

The style of Hazem Al-Qarthaginy Model

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Abstract

The aim of this study is to examine the heritage of the Moroccans style in the book "Minhaj Al Bulagha Wa Siraj Al Odaba" for Hazem Al-Qarthaginy (684 AH). The researchers presented the concepts of the Al-Qarthaginy style, and this matter necessitated to refer to Ibn Khaldun's definition of style, as a Moroccan critic as well as to be consulted and compared with what came by Al-Qarthaginy. Then, the researchers referred to Al-Qarthaginy's view of the style in terms of appropriateness of style for specific purposes and the relationship of style with the elements of speech. Finally, the researchers concluded this study with a summary of its contents and the most important attained results.

Keywords: style, purposes and conditions of addressees, elements of speech

Introduction

Al-Qarthaginy believed that style was an essential part of any poem writing; therefore, he devoted a special method in the last section of his book "Minhaj Al-Bulagha wa Siraj Al-Odaba" and called it "The third method in clarifying the poetic styles and the aspects of relying on them." Where several situations may be suitable and acceptable or repelling to the individual. In this section, he attempted to formulate a comprehensive critical vision based on an understanding of the philosophy of language and the relationship of pronunciation to meaning, within the framework of the psychological repercussions that overlap in directing this, and in which he clarified the role of style in creating a holistic critical view of the literary text, as it was distributed in three original chapters, which are:

1. A notable landmark indicated the poetic styles, their observed variations, and the move towards the methods of knowledge.
2. An identifier that leads to the methods of knowledge where the styles are oriented towards the intended meaning on one hand and what is meant by the good position of the individual soul.
3. A landmark properly indicated the prevalent methods of knowledge of how to maintain and increase these practical ways and what is better to be adopted in them.

An additional rhetorical chapter is a doctrine of intertwining meanings together and the doctrine of the discrepancy between poetic meanings and rhetorical meanings. Al-Qarthaginy discussed the poetic styles in all their distinct types in these chapters where he pointed out their chief characteristics and talked about the aspects of their use according to the related objectives. Urging adherence to the chosen method and submission to the required rules. Muhammed Al-Habib ibn Al-Khawja, the organizer of the book, regarded his analysis of this method as what Al-

Qarthaginy has found in Al Mutanabi in his usage of the most evident and most suitable styles. For this reason, he mentioned his work and typically referred to him several times¹.

It is worth carefully noting that Al-Qarthaginy caring for style and precisely defining it has captured the attention of some academic researchers like Shukry Ayad; because he illustrated his straightforward style and set a complete definition to this concept in Arab criticism².

The researchers will highlight the Al-Qarthaginy issue of the style in three key themes; first: the concept of style, the suitability of styles for the purposes and the favorable situations of the addressees, and finally the relationship of style with the elements of a discourse. It should be noted that the researchers did not adhere to the order that appeared in the curriculum in presenting the material; the Al-Qarthaginy began his talk about the suitability of styles for poetic purposes, and then talked about the concept of style.

The style in the language: the extended way, and the style: the way, the face and the doctrine, and it is said: I took the style of so-and-so, that is, his way and his doctrine, and the combination of methods. Hence, style is what indicates the way in doing and saying things.

First: The concept of style

Style in language: the extended road: and the style: direction, the face, and the doctrine. It's said: I followed the style of someone else means his method and doctrine, and the combination is methods³; that is, style is what indicates the way in doing and saying things.

Nevertheless, according to Al-Qarthaginy, the term "stylistics" refers to proportionality in moral writings. It represents the image of the rhythmic movement of meanings in how it relays and continues and what is in that is good progression, proportionality, and politeness in moving from one side to another and becoming from one destination to another, and makes it opposite the order of words. When he talks about the ways of knowing how to use methods and what is better to rely on them, he says: "As the poetic purposes are achieved by the continuation of these directions and the transition from and how to rely well on them."

Since the poetic purposes occurred to oneself through continuing in these directions, the transition from some of them to others and the quality of steadiness in meanings as an image and form called the style. The attribution of style to meanings should be similar to-composing to word because style occurs from the manner of continuity in the descriptions of an aspect of points for the purpose of saying, and how to consistently describe one side of another..."⁴.

In other words, the style is related to meanings that the style is concerned with the meanings and related aspects. In another place, he accurately differentiated between the style and composing as follows "A style is a form resulted from moral compositions, and systems are a form obtained from verbal compositions"⁵.

