

Balāgat as a Linguo-Stylistic Discipline

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ABSTRACT: The article deals with the study of the aesthetic possibilities of the language in the science of “balāgat”, which was formed in the Middle Ages in Arabic philology and its comparative study with stylistics.

KEYWORDS: balāgat, stylistics, linguistic stylistics, referent, dalāla.

INTRODUCTION

The main function of language is communicative, language serves as a means of communication between people and a means of expressing thoughts. These functions of the language are considered the main factors in the emergence, formation and development of the language. That is why major works in the field of linguistics [3; 4; 7; 8; 9; 11; 12; 13] were created within the framework of these functions.

Language, in addition to the above functions, along with such tasks as fixing events, expressing a question, motivation, emotions, praise or criticism, performs an aesthetic function using linguistic and artistic means. In the East, the study of the aesthetic possibilities of the language, its artistic features was carried out by the science of “balāgat” [10]. In the West, this was done by “stylistics” and “poetics”. The terms “stylistics” and “poetics” are also used by modern Uzbek philologists [5, 15, 16]. At present, a thorough study of the theoretical and practical aspects of the aesthetics of language is the basis for including this area of linguistics in a number of such established areas as sociolinguistics, psycholinguistics, ethnolinguistics, anthropolinguistics, etc. In our opinion, it would be appropriate to call this direction “aesthetic linguistics” or “linguistic aesthetics”. At the present stage, this is one of the urgent problems of our linguistics.

THE MAIN FINDINGS AND RESULTS

To solve this problem, it is necessary to study the science of “balāgat” from the point of view of modern linguistics. Therefore, we would like to consider and compare the meaning and essence of “ilmu-1-balāga” and stylistics in more detail.

The science of “balāgat”, which was formed in the middle ages, still enriches us with knowledge about the culture of the language, about special ways of conveying thought. Individually, speech is determined by the peculiarities of the use of language means. That is why the formation and development of speech requires special knowledge. The correct expression of thought, the selection and use of words that adequately express the thought and affect the person are considered special art, the purpose of the science “balāgat” is to study the laws of this art.

In a broad sense, the word “balāgat” means maturity, the achievement of perfection, in a narrow terminological sense, the use of linguistic means is skillful in accordance with the context. Knowledge statement is called “balūg”. In the ancient period of literary history, the ancient Greek word “stylus” meant a wooden pen. “Stylist” - a clerk, “stylistics” - knowledge of spelling, as well as clerical activities, the thematic scope of the term “balāgat” is narrow, the scope of the term “stylistics” is wider. The term “balāgat” is limited by the scope of speech. The term “stylistics” is used more widely and it is used in various areas of culture, such as fine arts, music, theater, architecture. This term is also used in relation to the authors of works, it is applied even in relation to the chronology: when we say “old style”, we mean the Julian calendar, when we say “new style” we mean the Gregorian calendar [see. different opinions about style: 6; 11].

A part of stylistics as an object related to “balāgat” is called “philological stylistics”. In turn, philological stylistics is subdivided into the stylistics of literary criticism and the stylistics of language (linguistics).

The term “balāgat” is given the following definition:

“Balāgat” is the correspondence of speech with the situation in an eloquent presentation, to be eloquent... He studies the knowledge of semantics, the knowledge of presentation, the knowledge of eloquence [18, 325-326].

I.V. Arnold defines the term “linguistics” as follows:

“Linguistic stylistics, the foundations of which were laid by S. Bally, compares the national norm with special subsystems characteristic of different areas of communication, called functional styles and dialects (linguistic stylistics in the narrow sense is

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called functional stylistics) and studies the elements of the language from the point of view of their ability to express and evoke emotions, additional associations and evaluation” [1, 13].

About literary style he writes as follows:

“Literary stylistics studies the totality of means of artistic expression characteristic of a literary work, author, literary movement or an entire era, and the factors on which artistic expression depends” [1, 13].

O.S. Akhmanova distinguishes two tasks of stylistics: “a) the study of different styles, including individual and genre styles; b) the study of the expressive-emotional-evaluative properties of various linguistic means both in the paradigmatic plan (i.e. in the system of a given language - “style of language”) and in the syntagmatic plan, i.e. in terms of their use in various fields speech communication (“style of speech”)” [2, 454].

