that are managed through the use of language using the concept and methodology of linguistics. Since the language of literature is not different from other linguistic varieties, the linguistic critical model is suitable for its analysis. The convention of reading literature and reader responses can be incorporated into it as a part of social-psychology of literary communication.

Riffaterre (1966) and Halliday (1964) question in their writing the plausibility of the concept of the norm and deviation which are crucial to the notion of literary language. For them, norms are built into stylistic context in which the language is used. 'Context' has to be known as one of the various levels of linguistic interaction to produce style. In the next section we intend to

provide a historical perspective on stylistic by making a brief mention of the major intellectual movements which led to its emergence and growth.

### **1.3 Historical Perspective on Stylistics**

Stylistics as a branch of literary criticism emerged in continental Europe in the early twentieth century. It was found to be in conformity with the critical thought of the time. The nineteenth century, being characterized by revolutionary discoveries in the natural science and the rise of social science, such as Sociology and Anthropology, provided a suitable atmosphere for emergence of an objective and analytical method of inquiry. Stylistics is the outcome of the application of objective and analytical method of inquiry in the field of literary criticism. Viewed in its historical perspective, stylistics may be said to have been influenced by the continental movements mainly by the school of New Criticism, Russian formalism and Prague school, French structuralism and modern linguistics which paved the way for stylistic and later contribute to its development.

#### **1.3.1 New Criticisms**

Anglo-American New Criticism emerged as a critical revolution and it tried to solve a similar crisis in the humanities, i.e. on account of the inadequacy of traditional philology and traditional literary criticism (Lodge, 1966, p. 55). In England the early attempts at close study of the verbal detail of works of literature were made by Eliot (1920), Richards (1942 and 1929) and Empson (1930) – they tried to replace subjective criticism by a practical, analytical method. Such a method, they thought, would establish a close link between the

reader's response and the words on the page. The fundamental effort of this attempt was to free criticism from impressionism and emotionalism.

Emphasizing the importance of an analytical approach, Richards (1929) stated that "what criticism most needs is less poeticising and more detailed analysis and investigation" (p. 365). Richards was followed by a group of American academics, such as Brook and Warren (1938), Ransom (1941), and Blackmur (1957). They tried to reconstruct the meaning of a poem through the study of formal features. The critics belonging to the group were known as the "New Critics" after Ransom's (1941).

But "New Criticism" was mainly concerned with poetry. It was basically value-oriented and it tended to be impressionistic in its method. It assumed the inseparability between form and content, and looked for the meaning of a work of art in its formal structure. Hence, it almost ignored the problem of style. However, "New Criticism", with its positivist approach, interest in verbal texture, and importance of anatomy of text gave a fresh dimension to literary appreciation. It studied a text on the basis of image-clusters, pluri-signation, ambiguity, paradox and irony. And thus, it offered, as Fowler (1966b) says, "an admirable environment for the contribution of linguistics to literary criticism" (p. 154).

### **1.3.2 Russian Formalism and the Prague School**

In the early decades of the 20<sup>th</sup> century, Russian formalism and Prague School also paved the way for the development of stylistics as an independent discipline. The two schools worked towards the development of the theory of poetics language which was influential in both poetics and stylistics. Shklovsky



(1917), Prop (1938) and Jakobson (1960) were the Russian formalists who did significant work in developing 'poetics' as a distinct 'science' of literature. This marks the beginning of the tendency of linking poetics with linguistics. The establishment of the Prague school was in 1926, when Jakobson moved from Moscow to Prague to link up the two schools. He and Mukarovsky were influential members of Prague School. Their argument was that the characteristic poetic function consist in foregrounding and estranging language meaning consciously and creatively against the background of non-literary language, by devices of deviation, repetition and parallelism.

The formalist and Prague school of 'poetic' framework could be discussed with reference to the two essays of Mukarovsky (1971, first published in 1932, translated into English in 1964) and Jakobson (1960). Both believe in the dichotomy of literary and non-literary language. In Mukarvosky the dichotomy takes the form of the opposition between poetic language and standard language, whereas in Jakobson it is a distinction between poetry as a verbal art form and other forms of verbal communication.

The formalist emphasis on the formal devices of repetition and parallelism as the only distinct features of poetic language was vehemently attacked later by critics, Nevertheless, the importance of the theoretical contribution made by the formalists to the modern stylistics can never be denied. Some of the formalist ideas like the distinction between poetic language and standard language, foregrounding, deautomatization, metaphor and metrical patterns in poetry still persistently taken as a resource by stylisticians.

### **1.3.3 French Structuralism**

In the 1960s and the 1970s another school of literary theory had been introduced in linguistics and was developing parallel to that of stylistics, in terms of sharing common origin and also the impact of formalism and Prague school.

Fowler (1981) described French structuralism as a 'diffuse set of intellectual movement including the French linguistic, literary theory, anthropology, the semiotic of language and culture' (p14). Ferdinand de Saussure (Course in General Linguistics, 1960) provided certain great ideas into the nature of language, which later became the basis of semiology, a 'science of signs within society'. According to him any word in a language is a sign and language functions as a system of signs. He analysed the sign into its two components: a sound or acoustic component and a mental or conceptual component, which he called 'signifier' and 'signified'. These two components are separable only theoretically and not practically, Signs and its components together form the 'lexicon of signification'.