It is clear from these quotations that the style is focused on moral matters, and proportionality in them, and that it is opposed to the systems that are focused on verbal compositions. Despite this distinction between style and composition, Al-Qarthaginy makes each of them related to the other where the similarities and differences between them are like the two sides of the same coin. He mentioned "the degree of style to meanings is the same degree of composing to words; because the style has resulted from the quality of continuous description of each side of the words' purpose of the saying and the quality of steadiness from the description of each side, so it was in the position of the system in the words, which is an image of how to continue the words. And the expressions and the resulting

¹ See: Al-Qarthaginy, Abu Al-Hassan Hazim. Minhaj Al Bulagha wa Siraj Al Odaba. Iss.2, checking Muhammed Al-Habib ibn Al-Khawja. Beirut, Dar Algharb Al Islami, 1981, the checker introduction (Analysis of the method, p.109.

² See: Ayad, Shukry Mohammed, Language and creativity, principles of the science of Arab style .Iss.1. without an author and publisher, 1988, p.19.

³ See:: Ibn Sidah, Abu Al-Hassan Ali bin Ismail. Al Mohkam wal Muheet Al Adam. Iss.1. checking Abdel Hamid Hindawi:. Beirut: Dar Alkutb Al Ilmieh, 2000 . Course (strip) 8:505 and look: Ibn Mandour, Jamal Aldin bin Makram, Lisan Al Arab. Iss.1, checking Amer Haider , Beirut: Dar Alkutb Alilmieh, 2002, . Course (strip) 1 : 549-550.

⁴ Al-Qarthaginy, Al Minhaj. P. 363

⁵ The same reference, p. 36.

form about how to move from one to another, and the types of situations and arrangement that depend on it.”⁶ Attributing style to meanings is the degree of structure to words, both of which are noted in terms of good progression, observance of the occasion, and gentleness of moving from one side to another.

Jaber Asfour pointed to that Al-Qarthaginy was keen on confirming that composing is only the fittings style, and he explained that by saying: "If we deal with the context as a movement on the level of meaning and structure, we say that composing is the image of this movement in words, phrases and form resulted from moving from some of them to others and what it implies of types of setting and aspects of ordering, and we said at the same time – the style is an image of the same movement in describing one side of the purpose of saying and the quality of steadiness from describing aside to another. With this understanding, the structure is not far away from meaning and the words don't have a different independent existence, otherwise, it is a connected one related to meaning within the context which Hazim has argued some of it and satisfied with his ambiguous conscious with the other side⁷.

Al-Qarthaginy - in his defining the concept of style and set it against composing and the impact of each of them on the style – confirmed indirectly the strong relationship between the words and meaning where they are correlated in the context and resulted in the desired impact. Therefore, Al-Qarthaginy cared for noting the aspects which make them together imagination of the state that a poet wants to imagine whether it is tender or rough or otherwise⁸.

According to the above mentioned, the researchers believe that Al-Qarthaginy was of a comprehensive view when talking about the concept of style in terms of the relation of context with word and meaning; he overlooked the characteristics of a word in itself in order to attract our attention to its characteristics in the context. Thus, he attracted our attention to “composing” and “style” equally⁹, unlike what was stated by Ibn Khaldun (808 AH) as he is considered a Moroccan critic like Al-Qarthaginy who makes style about words only; he makes the concept of style related to the expression of linguistic differences associated with language as the "mental image" and the "spoken" saying, defining it as "the mode in which structures are woven, or the mold in which they are emptied, it refers to a mental image of completely regular structures considering their applicability to a particular structure, and that image is extracted by the mind from the objects and persons of the structures, and rendered in the imagination like a template or a pattern, then he selects the correct structures according to the Arabs in terms of parsing and eloquence. The mode, so that the template expands by obtaining adequate structures for the purpose of speech”¹⁰. Perhaps Ibn Khaldun, in his definition, indicates that style is a mental image that does not take the embodied form except when the linguistic structure is complete that is related to the linguistic ability of the composer and that the function of poetic styles is to comprehend the sciences perceptually, and then select from them what suits the composition of the poet the mental image he holds and the wideness range of functions of the creative linguistic abilities¹¹; he gave the style a purely mental concept due to what the writer derives from his linguistic repertoire, what the sciences of the linguistic system have set in his mind and his ability to select phrases¹².