The first task is not the subject of study of the “balāgat” science, because in Eastern linguistics these types are associated not with stylistics, but with the types and means of artistic representation. The second task is directly related to the science of “balāgat”. The artistic means that are the object of this task are called in science “balāgat” “art” (“san’at”), in stylistics they are called “figure”.

Regarding the term “style”, we can say the following: in Arabic, the term “style” corresponds to the term “functional style” in stylistics. But there is a difference between them in the division into types, in Arabic the style is divided into three types: al-uslūbu-l-ilmiy (scientific style), al-uslūbu-l-adabiy (literary style) and al-uslūbu-l-hitobiy (rhetorical style). The style of the hitobium is close in content to the journalistic style.

There are a lot of functional styles in stylistics, in addition to the above three styles, the following types are distinguished: everyday style, everyday business style, official documentary style, fiction style. From the point of view of science “balāgat” all these functional styles are superfluous.

At the same time, there are some concepts that are not studied in stylistics, but are studied in the science of “balāgat”. These include the concept of “dalālat”. In Western lexicology, the concept of “dalālat” partially corresponds to the concept of “signification”. The key concept of “bayon” is “lafz”, which means the sound shell of the word, and manā, which means meaning. The word is the result of vaz (word-creation). The science of the symbolic features of the word and the methods of its formation is called “ilmu-l-vaaz” (in the West “onomasiology”). Abdurahman Jami has a treatise on this science. Vaz elements are reflected in modern sign theory. Ferdinand de Saussure believes that language is a system of semantic signs, in which there are two sides - the signifier (signifiant) and the meaningful (French signifié) [13, 98-103]. However, according to the theory of F. de Saussure, the signifier is the sound image of the word and it consists of an acoustic representation in the mind, because he believes that language is a form, not a substance. The sound appearance of a language is not associated with language, but with speech. However, linguists who do not deny the materiality of language believe that the signifier, as in the science of “bayon”, consists of sounds [18, 427-429]. “Dalālat” corresponds to the concept of “signification”, “reference”, “dāl” – “signification”; “madlīl” – “denotation” and “referent”. In semasiology, there is the concept of “semantic triangle”, according to which signification is expressed in the form of a triangle. Angles denote the following concepts:

1. Word form [4, 428] or phonetic word [13, 9].
2. The significat, that is, the meaning.
3. Referent, that is, the concept that expresses the word and the thing itself.

The relationship between them lies in the fact that the referent is expressed through the meaning of the phonetic word. Western semasiology interprets the meaning of the semantic triangle in this way. In the science of “bayon” the following definition of these concepts is given:

“Dalālat” is the understanding of one subject from another subject. The first “madlīl”, the second “dāl”, as [for example] the sound of “Muhammad” indicates a person, the sound is “dāl”, and the face is “madlīl” [46, 18].

“Dalālat” depending on “dāl” is divided into two types. The first one is verbal (“lafziy”) “dalālat”, the second one is non-verbal (“gayri lafziy”) “dalālat”. If a word has “dalālat” in its meaning, it is verbal (“lafziy”). For example, the word “man” means a creature that speaks, the word “lion” means a predatory animal. If a word does not mean its main meaning, it is read non-verbal (“gayri lafziy”). For example: the word “smoke” means fire, “red cheeks” means shame, confusion. The non-verbal “dalālat” (“gairilafziy”) has nothing to do with the science of “bayon”.

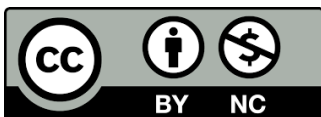
In stylistics there are concepts of “denotation” and “connotation”. The expression in a word of a non-derivative, basic concept is “denotation”, an expression of the additional meaning “connotation”. This concept refers to the meanings associated with emotions, the attitude of the speaker. “The denotation in the science of “balāgat” is called “vaziy dalālat”. There is no correspondence of “connotation” in the science of “balāgat”.

CONCLUSION

Based on the foregoing, we can conclude that the most important task of modern domestic linguistics is a deep study of the theoretical and practical aspects of the science of “balāgat” associated with the aesthetics of language.

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