The concept of stylistics has its root in Saussure's distinction between 'langue' (the abstract system of rules or structure of given language) and 'parole' (individual utterance). Another crucial premise of the Saussurean structuralism is that linguistic signs are 'arbitrary'. This theory looks at language as form more than as substance.

The French theories formulated models based on the linguistic concept of Saussure and applied them to their own field of interest. The linguistic

structuralism provides three interrelated perspectives on the texts. A text can be studied as a sequence of sentences, each of which can be analysed linguistically or as a unified construction with its own internal structure or a unit within the semiotic structure of the whole society or culture. Barthes (1964), Todorov (1964), and Jakobson (1970) have produced some exemplary works in the tradition of structural poetics. Literary structuralism was very much formalistic and text-centred to study the literary works in their entirety. Therefore it has been often criticized. The historical and social contexts of their production are neglected by structuralists. That gives a raise to post-structuralism.

#### **1.3.4 Modern Linguistics**

The fourth influence which led to the development and rise of stylistics was the discipline of linguistics itself. In the beginning of the 20<sup>th</sup> century the traditional prescriptive grammar was gradually being replaced by the new descriptive grammar, when the history of linguistics began to be interested in literature. The primacy of speech came to be established over the written language, which came to be considered as a mere derivation from language. In the light of this knowledge some American linguists and anthropologists turned their attention to the study of oral literature of non-literate people. Their studies discovered the presence of some linguistic features in this literature which were 'deviant' from ordinary language and then deviance became associated with all literary uses of language. Some of the major theoretical developments which directly affected the nature and growth of stylistics and which we are going to use in our analysis of Qabbani's selected poetry are reviewed below.

#### **1.3.4.1 Structural Linguistic**

Structural linguistics came to be known as Descriptive Linguistics since it focused on the description of grammatical features to the total exclusion of meaning. The approach was made popular by American linguists like Sapir and Bloomfield in the 1950s and 1960s, who had developed a set of clearly comprehensive and systematic procedures for analysing the formal structures of sentences. Some linguists attempted to describe the formal patterns found in literature, especially in poetry, by using some basic concepts of structural linguistics. Chatman (1964), for example, developed a structural approach to meter, and Sinclair (1970) describes a clause and group structures poems without any correlation with the meaning of the poem. Therefore, the structural linguistic model is criticized today for its inordinate emphasis on the formal structure of literary work. As a grammatical model it has much weakness and does not provide any perspective on the data.

Nevertheless, one cannot deny the importance of structural linguistics as an effective tool for the students of structure of literature. Fowler (1981) says, 'structural linguistics provided an analytical terminology which could expound linguistic structure quite informatively and to a fair degree of detail, without dependence on the prejudicial theoretical terms of classical or school grammar' (p12).

#### **1.3.4.2 Transformational Grammar**

Structural linguistics, which dominated linguistics in The 1950s, was taken over by the rise of a new grammatical theory and model known as

transformational grammar, transformational generative grammar or generative grammar associated with the name of Chomsky. Chomsky's *Syntactic Structures* (1957) was a revolutionary development in the history of linguistics. It pointed out some inherent defects or imperfections in the structural grammar. The major defect in the theory of Chomsky's predecessors consisted in their very conception of the aim and task of linguistics as a mechanical analysis of individual sentences. The Sentence has various properties which do not come within the scope of structuralism, like relationship between types of sentences: active and passive, ambiguity, syntactic similarities, discontinuity and the degree of grammaticality. According to Chomsky the goal of linguistics is to understand 'what a speaker knows which enables him to provide and understand the sentence.' The goal of linguistic is to form a hypothesis and develop it into a general theory about linguistic competence (the knowledge speakers possess) which makes linguistic performance (the speaker's actual use of language) possible. His concerns in formulating linguistic theory to describe and generate all and only grammatical sentences of a language.

The theory of grammar for Chomsky based on the deep structure and the surface structure. The surface structure of the sentence is not always representing the grammatical relations that play a role in determining its semantic content. He proposes that the underlying structure is purely semantic. The 'transformational component' of a sentence modifies the structure in define ways to derive well- formed surface structure in the language. Chomsky uses the 'phrase structure' to represent the underlying structure of a sentence. Lexical

items are introduced into phrase structure by 'lexical insertion rules'. The phrase structure and the lexicon form the 'base' of the grammar.

With the help of the transformational rules the deep structure is converted into the surface structure. A string of simple sentences can be converted into compound or complex sentence by using the transformational rules of conjunction and embedding. Similar transformation rules for negation, deletion, nominalization and optional T-rules, which have stylistic motivation. This comprehensive framework can easily embrace all the structural relationships between syntactic entities which were not in the reach of structural grammar. Transformational grammar provided a new impetus and a new perspective on the language of literature to stylistics.

