

The style in the heritage of Moroccans Hazem Al-Carthaginy Model

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Abstract

This study deals with the study of the style in the heritage of the Moroccans, specifically Hazem Al-Carthaginy (684 AH) in the book "Minhaj Al Bulagha Wa Siraj Al Odaba". The researcher presented these concepts of the style of the Carthaginians, and called for the reference to Ibn Khaldun's definition of style, as a Moroccan critic also, to be consulted and compared with what came by Al-Carthaginy. Then, She referred to Al-Carthaginy view of the style in terms of appropriateness of methods for purposes, and the relationship of style with the elements of communication. Finally, the research concluded with a reference to a summary of it and the most important results reached.

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Introduction

Al-Carthaginy thinks about style deeply; so, he devoted to it 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 reliance in them" and what should be considered their conditions in all of that where they could be suitable for souls or repulsive to them. He tried in that section to form a comprehensive critic vision relies on understanding the philosophy of the language and relation of pronunciation with meaning in the context of psychological implications which interfere in directing that. He explained in it the role of style in creating a holistic view to the literary text where it was distributed to in three original chapters:

1. A landmark indicated the methods of knowledge to poetic styles and their variations and move towards.
2. An identifier leads to the methods of knowledge where the styles move towards in the direction of what intended the good position in souls.

3. A landmark indicated the methods of knowledge of how to continue in the ways and going on that and what to rely well in them.

In an additional rhetorical chapter which is : a doctrine of accommodations of meanings together, and the doctrine of strife between poetic and elocution meanings. Al-Carthaginy searched in these chapters the poetic styles in all their types, pointed to their characteristics and talked about the aspects of their usage according to the related objectives and agreed with them in order to motivate to adopt the selected method and subject to what it requires of rules. The checker of the book Muhammed Al-Habib ibn Al-Khawja considered in his analysis of this method what Al-Carthaginy has found in Al Mutanabi in his usage of the clearest and most suitable styles, and for that he mentioned him and referred to him several times ¹.

¹ Look: Al-Carthaginy, 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.

It is worth noting that Al-Carthaginy caring for style and defining it has attracted attention some researchers like Shukry Ayad; because he praised his good attention to style and set a complete definition to this concept in Arab criticism ².

The researcher will show the issue of style of Al-Carthaginy in three themes; first: the concept of style, then fitness of styles to purposes and conditions of addressees, and finally the relation of style with the elements of oratory, with the warning on that the researcher didn't comply to present the content in order that appeared in the method; since Al-Carthaginy started his talk about the fitness of styles to the poetic purposes, then he talked about the concept of style.

First: The concept of style

Style in language: the extended road, and it's : the road, direction and doctrine. It's said : I followed the style of someone else means his method and doctrine, and the plural styles ³ ; which means that style indicates a method in action and words. But according to Al-Carthaginy, the concept of style is called on fittings in the manner writings, and thus, it represents the rhythmic movement of meanings in how it relays and continues and what that implies of the good steadiness, fittings and kindness in moving from side to side, formation from an intention to another and making it against composing words; he says during his oratory about the methods of knowledge of quality of styles and steadiness on them and how to rely on them well "Since the poetic purposes occurred to self through continuing on those directions, moving from some of them to others and the quality of steadiness in meanings as an image and form called the style, the rate of style to meanings should be the same with the composing to word because the style resulted from the quality of continuing in describing every side of the purpose of

oratory and the quality of steadiness in describing that ⁴ which means that the style related to meanings and what it is connected to in sides. In another position he differentiated between the style and composing as he said: "The style is a form resulted from manner writings, and composing is a form resulted from words writings ⁵ ".

It is clear from these quotations that the style is focused on manner issues and fittings in them and it is opposed to composing which is focused on words writings. Although this differentiation between style and composing, Al-Carthaginy makes each of them related to the other and the differentiation between them is like the one between the two sides of coin only. He said: " the rate of style to meanings is the same rate of composing to words; because the style is resulted from the quality of continuous description each side of the purpose of the saying and the quality of steadiness from the description of each side, so it was like a status of composing in words which the image of quality of continuing in words, phrases, the form resulted from the quality of moving from some of them to others, and what are considered of types of setting and aspects of ordering ⁶ " ; the rate of style to the meanings is the same rate of composing to words as both of them can be noted in it the good steadiness, caring of fittings and kindness moving from side to another. Jaber Asfour pointed to that Al-Carthaginy was keen on confirming that composing is only the 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 a side 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

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

³ Look: 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-Carthaginy, Al Minhaj. P. 363

⁵ The same reference, p. 36.

⁶ The same reference, p. 363.

ambiguous conscious with the other side ⁷ . Al-Carthaginy - 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-Carthaginy 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 otherwise ⁸ .