Second: The suitability of the styles for the purposes and conditions of the addressees

Al-Qarthaginy illustrated the necessity of appropriate styles for the purposes or topics and indicated that the styles differ according to the purposes and the conditions of the addressees. He explained “The styles of poetry vary according to the paths of poets in each of the styles of poetry, and according to the elevation of the human feelings in them to harshness, or straightening them to ease of tenderness or to have a mixed feeling of both. Speaking of it is

⁶ Al-Qarthaginy, Al Minhaj, p. 363.

⁷ Asfour Jabir. The concept of verse a study in critic heritage. Iss.2 Beirut : Dar Al Tanwir for printing and publishing, 1982, 279-280.

⁸ Al-Qarthaginy. Al Minhaj. P 364.

⁹See: Asfour. The concept of verse . p 277

¹⁰ Ibn Khaldoun, Abdel Rahman Mohammed. The Introduction. Checking Darwish Al-Juwaidy. Beirut: The modern bookshop, 2003. P.569.

¹¹See: Balohy, Mohammed. The style between Arab rhetorical heritage and the modern Stylistic. Arab Heritage Journal. Iss. 95, Damascus, 2004, electronic site.

¹² See: Abdel Muttilib, Mohammed. Rhetoric and stylish. Iss.1 Giza: International Egyptian Company for publishing, 1994. P.34.

what is compatible with the purposes of compassionate and sympathetic people, which is on their behalf or on behalf of others, and some of it is compatible with the purposes of inconsiderate people who are few and indifferent to events¹³ ...; which means that style is based on tenderness, toughness, or the average between them.

It is noted from the previous quotation that Al-Qarthaginy is connected to Aristotelian origins related to the proportionality of style; Aristotle (322) BC mentioned in the book of rhetoric about the appropriate style and pointed out that the proportionality of style is obtained by expressing emotion and creation, and in proportion to the subject, he clarifies: "The style is appropriate for the subject if the noble subjects are not treated lightly, nor the trivial subjects are treated with dignity"¹⁴, and in another place: "And if he expresses the tender emotions with coarseness, or the rough emotions gently, then the speech lacks persuasion"¹⁵. It is true that the Al-Qarthaginy talks about poetry and Aristotle about rhetoric, but the idea is one and that is the suitability of style¹⁶ to the purpose or subject. So did the Al-Qarthaginy when he made the explanation of styles in the last section of the book.

With regard to the suitability of the style for the purposes, what the Al-Qarthaginy referred to in the doctrine of the discrepancy between poetic meanings and rhetorical meanings; he referred to the acceptability of using persuasion in poetic sayings, and the acceptability of using imaginations in rhetorical sayings, by describing that imagination is the basis of poetic meanings, and persuasion is the basis of rhetorical meanings. And he clarified that the acceptability of using each art to support the other is due to the fact that the purpose in the two industries is the same, which is "the act of trickery in delivering a speech from the individuals in the place of acceptance so that they are affected by its requirements"¹⁷, and he pointed out that this acceptability is not absolute. It should "not be excessive in both industries that are not authentic in them, such as images in public speaking and persuasion in poetry, rather it is done in both of them with a little of that as a way of brilliance"¹⁸. Then he indicated that Al-Mutanabbi was fluctuating between his meanings. He convinces us from its imaginations in the best position, and he said: "he must be followed in that, for his path in it is the clearest path"¹⁹. It is worth mentioning here that the idea of the association of imagination with poetry, and persuasion with rhetoric, and the tendency of each of the two industries to use what the other is based on was mentioned by Ibn Sina in his explanation of Aristotle's rhetoric, saying: "Rhetoric is intended for persuasion, and poetry is not for persuasion and belief, but for imagination. It should be known that the metaphor in public speaking is not as an origin, but rather as a fraud that is used to promote something against someone who is deceived, tricked, and assured of persuasion, just as food and drink may be deceiving by mixing something else with it to make it sweet or to do its work, and it is promoted that they are good in themselves"²⁰.

Anyone who meditates on Al-Qarthaginy speech never denies that he derived his idea from Aristotle's thought; because he mentions the same reason stated by Ibn Sina in resorting this confusion, which is employing a trick in presenting a speech for individuals in the position of acceptance to be influenced by it. Turning back to Aristotle text in rhetoric, we find Aristotle focuses on the necessity of concealing this trick by saying: "Referring to the Aristotelian text in rhetoric, we find Aristotle stressing the necessity of concealing this trick by saying: "And that is why those who practice this trick should cover it up, ... This is because people are suspicious of those who think that they set a trap for them, just as they are suspicious of mixed wines."²¹

¹³ Al-Qarthaginy. Al Minhaj. P. 345.