With all the theoretical methodology and terminological innovation generated by transformational grammar, stylisticians started applying them to the language of literature, as in Ohmann (1969 and 1970), Freeman (1975) and Thorne (1970). The distinction between deep structure and surface structure and the notion of transformational rules opened a new avenue for stylisticians analyse the language of literature. Ohmann (1970, first published in 1964) took the implication of this distinction for the concept of style as choice. The notion of surface structure could be considered as only one of the many possible structural renderings of the same underlying deep structure. It challenged the belief of non-existing synonymy. Writer's peculiar choice from their representation from their different transformational ways from the deep structure to the surface structure could be regarded as the characteristics mark of his/her style. Ohmann justified the use of the transformational grammar as an inclusive, unified and plausible

model for analysing the distinct syntactic style of prose writers on three groups: a large number of transformations are optional, meaning presenting and capable of explaining how complex or compound sentences are generated from and related to the simple sentences. Ohmann derived the analytical procedure from the transformational grammar which he claimed provides of a full account of syntactic complexity by first breaking down the sentence into its component simple sentences and then generalising about the transformations applied. He applied his method to the analysis of the distinct syntactic styles of Faulkner, Hemingway and Lawrence. Then Hayes (1970, first published in 1966) made a transformational based comparative study of the prose style of Ernest Hemingway and Edward Gibbon. In his comparison of one hundred sentences, each from the prose writing of these two writers, Hayes (1970) reduced each sentence to its source sentences and traced its transformational history. In his research he found out that Gibbon's typical employment of generalised transformations produces parallelism and balance. And in Hemingway's he found that he almost never employs embedding and transformational expressions.

Freeman and Fairley studied the syntactic structures of poetry in terms of the transformational theory, Freeman (1975) extended the stylistic principle of Ohmann (1970) in his contention that stylistic preferences and 'style is in part a characteristic way of developing transformational apparatus of language' (p.268) to poetry. In his analysis of the three poems by Dylan Thomas with a view to demonstrating a correspondence between his strategies of syntactic fusion with his consistently repeated theme of 'fusion' between natural and human worlds. Fairley (1980, [first published in 1975],) inspired by Chomsky's lecture on word-

order violation in a poem by Cummings, analysed five poems in an attempt to show that Cummings uses syntactic deviation as a cohesive device in his poems.

In modern poetry, the claim that generative grammar explicitly aims to describe and produce only and all grammatical sentences placed the grammarians in a difficult predicament. The claim narrowed the scope of TG to such an extent that it had to deny the status of grammaticality to some structures of literary languages, especially poetic, figurative language. Chomsky in his discussion of 'nonsensical' sentences like 'colourless green ideas sleep furiously' and 'sincerity admires boy' became aware of the predicament. Such sequences could not be granted the status of fully grammatical sentences of English. Yet they follow the syntactic rules of English ( $S \rightarrow NP + VP$ ) and can be assigned meaning in certain contexts. The discussion became of interest to some stylisticians like Levin, Thorne, Hendricks and Fowler. Levin (1962) considered the question of ungrammaticality. To him a structure could be semi-grammatical and intuitively sound and meaningful. Levin and other transformational grammarians try to solve the problem by 'fixing' a grammar to make it generate 'unique' sentences like the one used by Cummings 'any one lived in pretty how town' , ' he danced his did, But then they had to face a further problem of restraining the same grammar from generating other undesirable structures.

Thorne (1970 [1966]) was working on the problem of poetic language and its strategic ungrammaticality in terms of transformational grammar. He rejected the notion of increasing the scope of the grammar of standard language in order to make it account for the deviant poetic expression. He suggested that the language of poetic a text should be regarded as a 'sample of a different



language' or as a 'dialect' which is different from the standard language, and a student of poetry should try to construct a grammar separately for each poem. This idea eventually came to be established in the field of stylistics as 'grammar of the text' approach to the language of poetry. This approach tries to discover the systematic regularities in the language of a text and on the basis of it to provide a full account of phonological, syntactic, semantic and pragmatic levels of its language. According to Traugott et al (1980) 'constructing a grammar of a text, then, is a way of hypothesizing about its overall internal structure. It enables the critics to make stylistic observation in an organised way about the most detailed fact of language' (p.24).

Transformational grammar lay at their disposal a vast range of analytical tools and metalinguistic terminology to describe all the aspects of the language of literature with the delicacy of a sensitive critic and the precision, discipline and objectivity of a scientist. As an analytical tool Chomskyan linguistics has a certain limitation. It lies in its excessive preoccupation with the formal aspects of language. It deals with language as an autonomous system, concentrating on the grammatical forms and the propositional meanings of sentences. But it fails to account for the cognizance of the implication content of a given text. It recognizes the variation in linguistic structures but makes no claim to explain why the language offers alternatives to express the same idea, and it does not explain whether the differing structures differ in their function as well.