According to the foregoing, the researcher thinks that Al-Carthaginy was of a comprehensive view when talking about the concept of style in terms of the relation of context with word and meaning; he preceded the characteristics of a word in itself in order to attract our attention to its characteristics in the context and thus, he attracts our attention to “composing” and “style” equally ⁹ , unlike what was stated by Ibn Khaldun (808 AH) as he is considered a Moroccan critic like Al-Carthaginy who makes style about words only; he makes the concept of style related to expression about linguistic differences connected to language “mental image” and saying” pronounced”, so he defined it as a vein where structures are built in or a template in which it is emptied, refers to a mental image of organized structures as a whole as their applicability on a special structure and that image is taken away from objects of the structures and their persons and forms it in imagination such as a template or vein then select the correct structures among Arabs considering syntax and statement where it stacked it in a structure or template in a vein in order that a template accommodates the complete resulted structures of the intended oratory ¹⁰ . Ibn Khaldoun in his definition may point to style as it is a mental image that doesn't take the formed format but only when the linguistic structure is complete which is connected to linguistic ability to the founder and the function of the poetic styles is understanding sciences by realization then choosing from them

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-Carthaginy. Al Minhaj. P 364.

⁹ Look: 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.

what fit the special structure of a poet, the mental image he holds and the wideness range of functions of the creative linguistic abilities ¹¹ ; he gave to style a pure mental concept refer to what the writer gains from his linguistic wealth and what the linguistic system sciences has set in his mind and his ability in selecting phrases ¹² .

Second: Fitness of styles to purposes and the conditions of addressees

Al-Carthaginy talked about the necessities of fittings of the styles to purposes or subjects and he explained that styles differ according to the purposes and the conditions of addresses, so he said “The styles of verse differ according to the tracks of poets in every method of verse and asserting souls in it to the sadness of roughness, correcting them to the ease of tenderness or medium between what has become soft and rough. The oratory from it can be fitness to the functions of weak souls of more sorrow which reprimands it or others and some of them agree with the purposes of rough souls of little care to actions ¹³ ...; which means that style is based on tenderness medium or roughness between them.

It is noted from the previous quotation that Al-Carthaginy has a relation to Aristotelian origins concerning the fitting of style; Aristotle (322) B C talked in the book oratory on style fitting to the required condition, where he pointed to that fitting of style occurred by expressing about emotion and moral and fitting to the subject, he said :”The style can be suitable to subject if the good subject aren't treated easily and the silly subjects aren't treated well ¹⁴ , and in another site :”If it's expressed about tenderness emotions roughly, or the rough emotions softly, the oratory lacked satisfaction ¹⁵ . It is true that Al-Carthaginy talks about verse and Aristotle talks about oratory but the idea is one which is fitness of the style to purpose or subject. It is

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

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

¹³ Al-Carthaginy. 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.

possible that Aristotle effects appear in Al-Carthaginy when talking about style ¹⁶, especially if we noted that Aristotle concluded the book of oratory with a chapter about style and so did Al-Carthaginy where he set the explanation method about styles in the last section of the book.

Concerning the fitness of style to the purposes which Al-Carthaginy pointed to as the stalemate doctrine among poetic meanings and oratory; he pointed to acceptance of using satisfaction in verse and acceptance using of fiddles in oratory sayings since fiddles is the base of poetic meanings and satisfaction is the base of oratory meanings. He explained that the acceptance of using every art to support the other resulted from that the purpose in both works is one which is “ Using trick of presenting oratory in souls in the place of acceptance in order that it is influenced by it ¹⁷, and he alerted that this acceptance isn’t absolute; he shouldn’t make more in both works of what isn’t origin in it such as delusion in public speaking and satisfaction in verse, otherwise few of that should be brought for fame” ¹⁸, then he pointed that Al Mutanbi was relaying among his meanings; he was setting well its satisfactions from their imaginations, and he said: ”He should be followed in that as his track was the clearest ¹⁹. It is worth mentioning that the idea of connecting delusion with verse, satisfaction with oratory and tend of both works to use what the other is based on was mentioned by Ibn Sina in his explanation to Aristotle’s oratory as he said:” Oratory is prepared for satisfaction, verse isn’t for satisfaction and believing but for delusion. It should be known that metaphor on oratory isn’t an origin but it’s cheating used for promoting something to someone who is cheated and confirmed the weak

satisfaction by delusion the same as with foods and drinks that they can be mixed with something in order to be delicious or do what they do, so they are promoted that they are delicious by themselves” ²⁰. Anyone who thinks of Al-Carthaginy speech never denies that he got his idea from Aristotle thought; since he mentions the same reason mentioned by Ibn Sina in resorting to altering which is employing a trick in presenting speech in souls in the position of acceptance to be influenced by it. Turning back to Aristotle text in oratory, we find Aristotle focuses on the necessity of covering this trick as he said : ” Therefore, the people who practice this trick have to cover it, ... because people doubt who think that they set them a trap and they doubt the mixed wines ²¹.

Third: The relation of style with elements of conversation:

Any conversation process should have three elements ; addressee, addresser and oration (sender, receptor, message), and since style studies the process of oration whether it is pronounced or written, it is shortage to study it from one side only; it should be connected with the elements of communication (author, reader, text). The connection of these elements with style makes the books of style rich of many definitions ²²; Some define it according to the linguistic element which consists of words, sentences and phrases; which means with the consideration of the third element (oratory, message, blog), so the style is taught according to that as it’s a special usage of language through focusing on distinguished linguistic phenomena, and what else gives the text its privacy linguistically as a definition says about the style” It’s the way of writing or composition or the way of selecting and defining words to express through about meanings ²³. Others define it with consideration to the addressee (sender/producer), so

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-Carthaginy. *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.