¹⁴ Thales, Aristotle. The art of oratory. Translation: Abdurrahman Badawi. Iss.2 Baghdad: Dar of general cultural affairs, 1986. P.209.

¹⁵ The same reference. P.211.

¹⁶ There are many writings talked about the issue Hellenic influence on Arab statement particularly Al-Carthaginy in Al Minhaj until the saying spread that there is a Moroccan school influenced by the theories of Aristotle critic, and the emergence of Al Minhaj turned back the influence issue its power. All of that was presented and discussed by Dr. Abbas Erhaileh in his study "Hazim Al-Carthaginy and the issue of Aristotle influence in Arab old critic" in The World of Thought Journal , Vol.32(2), 2003, p 201-224.

¹⁷ Al-Qarthaginy. Al Minhaj. P.361.

¹⁸ The same reference. P. 362.

¹⁹ The same reference. P.363.

²⁰ Ibn Sina, Abu Ali Al Hussein bin Abdulla . Recovery – Logic – Oration. Checker Mohammed Salem. Cairo: Ministry of Public Education, 1954, p. 203.

²¹ Aristotle Thales. The art of oratory. P. 19.

Third: The relationship of style with the elements of speech:

Any speech process must have three components; addressee, addresser, and discourse (sender, receiver, message), and since the method studies the process of discourse, whether it is spoken or written, it is a shortcoming to study it from one side without another. It must be linked to the elements of speech (the author, the reader, and the text), and perhaps the connection of these elements with style is what made the books of stylistics replete with several definitions²². Some define it according to the linguistic element which consists of words, sentences and phrases. That is, by looking at the third element (discourse/message/codification), the method is studied accordingly as a special use of language, by focusing on distinct linguistic phenomena, and everything that gives the text its privacy in linguistic terms, such as the definition that the method is “the method of writing or the method of construction or the method of selecting and defining words to express meanings²³.”

Others define it with consideration to the addressee (the sender/producer), so the style is studied accordingly as being the revealer of the thought pattern of its owner, expressing his personality, thoughts and emotions, which prompted some stylistics to repeat what “Buffon” said²⁴ that the method is the human being himself²⁵. Some of them take into consideration when defining the addressee (the receiver / recipient), so he studies the style accordingly as a way to persuade the reader, entertain him, attract his attention and motivate his imagination as mentioned by Ahmed Al-Shayeb - in one of his definitions - that the style is “the literary art that the writer takes a means of persuasion or influence.”²⁶ This confusion and shortcoming in the definitions of style were pointed out by Ahmed Al-Shayeb in the book “The Style”, which is one of the first books specialized in the study of style and its fields in the modern era²⁷.

If we want to determine the angle that Al-Qarthaginy views through when talking about style, a close reading to the method “Al-Ibana Ali Al-Watany” reveals his comprehensive view. In his talk about style, he turned to the three elements of speech. He says throughout the conversations “that the speaker should be an informant or informing, commanding or forbidding, calling or responding”²⁸; since the method started with a gesture to the first element which is the addressee through his speech about the variance of style and its connection to a poet where he says “the styles of verse are varied according to the poets’ path”²⁹.

And in another place, he indicated that the style is an image of the poet’s personality and reality, by saying: “The gentle, drawn-out, delicate system which uses customary expressions in the way of love poetry, imagines the delicacy of the speaker, ... as well as the kindness of the style and its delicacy, they seem to you that the one who says it is a lover, and the roughness of the style and its harshness do not indicate that.”³⁰ Al-Qarthaginy considered the method here as the evidence of its author; it is the method that reflects the poet's thought (producer/addressee), personality, emotions and merits, and this applies to what Buffon said that the Style is the human being himself.

As for the second element, which is the addressee (the receiver), Al-Qarthaginy clearly talked about what should be adopted in improving the position of style in the individual, such as mentioning the conditions that are desirable because of their effect in bringing happiness in souls, mentioning distressed conditions which make souls sad³¹, Al-Qarthaginy emphasizes the role of the recipient in defining the style on the one hand and the effect of style on the recipient on the other hand. : “Performing the trick in delivering a speech from the souls in the place of

²² Dr. Salah Fadl mentioned more than thirty definitions of style. Look : Fadl, Salah. Science of style. Its principles and procedures. Iss.1 Beirut: Dar Alafaq Al Jadida, 1985.p.81-113

²³ Al Shayeb, Ahmad. The Style, Rhetorical analytical study of the literary styles foundations. Iss.12 Cairo: Al Nahda Egyptian bookshop, 2003. P.44

²⁴ A French intellectual of the eighteen century.