Another failure of this grammar derives from its indifference to the communicative aspect of language. The communicative dimension of language is associated with the extra linguistic context in which the communicative act takes

place. Generative grammar fails in comprehending the implied meaning of language in its extra- linguistic contexts, which is a close concern of a critic interested in the language of literature. According to the Chomskyan structuralist, language is a self-contained system and can be described in its own terms, a claim That was rejected by the British anthropologist Malinowsky. In the course of his anthropologically oriented research in language, he realized the impossibility of transliterating words and phrases from The language of one culture into language of another culture. His inter-cultural translation led him to the discovery that language is inextricably bound with the society and culture in which it is spoken. Later Malinowsky developed this observation into a functionally oriented theory of linguistic meaning; meaning is nothing but the 'function of language in context'. Malinowsky's sociolinguistic ideas exerted a good deal of influence on eminent British linguists like Firth, Whorf and Halliday. Halliday proposed is; functional –systemic grammar' (1961 and 1994).

#### **1.3.4.2 Functional –Systemic Grammar**

Halliday draws a different basic opposition in grammars of the second half of the 20<sup>th</sup> century than the one featured in the public debates of the 1960s, between structuralist and generative approaches. On one side, he places paradigmatic or 'choice' grammars, the functional ones with their roots in rhetoric and ethnography for interpreting language as a network of relations with structures, and taking meaning as basic; hence grammar is natural and organized around the text or discourse. On the other side, he places

'syntagmatic' or formal grammars with their roots in logic and philosophy for interpreting language as a list of structures connected by regular relations, emphasizing universal features of language and taking 'syntax' as the foundation of language; hence the grammar is arbitrary and organised around the sentence.

The functional-system theory of grammar follows in the European functional tradition of Buhler (1932) and Jakobson (1960). It borrows many of its ideas from Firth's concept of system structure and Prague school. Halliday calls it systemic-function because 'system' is the organising concept in his grammar. The systemic component forms the theoretical aspect of a more comprehensive grammar which interprets grammatical patterns in terms of their configuration of social and linguistic functions. I cannot deal with all the theoretical aspects of Halliday's grammar in this study but I will briefly introduce some of his basic concepts in this study with a view to giving a rough idea about its semantic base, ethnocentric nature and great potential for textual description.

Halliday sees the basic of grammatical system and universal feature of language in a triad of metafunctions: textual, ideational and interpersonal. The textual metafunction is related to the language construction as 'text', enables language to be operationally relevant and have a 'texture' in real contexts of situation. So language becomes text, is related to itself and to its contexts of use. The interpersonal metafunction is the expressive and conative functions of Buhler (1932) and Jakobson (1960) merged into one. The interpersonal component or function is concerned with the relation between the addresser and the addressee in the discourse situation or the speech event, and the communicative role that the speaker adopts of informing, questioning, and

persuading and the like. The interpersonal metafunction in language is both interactional and personal.

The ideational metafunction corresponds to the 'referential' function of Bühler and Jakobson. Representation of experience is the basic function of language. Halliday uses the term 'experience' in the comprehensive sense to include not only the experience of physical world but also of mental world of thoughts and feelings. Besides, language also serves the function of expressing certain fundamental logical relations which are derived from the speaker's experience. They are encoded in the form of coordination, apposition, modification and so on in the language. The three basic functions of language are embodied in the internal organisation of language which has evolved in response to the needs and demands of a 'social' man. The functions are simultaneous and compatible; and they are manifested by and reflected in grammatical structures of language. For instance the range of ideational meaning potential (which acquires the technical name of 'transitivity' in Halliday) is realized in a structure formed by elements like process, affected and agent. The interpersonal meaning is represented by the structural categories of mood and modality and proposition and textual function by a variety of structural elements like subject, predicate, complement and adjunct or by bipartite systems like given-new or theme-rhyme. Consequently the same grammatical structure can interpret a clause in its multiple dimensions of meaning or function.

In Halliday's grammar the word 'system' is used to specify 'a network of options or choices', the particular semantic, lexical, grammatical or phonological choices from 'a set of possible alternatives' available depending on the context or

situation in which the speech-act takes place. The system includes the 'entry condition' where the choice is made, the set of possible options and the 'realization' or the structural consequences of each option. For instance, given the entry condition 'clause', three simultaneous options are open to the speaker - transitivity, mood and theme. The selection of one option may serve as an entry point for another option in a variety of ways.

The description of a clause, sentence or any other linguistic element may be just a list of choices the speaker has made. Each permitted way through the network is the description of the linguistic item from a set of available choices. Halliday provides four fundamental categories to describe the grammar of a text, Unit, Structure, Class and System. The categories of Unit and Structure refer to the axis of syntagm or combination. 'Unit' relates the linear constituents of discourse to one another as they combine. The representative units are morpheme, words, clause and sentence. The category of structure is concerned with the syntagmatic relationships within elements like Subject, Predictor, Complement and Adjunct. The other two categories are categories of choice or paradigmatic axis of selection. The category of class contains these items which can be substituted for one another at a certain point in a unit; classes include nouns, verbs, adjectives and other similar categories. All these categories form an exhaustive taxonomy which enables a linguist to describe a text horizontally or vertically. The relations of these categories to each other and to the data involve three distinct scales of abstraction: Rank, Exponence and Delicacy.

