

THE COMPONENTS OF THE AESTHETIC TEXTURE IN THE CRITICAL PRAGMATIC ARABIC APPROACH A CASE STUDY

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I. ABSTRACT

This study aims to identify that rhetorical science contributes to technical and aesthetic frameworks in which aesthetic images are organized in the text, like similarities, differences, and other rhetorical frameworks such as alliteration, amplification, analogy, anaphora, antanagoge, antimetabole, antiphrasis, antithesis, enumeration, epanalepsis, epithet, hyperbole, litotes, metanoia, metaphor, metonymy, onomatopoeia, oxymoron, parallelism, simile, understatement, and personification, which constitute the images in the text. A science that requires its presence in the text to reflect the fact that artistic beauty is in it, and it always mixes beauty and art despite their closeness. However, beauty is different from art regarding sensory and emotional factors. Aesthetics is sensory, for it is connected with emotional factors and sensations. In contrast, art is the creation or re-creation of a tangible physical component, whether in the form of a painting piece, a statue, or even poetic poems and musical works. Although one cannot touch the tones or poetic words, he can touch the instrument that made or created this work, whether it is a piano or a pen.

Keywords: (Beauty, Aesthetics, Sensory, Alliteration, Allusion).

II. INTRODUCTION

The science of aesthetics can be considered a modern science, which appeared in 1750 (Pomgarten). This science began to study the taste and the

issues related to it, then some subjects. It is related to artistic creativity, are added to it. God blew rivers and oceans and brought out trees and plants. Each seeks it and performs its role in harmony and with a system of precision. The mind will be confused in its integration and beauty. There is no place in it for the coincidence. Isn't that wonderful universe made by God? This universe is beautiful, harmonious, and created for humans. He has realized since its descent to the earth the beauty of this universe and the extent of its need for its assets, so it deals with it artistically sometimes and sometimes useful. But art was represented in how to adapt to this new presence to maintain its existence. Caves are taken by the first Man for dwellings. He made a weapon of stones to defend him and to hunt with. Is this quest to adapt to the beauty of the creative environment? Yes, because it is an attempt to change and move from the old position of the first human to the other which is the best. Then the human consciousness began to recognize beauty gradually. When humans had known the beauty of its truth, it was the beginning of a new era of artistic and literary aesthetics. The evolution of his sense of beauty began to make in this era statues of stone and houses of bricks. He made the decoration of the walls of caves and dwellings with various types of animals and birds inspired by the environment in which he lived. All of these things are hints and signs that show the importance of aesthetics to the human being. The aesthetic factors in the literary texts.

The Objective of Research

The objective of this study is to determine the extent to which rhetorical science contributes to the technical and aesthetic frameworks in which aesthetic images are organized in the text, as well as to explore the various components of the aesthetic texture and the differences between beauty and aesthetics.

Problem Statement

The problem statement is centered on studying the issues related to aesthetics and beauty and knowing the differences between them, and some subjects related to artistic creativity as well as exploring the various components of the aesthetic texture. This article is based on the main question of the article; this paper will try to provide an answer to the question that is presented below:

What are the aspects of aesthetic texture, and what is the difference between aesthetics and beauty?

III. METHODOLOGY AND COLLECTING DATA

• The Aspects of The Aesthetic Texture:

1. The Narration

The narration is one of the sciences of literature. It deals with all the details related to the linguistic medium in which the text, delivered. On the person's side, the narrator is either the speaker himself or a person who tells the speaker the story to narrate it from his tongue. It is a form of language containing all the aesthetic tools and some sciences of rhetorical sciences that deal with the linguistic aesthetic narration in addition to the science of aesthetics itself. The narration science carries all components of the aesthetic building. The narration

is an act that has no limits (٢٠١٥، هلاسة). It can be extended to include various discourses, whether literary or non-literary (A. Alghaliby, 2018). It acts as an action that presents to this world, the spoken and written events of the daily problems about characters, actions, and places to be under the hands of the recipients. The events of the story have no importance in themselves, unless they are being narrated texts used as messages to convey or narrate to the recipients. Narration is one of the cornerstones of the basic narrative texture, which contributes in the connection between the parts of the story and its follow-up, a strong artistic follow-up. The linguistic meaning of the word "narration (٢٠١٩، حلتهم & نواف), refers to the sequence of many things that are related to each other, whereas a term, means the sequence and the context including the story, events, or news, whether it is at the heart of the truth or the creation by the imagination. The narration is not only a technical element of the short story, but a cornerstone of the novel, in which the events are created and sequenced. The narration is the literary telling a story, which is based on the following pillars (A. O. Alghaliby, 2022):

- A.** It contains a story with certain events.
- B.** It defines the way, the story is told. This method is called narration. One story can be told in many ways. This is the way in which the events follow in the text until they reach the recipient's attention. This is an important indicator of the aesthetics of the text.
- C.** It holds all the rest of the aesthetic components that build the narrative texture; such as style, dialogue, etc...