²⁵ See: Ayad, Shukry Mohammed. An introduction to the science of style. Iss.1 Riyadh: Dar Aloloum for printing and publishing,1982. P.14 and look : Ayad. Language and creativity. P. 2441.

²⁶Al Shayeb. The Style. P. 41

²⁷ See: Al Shayeb . Previous reference.40.

²⁸Al-Qarthaginy.Al Minhaj.p.1

²⁹ The same reference. P 354.

³⁰ The same reference. P364.

³¹ Al-Qarthaginy, Al Minhaj. P357.

acceptance so that they are affected by what is required.”³² Based on this, it can be said that the Al-Qarthaginy considered style as the merits of the text which leave their impact on the receiver what else was this impact from one side, and from the other side he pays attention to the role of the recipient in determining the style.

As for the third element, which is the discourse (the message / the code), it appears through the Al-Qarthaginy speech about good progress, proportionality, and politeness in moving from one side to another, moving from one destination to another, and linking the style to the composition of meanings as indicated by the description of the beloved, and the description of the imagination. He described the longing in *Yawm Al-Nawa in Bab Al-Nasib*, by saying: “When the poetic purposes fall into one of them the large sentence of meanings and purposes, and those meanings have aspects in them that exist, and issues from them that are acquired such as the direction of describing the beloved, the direction of describing imagination, and the direction of describing the absence, The point of describing the *Yawm Al-Nawa in Bab Al-Nasib* and what happened in the course of that for the purpose of the relative. And the soul was obtained by ongoing of these directions, and the transition from some of them to others, and by the manner of continuous in the meanings an image, and a form called the *Style*, the attribution of the style to the meanings must be the degree of the systems to the words because the style is obtained from how to continue describing every side of the purpose of saying and steadiness of describing a side to side. Therefore, it was as the status of composing in words which is how to continue in words and phrases and the format resulted from moving from each other and what includes in it from types of situations and arrangement in it.”³³ Al-Qarthaginy views here to style as relations among linguistic elements, not the level of a sentence only but in a broader framework, as the style expands to cover the entire literary text area.

It can be said that Al-Qarthaginy with his comprehensive view was very closed from the concept of contemporaries of the issue of style who seek to connect between the author, text, and receiver³⁴ and this may be due to his knowledge. In addition to his familiarity of Moroccan literature, he was also familiar with Eastern literature and was influenced by it.

Conclusion

After presenting the issue of style according to Hazem Al-Qarthaginy, the researchers concluded the following results:

- The science of stylistics refers in its first emergence to the science of rhetoric by the Greeks. Despite the modernity of this science, it has ancient epistemological roots, and the Al-Qarthaginy were influenced by that knowledge, so Greek thought was clear in his illustration of style.
- Al-Qarthaginy view of the style is considered to be comprehensive in terms of pronunciation and meaning, and not as seem to be related to meaning only. Its comprehensibility comes from his defining the concept of style and making it different to the systems and the impact of each of them is in the context, and they both obtain the desired effect, as in his explanation about the relationship of context to the word and meaning, he exceeded the characteristics of the word itself to draw us to its properties within the context, and thus draws us to “structure” and “style” alike.
- Al-Qarthaginy was close to the view of contemporary stylists in connecting the style with the three elements of speech (producer, text, recipient). Stylistics is not limited to the analysis of linguistic facts only, but extends beyond it to concern with linguistic speech, and what is outside the text, based on three elements: the person, the note, and the effect.

Resources and

³² The same reference. P361.

³³ The same reference. P 363.

³⁴ Look: Al-Zabdy, Tawfeeq. The impact of linguistics in the modern Arab criticism through some of its models. Tunisia: Aldar Al Arabia Iketab 1984. P 91 and look: Abd Albadea, Lutfy. The linguistic structure of literature: A study in language philosophy and aesthetics. Iss.1 Cairo: Egyptian Nahda Library, 1970, The literary language from the conductive position, p.57 and look: Al Mosdy, Abdelsalam. Attempts at Structuralism stylisth, “A review of a book” Annuals of the Tunisian University , Iss.10 1973, p. 273-287, p. 279.

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