Rank is adopting sentence, clause, group, word and morpheme as a strict hierarchy of constituents. A sentence is made up of clauses which in turn are

made up of groups and so on. The theory sometimes allows the items at a certain rank to be rank-shifted to a function at the lower level. Exponence is the scale by which the abstractions of the system relate to the data. In other words, it refers to the realization of a particular place in the structure of a sentence by lexical items actually used in the text. For instance, in the sentence 'The sun shines in the sea', the lexical item 'sun' is the component of the subject position. 'Delicacy' refers to the depth of detail; it is a cline running from a fixed point at one end (the least delicate primary structure) to that undefined but theoretically crucial point where distinctions are so fine that they cease to be distinctions at all. For example, the group, 'all the eight houses on the riverside' can be described along the scale of increasing detail or delicacy as follows:

All the eight houses on the roadside- nominal group

M (modifier) H (head) Q (qualifier)

M-DN (determiner + numerical)

Q-preposition + nominal group\Preposition + DN

The discussion above of some of the major theoretical concepts of Hallidayan grammar is too brief to bring out its full significance as a model for stylistic analysis. Its immense application value for literary texts was at once recognized by practitioners of the art through the application of the descriptive categories and methods developed by Halliday. Language of a literary text can be analysed with a good degree of delicacy at all levels (phonology, graphology, lexis, syntax and context). However, the contribution of Hallidayan grammar to stylistics is not confined merely to the enhancement of its descriptive and

analytical resources. It marks an important stage of the evaluation of stylistics as it opens up new vast as before the stylisticians by revealing to them the exciting prospect of embracing all these aspect of literary text which viewed as 'an act of communication in society' its observable formal structure, but also its ideational content, the writer and the reader and the wide range of context-textual and extra- textual; linguistic and extra-linguistic. The Hallidayan model widened the scope of stylistics.

The Hallidayan model offered stylisticians a new perspective on the language of literature. Stylisticians can now fathom the hitherto unexplored depth of literary text with the help of the well-defined categories and the semantically sensitive taxonomy generated by Functional Systemic Grammar. The concept of transitivity now makes it possible to explore literary- critical ideas like 'world-view' or 'point of view' from linguistic angle. As a structural manifestation of the ideational function of language, the transitivity patterns could be analysed to decode the 'world-view' (Halliday, 1981) or the 'mind style' (Fowler, 1986) of the author or a character as it is embodied in the language of the text. Halliday's (1981) demonstrates how it is possible to reach the 'mental-self' of the author through the analysis of the transitivity patterns used, as they naturally arise out of the semantic structure of his/her universe. Through the analysis of the intransitive processes used in Golding's *The Inheritor*, Halliday shows how the dominance of intransitiveness of syntax in connection with Lok, a Neanderthal character in the novel, is a structural manifestation of his 'ineffectual manipulation of the environment' and his 'world-view' that things in the world around him are not caused but they happen on their own.

Hallidayan functional – systemic grammar provided a great stimulus to a group of stylisticians (e.g. Fowler 1975, Boston 1982) who were dissatisfied with its existing status and methodologies. Fowler had been working systematically and consistently since 1970 towards a comprehensive and inclusive theory of stylistics to bring it close to the discipline of literary criticism by expanding its scope beyond the conventionally determined goals of textual description and interpretation. The Hallidayan model provided him with a firm theoretical basis on which to build anti-new critical and anti-formalistic ethnocentric theory of stylistics. The theory is focused on the view that works of literature are not 'isolated and timeless artefacts' (Fowler, 1986, p178) but they are moods of 'social discourse'. Literary work should be approached as 'transactions within society' and as the representations of 'dominant or the problematic beliefs current within a historically specific society' (ibid: 178). Fowler wants to incorporate within his stylistic theory, historical, social, cultural and biographical contexts of a literary creation which were banned from the critical theory by the New Criticism and ignored by formalists and structuralists. But the sociolinguistic Hallidayan model with its roots in the fusion of ideational, interpersonal and textual functions of language, offers him the exciting prospect of developing a new stylistic approach which can illuminate the language of a literary text in its entire extra –textual and extra-linguistic contexts. As alternative to the traditional formal stylistics, Fowler presents a new 'descriptive sociolinguistic stylistics' (1981, p180) which studies literature as social discourse. The Hallidayan model almost answered Fowler's need for a theory he has been long looking for, a theory which 'integrates formal, linguistic, social, linguistic and cognitive semantic' and consequently, 'full, dynamic, functioning within historical, social



and rhetorical contexts' (Fowler 1986:6). He also specifies certain areas of literary criticism where linguistics can be most compatible with its goals. Fowler thinks there are three literary critical concepts of Defamiliarization, Cohesion and Point of view that can be well explicated in terms of linguistic stylistics. Defamiliarization or the literary artist's creative attempt to violate the code can be viewed as his attempt to resist linguistic stereotypification imposed by social and cultural institutions. The psychological or ideological point of view of a writer or a character can be investigated through the study of what Halliday calls the 'modalities' and 'transitivity' patterns. Cohesion, which is popularly known in literary criticism as 'unity', can be explained and analysed in terms of five categories: reference, substitution, ellipsis, lexical cohesion and conjunction, as suggested by Halliday as structural realization of textual functions of language to account for the cohesive relationships linking sentences. Fowler applied these categories to some poems and prose writings from English literature and newspaper to validate his claim.