2. The style

The style is the narrative texture, which refers to the degree of the displacement towards the aesthetic and literary depth of narrative tangle. It is the extent of the shift towards imagination and symbol. The Style is a position taken by the writer towards the subject to be expressed by the language (Arifudin, 2015). This language is formed in a system that has different styles, ending, at last in a formation of the so-called *artistic or literary text*. Building the literary text is similar, in the stages, to building a house, beginning by form. By the style, the role of beautification of the building and the details is starting, making the text suitable for reading as well as the house for habitation. Those aesthetic additions spread in the literary text and increase the beauty and brilliance. They form the texture of the story. They are aesthetic linguistic tools that the narrative elements include (مراكشي & لامية، ٢٠١٥):

- A. Dialogue.
- B. Literary images.
- C. Literary description.
- D. Rhetoric.

In other meaning, all of these things constitutes the science of narration. The most prominent and recognized of them, is the style in which the writer expresses his way in using the vocabulary, the sentences and literary proficiency in the formulation and vaccinated with fragments of literary beauty. The reader will be attractive by those things, because it increases his

passion to attach to the text to the end. The style or the deep tissue is attractive and enjoyable, because it contains narrative depth, imagination and degree of displacement to the illusion and symbolism (A. Alghaliby, 2019).

• **Types of the style:**

A. Direct.

B. Realistic.

C. Symbolic.

D. Deep.

E. Easy and abstained style.

F. Others.

Each writer should have his own style and his own technique, distinguishing him from the rest of the writers. The style is a private thumbprint that serves to recognize him from the others strictly. The function of the style in the dramatic conflict is very important. It contributes in the development and growth of the dramatic conflict to become like a distinguished organic with specific features. The literary work portrays the nonfiction event, according to the narrative elements: **the preface, the dramatic conflict, the node, the solution and the end.** It is not permissible for researchers to separate between the texture of the story, the aesthetic texture and the technical being, because they are one formation, building technical texture, and because the story or the novel, is one united. They cannot be broken down into the texture of construction (Muraji, n.d.).

The style is, therefore, the choice within the possibilities of language, words and grammatical structures, which sometimes reach a high degree of accuracy. The style is related to the way in which words and sentences are consistent, that is, the internal and external narratives, and the consequent rhythm should be connected ,too. If we consider the narrated, is necessarily a story between a narrator and a recipient, and way in which the story is told, by the same channel itself, or by its effects, some of which are related to the narrator and the recipient, the style is the revealing factor to the thought of the author, and his soul. “Plato” said “As the nature of the person will be, his style is (Hunter & Hunter, 2012)”. Puffon said:” The style is the man himself” (Hunter & Hunter, 2012). “Paley” limited the meaning of style to the bursting of the latent energies of language.

However, this view of the validity of the style is a controversial subject, as evidenced by the fact that modern literary genres, such as novel and social play, consume a mixture of styles in which they remain successful. The steady development of literary discourse and the language of the text (ميدر & شاهين،) (٢٠١٢) , according to some modern linguists is an objective and systematic study of language. It is a new formula of dealing with linguistic phenomenon in the situation and the use of formulas. The harbingers of this science appeared at the hands of the American scientist (*Harris*) at the beginning of the second half of the last century in his book "*Discourse Analysis*" (Yunis & Haris, 2014)in which he urged to the need to study the grammatical relations between sentences (Mashkour et al., 2023).

In addition to the emergence of new genres after the age of modernity led to a change in the style, and new skills suited to the society and social taste appeared. The style did not remain stagnating in one way, because of the multiplicity of textual skills of the writers. In this way, the style became the central function of the organization of the speech. The style is formed of two successive processes in time and identical in function, they are:

A. The Selection of the speaker for his / her expressive tools from the lexical balance of the language.

B. Then installing them into a combination that requires some grammatical rules to allow for each other to act in use. On the other hand, the modern style can be divided into:

- Concise.
- Extended.
- Shortcut.
- Effective.
- High.
- Weak.
- Quiet.
- Vague.

It can also be divided according to the links between words to (AlHamdi, n.d.):

- Formal styles.
- Musical styles.