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

the style is taught according to that as the revealer of the type of thinking of its owner which expresses his personality, thoughts and emotions and this issue motivates some stylists to repeat what Buffon said²⁴ that the style is the human himself²⁵. Some of them takes into consideration when defining the addressee (the receiver / recipient), so he studies the style according to that as it's the way to satisfy the reader, entertains him, attracts his attention and motivates his imagination as mentioned by Ahmad Al-Shayeb in one of his definitions- that the style is "The literal art which the litterateur uses as a mean of satisfaction or influence"²⁶. This disorder and shortage in defining style was mentioned by Ahmad Al-Shayeb in the book "The Style" which is considered one of the first dedicated to study style and its fields in the modern era²⁷. If we want to specify the angle that Al-Carthaginy views through when talking about style, a deep reading to the method "showing styles" reveals his comprehensive view; he considers in his speech the three elements of oratory where he says in one of his oratories "The speaker should be an informer, receiver, commander, forbiddor or replier"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 tracks of poets"²⁹, and in another position he mentioned that the style is an image to the personality of a poet and his fact, and he said about that: "The gentle, drawn-out, delicate system which uses customary expressions in the way of love poetry, imagines the tenderness of those who say, ... 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-Carthaginy considers style here as an indicator of his owner; it is the way which reflects the poet's thought (

production/ addressee), his personality, emotions and merits, and this applies to what Buffon said that the style is the human himself. The second element that is the addressee (receiver) is considered by Al-Carthaginy clearly, through his speech of what should be adopted to improve the position of style in souls as mentioning the desired conditions because of their effect in bringing happiness in souls and mentioning distressed conditions which make souls tenderness³¹. Al-Carthaginy confirmed the role of receiver in determining the style from one side, and the influence of style on the receiver from the other side. The influence may be satisfaction, impact or rising imagination, and it's clear from his speech "Imagination is the base of poetry meaning, and satisfaction is the base of rotary meanings"³², and his saying: "Employing a trick in addressing speech in souls in acceptance to be influenced by"³³. Therefore, it can be said that Al-Carthaginy considered style here 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 cared for the role of a receiver in determining the style. The third element which is rotary (message/blog) through Al-Carthaginy speech about the goodness of fittings and kindness in moving from a side to another and formation from a purpose to another and his connection the style with composing meanings as he mentioned in describing the beloved, imagination, remains, the day of cores where he said: "since the poetry purposes set in one of them the big sentence of meanings and purposes and these meanings have sides there and issues that are acquired such as the side of describing beloved, imagination, monuments, the day of cores and they occurred to soul continuously, moving from each other and how can be steadiness in meanings as an image and format which is style. The rate of style to meanings is one of composing to words because the style resulted from how to continue in 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

²⁴ A French intellectual of the eighteen century.

²⁵ Look: 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 Look: Al Shayeb . Previous reference.40.

²⁸Al-Carthaginy.Al Minhaj.p.1

²⁹ The same reference. P 354.

³⁰ The same reference. P364.

³¹ The same reference. P357.

³² The same reference. P361.

³³ The same reference. P361.

includes in it from types of setting and sides of ordering³⁴. Al-Carthaginy views here to style as relations among linguistic elements not the level of a sentence only but in a wider frame; the style can cover the whole literary text. As shown above, it can be said that Al-Carthaginy with his comprehensive view was very closed from the concept of contemporaries of the issue of style who seek to connect between a creative, text and receiver³⁵ and this may refer to his knowledgeable, and in addition to his information about the Moroccan Literature, he acquainted on the oriental literature and influenced by it.

Conclusion

After the study showed the issue of style by Hazim Al-Carthaginy, it concluded the following results:

- The science of stylistics refers in its first emergence to the science of oratory by Greeks. Although of the modernity of this science, it has old knowledgeable roots where Al-Carthaginy was influenced with that knowledge and thus, the Greek thought was clear in his talking about the style.
- Al-Carthaginy's view to 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 determining to the concept of style and makes it against composing and the effect of each of them in the context; they achieve together the desired influence where he in his speech passed the relation of context with pronunciation and meaning and the characteristics of a word in by itself to attract our attention to its characteristics in the context and consequently to "composing" and "style" alike.

³⁴ The same reference. P 363.

³⁵ Look: Al-Zabdy, Tawfeeq. *The impact of linguistics in the modern Arab criticism through some of its models*. Tunisia: Aldar Al Arabia leketab 1984. P 91 and look: Abd Albadeea, 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 stylish, "A review of a book"* *Annals of the Tunisian University*, Iss.10 1973, p. 273-287, p. 279.

- Al-Carthaginy was closed to the view of contemporary stylists in connecting the style with the three elements of oratory (production, text, receiver); the science of stylistics isn't restricted to analyzing the linguistic facts only but it preceded it to take care of linguistic communication and what is outside the text according to three elements: the person, blog and influence.

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