Burton (1982) also argues that it is high time for stylistics to transcend its secondary role of providing an antidote to the elusive, subjective and impressionistic criticism and set new priorities for itself. She rejects the myth of a political text. For her all texts are politically biased in some way or other. Therefore stylisticians should go beyond their traditional determined roles of describing text and explicating literary effects and should think of making radical contributions to society by linguistically exploring the social or political ideologies inherent in literary or non-literary texts. Her analytical method is based on Halliday's transitivity model. She explores the feminist undertones of a passage

from Sylvia Plath's autobiographical novel *The Bell Jar* by analysing the transitivity patterns used in it. The developing discipline of sociolinguistics and Halliday's interpersonal function of language and as a result of the growing emphasis on the communicative aspect of language, many other functional based linguistic theories were developed around 1970. They were centred more round the interactive aspect of language than the formal one. Among them is the theory of pragmatics.

#### **1.4 The Arabic language**

Standard Arabic is essentially a formal, written language .As used by the Arabic speakers themselves, the term Arabic properly refers only to the formal language, a language that can be, and is, uttered vocally by those educated to do so, but one must often employed in written form. It is the standard language of the whole so –called “Arab world” from Arabia to Morocco. It is also, however imperfectly understood, the official religious language of the Islamic faith, from Indonesia to West Africa, from Central Asia to Zanzibar, but no Arab, and no non –Arab Muslim uses Arabic as a standard vehicle of speech. The non-Arab Muslims would use one of the several languages (Persian, Turkish, Urdu and so on) that may have borrowed much vocabulary from Arabic and some time written in its script. The Arab employs one of several related tongues spoken in the Middle East (Iraq, Syria, Jordan, Palestine, Lebanon, and the gulf countries) and Africa (Egypt, Sudan, Tunisia, morocco, Algeria). These languages termed “colloquial, common, popular, or vernacular”, seem to have existed side by side with the formal or written language, for at least 1400 years before present.

All languages make some distinction between written, formal expression and verbal, informal utterance. But such distinctions do not normally question the basic unity of Arabic language. In the case of Standard Arabic and Colloquial Arabic, however, the cleavage is one identity, and it has far reaching implication for international affairs, as well as for political, social and cultural activities. Arabic language has been written and articulated from some 1400 years, over an area extending at different times from China to Spain, from Central Asia to Central Africa .It has, moreover, been used for an even wider variety of purposes, religious, historical, philosophic, geographical, poetic and scientific. But through all these ages, places and purposes, it has preserved a general unity and uniformity quite unparalleled in any other major languages, such as, English or French or German.

I now turn to a general discussion of the linguistic features of Standard Arabic. For detailed discussion see (Haywood & Nahmad, 1995. Wright, 1997, and Cowan (1993), ). Some of the main features of SA are briefly discussed below:

The sound system of Arabic has 28 consonants. There are three vowels. Each of the three vowels has a long counterpart giving rise to a distinguish between long and short, which are so important to the meter of Arabic poetry. Although the dialects retain the long vowels, they have lost many of the short-vowel contrasts.

Arabic word formation is based on an abstraction, namely, the root, usually consisting of three consonants. These root sounds join with various vowel

patterns to form simple nouns and verbs to which affixes can be attached for more complicated derivations. For example, the borrowed term *bank* is considered to have the consonantal root b-n-k; *film* is formed from f-l-m. Nearly all Arabic words, no matter how long and how complicated or how short and apparently simple, can be theoretically reduced to "roots" consisting of three radical consonants, for example *Mudarsuna* is reduced to DRS. Thus the radical KTB, in order to invest the Arabic words in which they are found with the idea of writing. *Maktab* "office", *katib* "clerk" *maktub* "written" and *yaktubu* "he writes", are all pattern based on this same tri-radical root. Moreover these patterns, and hundreds more like them, are valid for a virtually unlimited number of other similar roots. So if KTB connotes "writing" and QTL "killing" and if *katib* means "a clerk" then one is not surprised to learn that *qatil* means "murderer". And it is not true that one must be almost mathematically certain about these matters, but there is no question that this system of pattern in the long run makes the learning of Arabic easier than many other languages

Arabic has a very regular system of conjugating verbs and altering their stems to indicate variations on the basic meaning. This system is so regular that dictionaries of Arabic can refer to verbs by a number system (I-X). From the root k-s-r, the form I verb is *kasar*, "he broke"; form II is *kassar*, "he smashed to bits"; and form VII is *inkasar*, "it was broken up". Nouns and adjectives are less regular in formation, and have many different plural patterns. The so-called broken plurals are formed by altering the internal syllable shape of the singular noun. For example, for the borrowed words *bank* and *film*, the plurals are, respectively, *bunuk* for banks and *aflam* for films.