Jacobson went on to say that it was not possible to define the style, outside the language discourse as a message (Sebeok, 1960), i.e., as a text with rhetorical functions, in communicating with people and carrying objects to them. The message creates style, but literary discourse is distinct speech, because the poetic function is the one that overcome it. It is a composite speech in itself, and for itself. It is worth mentioning that the study of style, which determines the direction of the writer, and literary value, because the success of the work as an integrated technical unit, mainly due to the author's own style, which should be for excellence and success, to be able to control the high language. The writer should be able to master the clever weaving, and playing in words. He should be capable of the industry of speech and needling it into the highest grades, and high levels, as the writing itself is the exploration to the language.

3. The Dialogue

The Dialogue increases the importance of the characters and highlights their human, psychological, social and personal characteristics or choices. There is no doubt that dialogue is an essential part of which traits of the character are formed . The positions acquire the power of persuasion or justification. One of the problems or challenges faced by the novelist is how to deal with the language and how to conduct a dialogue between the characters (سف & الحيرتسي، ٢٠١٨). Is there a place for the dialect (local dialect) in the dialogue to be used by the characters?

The good writer should leave the opportunity for his characters, in his literary work, to talk in their special languages for the logic requires to impose

certain differences in their cultural level, according to varying functions they take, on condition they should not be out of the general systems of the literary language, as designed in the literary work through its literary texture. The logic imposes not to distort the system of the language dignity under the pretext of the cultural level. So the character must upgrade him to the appropriate level of language not the language does. So dialects are not liked to be used in the dialogue, because they distort the language.

Dialogue should be in the classical language as long as literature is a cultural aspect that assigns the recipient. The dialogue is the term that includes the exchange of the conversation between characters in a story, and its functions in the literary work, is to instill a vital spirit in the character. So the logic imposes that the character should use classical language to maintain its dignity, because it is the language that the Creator wrote in his Sacred Book (Quran). The dialogue in the story plays an important role, as it can reduce the monotony of the long narratives, which may be a source of boredom. The intervention of the rapid dialogue makes the language of the text nearer to reality. As the language is the instrument of the dialogue, it must be a constructive factor in narrative art and a factor of expression of ideas and opinions. The technical condition of narrative dialogue is also to focus, summarize, and express what is in the mind of the character of active opinions. The length of the dialogue is detrimental to the artistic structure of the short story. The majority of the opinion of critics and scholars agreed on the need to use the classical Arabic language in the dialogue, because it is the only language understood by all Arab intellectuals,

although a few of them call for the use of colloquialism on the pretext of bringing the character closer to the reality of life. They think that it is not logical, in their opinion, to conduct a dialogue in the classical language to a peasant who belongs to the Sudanese or Algerian countryside, for example. In our opinion, the dialect is not a complete language. It has not a grammatical system and spoken in a local specific environment, because it is local, and a dialect of an Arab country is not understood to the other and it is confined to one environment. It is difficult to overcome the specificities of some Arabic dialects. So the writer's skill in moving the characters and giving the narrative environment in the text appears clearly in the spirit and aesthetic movement of the character. It requires that the study of these dialogues strictly by the writer, accurately reflect the personality of the speaker, and analyze the goal of the dramatic text. The dialogue should be written in very easy language to be understood by all the social classes of the Arabic society.

4. Literary Images

The literary description in the novel is an integral part for the narration on the part of the nature of the narrative work (الناوي، ٢٠١٦) (short story and novel) and on the side of the approaches, it has engaged in. We exclude some of the studies that were limited to the study of the literary description like *Philip Hamon's* and *John Michel Adam's* (Adam, 2011). They were interested in the description, but from the linguistic angle. Their studies addressed the limits in the narrative text (its beginning and its end), and they showed the ways of its construction, and functions. Through descriptive sections, that are selected

from this narrative effect or that to be as an evidence of what they say. They were not interested in looking at the description in the story in relation to the narrative here, where literature meets painting and music. The genius writer can play with words instead of the melodies, and he can draw the dimensions of pictures by drawing words instead of brush and colors (بوزياني & خالد، ٢٠٠٨). That is a narrative skill characterized by the writers especially the known of them, who adopt the romantic doctrine under the art theory. The literary term is: portraying the outside world or the inner world through words and phrases, in which the resemblance and metaphors represent the colors of the painter and the melody of the musician. The function of literary description is to create the environment in which the story takes place and its texture is formed. The literary description is a decorative material, but it is used to play a role in the construction of the events. It is agreed that the writer must submit the things described, not as he sees it, but as the character sees it, and that the language should be close to the language of the character, so as to achieve something of technical logic, because the character is the one who sees the thing and describe it and be affected by it. The literary description will be a technical element with the rest of the elements in the coherence of narrative text. They contribute in the beauty of the description in the text and take the writer towards the artistic behavior to compare himself to the musician and painter. The picture is a vocalist dedicated to the universality of the term. It includes all the rhetorical forms of imaginative, similarity, metaphor, symbol and legend on

which the classic rhetoric focuses on, then it is gradually shrinking and diminishing. At last it is confined to the metaphorical and pragmatic end.