## **1.5 Arabic Script: the Alphabet, Root and Pattern**

Arabic script is written from right to left and it is cursive script. i.e. there is still no special print or inscription form in which the individual letters stand detached the alphabet.

The Arabic alphabet derives from the same ultimate origin, the 28 basic letters are all consonants, with the exception of the first letter (alif) which has no fixed value on its own, but serves in combination with other signs to indicate a variety of sounds.

### ***Non-Alphabetic signs:***

There is a whole series of non-alphabetic signs, added above or below the consonant letters to make the reading of the word either less ambiguous or absolutely certain. The secret Koran or (Quran) is always fully signed to avoid any misreading and the same is true often of poetry and sometimes of foreign or unfamiliar words.

### ***VOWELS:***

The majority of the non-alphabetic-signs relate to vowels presented below in the table:

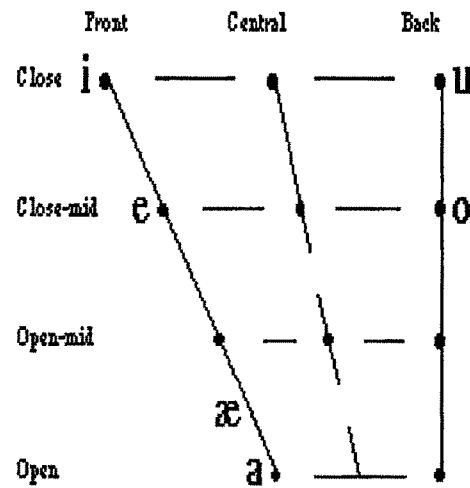
CONSONANTS  
(PULMONIC)

	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	b		t d					k g q			ʔ
Nasal	m		n								
Trill			r								
Tap or Flap			ɾ								
Fricative		f	θ ð	s z	ʃ				χ ʁ	ħ ʕ	h
Affricate					dʒ						
Lateral fricative											
Approximant							j				
Lateral approximant			l								

Where symbols appear in pairs, the one to the right represents a voiced consonant. Shaded areas denote articulations judged impossible.

These are the sounds found in most native Arabic dialects. There are also sounds not included in on the chart Maddieson, (1984).

VOWELS



Where symbols appear in pairs, the one to the right represents a rounded vowel.

The following are the names of the vowels and the non-vowel signs

Ā: fatha(h)

u : damma(h)

I: kasra (h)

non- vowel: sukun

As we mentioned above, these signs are marked either above or below the consonants. The transliteration will be clear with the following examples. We transliterate (a) if the stroke below the preceding consonant (i) by a similar stroke below the preceding consonant and (u) by a small comma above the preceding consonant. Where it is again absolutely essential to indicate that a consonant has no vowel, a minute circle or near circle is placed above the preceding consonant , the non-vowel (sukun), as follows:

ta	ت
ti	تِ
tu	تُ
t (No following vowel)	تْ

### Diphthongs

Arabic has only two diphthongs, albeit each has a “thin” and a “thick” variation (*au*, some times written *aw*) and (*ai*, some times written *ay*). In writing ,it is normally indicated merely by placing *aw* after the consonant; *ai* is normally indicated merely by placing it after the consonant. In the abnormal ,fully voweled text, the appropriate consonant would also carry *au* mark and the *w* or *y* non voweled mark.

Long vowel letter (writing); long /i:/ is normally written as (ai) that is by a (y) after the appropriate consonant in the abnormal fully voweled text .In a normal text, w and y may each mark a consonant, a diphthong or long vowel. Long a is indicated by using what is usually treated as the first letter of alphabet, alif? And has in itself no fixed value.

Hamza = ء is a consonant on its own, a light glottal stop, a catch in the breath.It can occur initially like kala he ate or in the middle like *sa’ala* he asked or finally like *shai’* a thing.

Madda: if the hamza supported by alif + a + plus alif, it will be transliterated as long a or hamza supported by alif +a+ hamza without vowel both will be called MADD,for example In the word (qur’an) Instead of writing qur’aan = qur’an ‘a’anana = amana.

Sr. No	Arabic Names of consonants	Arabic Form	Phonetic Symbols	Transliteration	Place of Articulation
1	<b>alif</b>	ا	ʔ	,	Voiceless glottal stop.
2	<b>ba</b>	ب	b	<b>b</b>	Voiced bilabial stop
3	<b>ta</b>	ت	t	<b>t</b>	Voiceless dental stop
4	<b>tha</b>	ث	θ	<b>th</b>	Voiceless interdental fricative
5	<b>Jim</b>	ج	ʃ	<b>j</b>	Voiceless palatal stop
6	<b>ha</b>	ح	h	<b>h</b>	Voiceless pharyngeal fricative
7	<b>kha</b>	خ	x	<b>kh</b>	Voiceless velar fricative
8	<b>da</b>	د	d	<b>d</b>	Voiced dental stop
9	<b>dhal</b>	ذ	ð	<b>dh</b>	Voiced inter dental fricative
10	<b>Ra</b>	ر	r	<b>r</b>	Voiced post alveolar fricative



11	<b>Za</b>	ز	<b>Z</b>	<b>z</b>	Voiced alveolar fricative
12	<b>Sin</b>	س	<b>S</b>	<b>s</b>	Voiceless alveolar fricative
13	<b>Shin</b>	ش	ﺶ	<b>sh</b>	Voiced alveolar fricative
14	<b>Sad</b>	ص	<b>s</b>	<b>s</b>	Voiceless denti-palatal fricative
15	<b>dad</b>	ض	<b>dʔ</b>	<b>d</b>	Voiced denti- palatal lateral stop
16	<b>ta</b>	ط	<b>tʔ</b>	<b>t</b>	Voiceless pharyngeal zed denti-palatal fricative stop
17	<b>za</b>	ظ	<b>tɖ</b>	<b>z</b>	Voiced interdental fricative
18	<b>'ain</b>	ع	ء	<b>'</b>	Voiced pharyngeal fricative
19	<b>ghain</b>	غ	ڭ	<b>gh</b>	Voiced velar fricative
20	<b>fa</b>	ف	<b>f</b>	<b>f</b>	Voiceless labio-dental fricative
21	<b>qaff</b>	ق	<b>q</b>	<b>q</b>	Voiceless uvular stop
22	<b>kaf</b>	ك	<b>k</b>	<b>k</b>	Voiceless velar stop
23	<b>Lam</b>	ل	<b>l</b>	<b>l</b>	Voiced alveolar lateral approximant
24	<b>mim</b>	م	<b>m</b>	<b>m</b>	Voiced bilabial nasal
25	<b>nun</b>	ن	<b>n</b>	<b>n</b>	Voiced alveolar nasal
26	<b>ha</b>	ه	<b>h</b>	<b>h</b>	Voiceless (glottal) or (pharyngeal) fricative
27	<b>waw</b>	و	<b>w</b>	<b>w</b>	Voiceless- labio-dental approximant
28	<b>Ya</b>	ي	<b>j</b>	<b>y</b>	Voiced palatal approximant

## **1.6 Analytical Model**

The present study is undertaken with primary aim of introducing and exploring the style of Nizar Qabbani a poet through the application of methods and categories that are derived from well-developed modern linguistic theories. Style is understood in the present study in its linguistically oriented sense of parole, the individual linguistic performance of Qabbani in literary context. The purpose in adopting the linguistic approach in the present study is to use it as a means to unravel the literary devices of his poetry. The study is expected to yield an insight into Qabbani's motivated organization of the Arabic language and then into the efficacy of the stylistic procedure employed to achieve those insights.

The description of Qabbani's poems in terms of their language will be about their nature as literary creations. A view of literature which is more realistic, which strikes the balance between the objective and the phenomenological approaches to literature is sought. The characteristic stylistic view of literature as an interpersonal communication suits Qabbani's poems. His poems are looked upon as verbal performances with a definite communicative purpose in a definite communicative situation. It is possible to grasp the full significance of Qabbani's poetic creation in their expressive, effective, formal, textual and socio-cultural dimensions. The linguistic tools selected to describe his poems are coherent with the critical goals of this study. The analyses are expected to complement existing literary analyses of Qabbani's poems.

Many stylisticians and linguists have pointed out that there is no one single linguistic theory which by itself can describe and explicate all aspects of

literature as discourse. There is no single theory which integrates the perspectives of formal and functional approaches to literary analysis. (Ching et al, 1980; Fowler, 1981; Carter, 1982). The Transformational Grammar confines itself to the propositional meaning of sentences and denies dealing with extra-linguistic factors involved in linguistic performance. Halliday's Systemic Grammar is much more comprehensive and well equipped to deal with the interpersonal and pragmatic aspects of linguistic performance. The stylisticians, instead of sticking to one particular model, can freely draw their descriptive categories from a variety of linguistic theories available (Carter, 1982, p.14). Literature can be explored through the application of a variety of linguistic models. The continuous development of new alternatives for linguistic description is a good sign and stylisticians can get the benefits by keeping abreast of all the new developments. They prefer free borrowing from individual theories to the hypothetical formulation of one monolithic, unitary model.

The analysis of Qabbani's poems in the following chapters is based on methodical eclecticism. For a major part of lexical, syntactic and semantic analysis, I follow Hallidayan Systemic Functional Grammar. The lexical categories of cohesion, sets and subsets and collocation developed as a part of his grammar are extensively used in the lexical description of Qabbani's poems. The syntax of his poems is described under the heading 'repetition' and 'parallelism' derived from Leech (1967). Halliday's model of transitivity is exploited in the ideological analysis of Qabbani's poetry. Chomskyan concepts of 'deep' and 'surface structure', 'grammaticality' and 'selection restriction rules' among others are also used. My selection of linguistic features for analysis is

guided by the notions of foregrounding, parallelism and deviation as they are explained by Leech.