5. Rhetorical Expressions

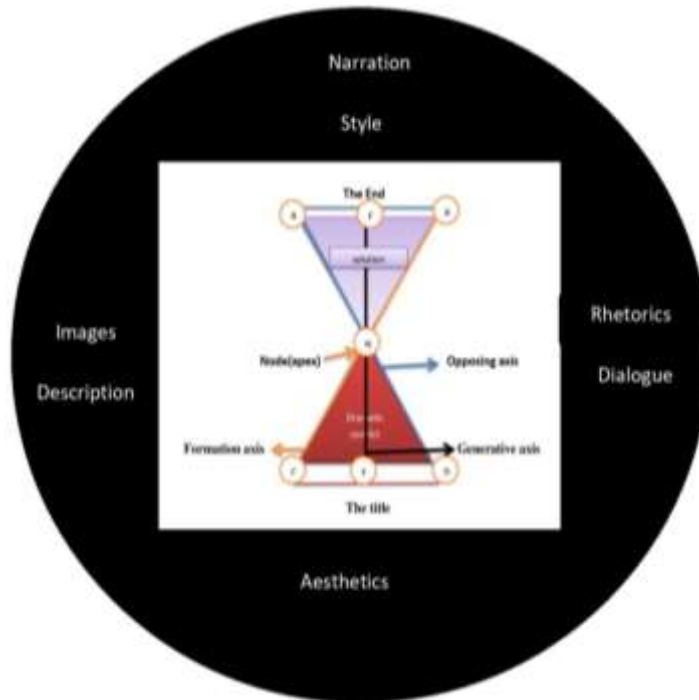
The Rhetorical Science contributes in technical and aesthetic frameworks in which aesthetic images are organized in the text, like similarities, differences, and other rhetorical frameworks such as :Alliteration, Allusion, Amplification, Analogy, Anaphora, Antanagoge, Antimetabole, Antiphrasis, Antithesis, Apositive, Enumeratio, Epanalepsis, Epithet, Hyperbole, Litotes , Metanoia, Metaphor, Metonymy, Onomatopoeia, Oxymoron, Parallelism, Simile, Understatement, and personification which constitute the images in the text.

6. The Aesthetics

A science that requires its presence in the text to reflect the fact that artistic beauty is a chronic component that lives in it, and always beauty is mixed with art despite their closeness. However, beauty is different from art in sensory and emotional factor. The aesthetics is sensory for it is connected with emotional factors and sensations whereas Art is a kind of creation or re-creation of a tangible physical component, whether in the form of a painting piece or a statue, even poetic poems and musical works. Although one cannot touch the tones or poetic words, but he is able to touch the instrument that made or created this work, whether it is a piano or a pen. The science of Aesthetics can be considered a modern science, which appeared in 1750 (حمادة & حمزة، ٢٠٠٩). This science began to study the taste and the issues related to it. It is related to

artistic creativity. God created the universe in a specific pattern, moving in precise paths that do not get out of it, and broadcast in its space, astronomy and stars revolving in orbits accurately and steadfastly, and laid in its Land Mountains and suns. He blew rivers and oceans, and brought out trees and plants. Each seeks in it, and performs its role in harmony and a system of precision. The mind will be confused in its integration and beauty. There is no place in it for the coincidence. Isn't that wonderful universe made by God? This universe is beautiful, harmonious, created for the human. He has realized since its descent to the earth the beauty of this universe and the extent of its need for its assets, so it deals with it artistically sometimes, but artistic was represented in how to adapt it to this new presence to maintain its existence. Caves are taken by first Man for dwellings. He made weapon of stones to defend him and to hunt with. Is this quest to adapt to the beauty of the creative environment? Yes, because it is an attempt to change and move from the old position of the first human to the other which is the best. Then the human's consciousness began to recognize beauty gradually. When human had known the beauty on its truth, it was the beginning of a new era of artistic and literary aesthetic. The evolution of his sense of beauty began to make in this era statues of stone and the houses of bricks. He made the decoration of the walls of caves and dwellings with various types of animals and birds inspired by the environment in which he lived. All of these things are hints and signs that show the importance of the Aesthetics to the human being. The aesthetic factors in the literary text are summarized in Figure (1) and as follows:

Diagram (1) The Elements of Aesthetic construction of the text:



RESULTS AND DISCUSSION

The results that were carried out by the researcher will be concluded with the following points to be discussed:

- **Cohesion**

It is the grammatical linkage, and it is concerned with how to link the visual components of the text, i.e. words and sentences, and it includes the procedures used to provide the link between the elements of the text's appearance, such as: deletion, repetition, partial repetition, semi-repetition, semi-tandem, parallelism of buildings, projection and replacement, Time

relations, conjunctions of all kinds, the use of pronouns and other alternative forms, in general, mean the tools of connection between words and structures, and the components of the apparent text depend on each other according to the norms and existing forms in the science of grammar and structure (Abdulrazak Alghaliby & Abeer K. Yahia, 2023).

- **Coherence**

It refers to the functions through which the components of the text world are formed, and it studies what characterizes the components of the text world, i.e. the variety of concepts and relationships on which the text's appearance is based. The concept is a collection of knowledge (cognitive content), while the relationships are the existing links between concepts, which They are manifested together in the world of the text, and the most important of these relationships are relationships: causation, justification, availability, in the sense of the hidden internal interdependence between the ideas in the text, which constitute the intellectual unit of the text.

- **Intentionality**

It is an expression of the goal of the text, and the tendency of the text writer to make the collection of facts a coherent text, with practical benefit in achieving its purposes, that is, in spreading knowledge or achieving a desired goal that was previously approved with an intention (Abdulrazak Alghaliby & Abeer K. Yahia, 2023; A. O. Alghaliby, 2021).

- **Acceptability**

It is related to the position of the recipient, who acknowledges that the linguistic utterances constitute a coherent text that is acceptable to him, the writer, and the people socially, morally, linguistically, and literary. Its subject matter is also the tendency of the recipient of the text until a group of linguistic facts constitutes a coherent text of benefit to him, or some connection with it, and his acquisition of new knowledge that benefits everyone.

- **Informative**

It relates to defining the text's narration of events and information that permeates it and not being expected by the recipient and it includes the factor of novelty or quality, and the relative uncertainty of the facts of the text compared to the telling of other possible incidents. That is, tell something new and useful.

- **Situationality**

It relates to the text's marking of the situation, that is, it includes the factors that make the text relevant to a current situation or a retrievable situation, which is the situation for which the text was written realistically or referred to in generality or symbolism.

- **Intertextuality**

It is concerned with expressing the text's affiliation with other texts, or its overlap with it in human, moral, and literary comparison, not narrative, and that it includes the relationships between a text and other related texts that have been identified in previous experience, and that feature indicates towards

enriching the text in parallel, critically, with other similar ideas that give this. The text is a precedent creative dimension and an ethical continuity of this creativity. Identifying some important elements in the text as consensual determinants that explain how there is a text whose language harmonizes and is in complete harmony as seen by the new Critical Pragmatic Arabic Theory of the Iraqi theorist (Abdulrazak Alghaliby), in the regenerative school of criticism, through the language of the text which gives aesthetic images formed by the text and puts them in front of the recipient through the general language, the language that is laden with beauty and meaning, then puts the researcher or the recipient in a defining conception of the text, and how the critic can define the features of textual harmony. The method in which the critic has an effective role in revealing the text in all its aspects as a fact that is subject to research and analysis. As for the philosophy of the text, it means the original idea adopted by the text, which raises a conceptual issue emanating from the same text of the society, and that in itself is the strategy and personal philosophy of the text in life, from which its concepts, purposes, and motives for writing are determined by centralizing its texts and loading them with a moral theme that is beneficial to society. As for the psychology of the text: which defines the emotional state of the writer through his awareness and sense of what exists as a reflexive state of what he suffers and lives with and the society to which he belongs internally, and this approach is what critical instrumentalism calls a “Word Load”.

IV. CONCLUSION

Summing up, the aesthetic structure in this paper includes the following:

- A.** Style, as style is considered the beating heart of the text because it highlights the skill of the writer or poet and the extent of his influence on the recipient from two aspects:
- Aesthetics
 - Linguistic rhetorical beauty
- B.** Narration, which is how the events of the narrative work are narrated and is considered a parallel case to life facts
- C.** Literary images, which are structural characteristics that initially highlight the ease and beauty of the narrative work and its acceptance by the recipient and critic
- D.** Dialogue, which is the communicative method that aims to review the speech in the events of the novel and its tendencies towards correctness.

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