

A Road to Aesthetic Stylistics

Samir Al-Sheikh

Department of English, College of Education, University of Misan, Iraq

E-mail: samiralsheikh2015@yahoo.com

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Abstract

Being a linguistic phenomenon, poetry is marked by the defamiliarization of language in a poetic discourse there is an *aesthetic distortion* of the normal codes, in which the aesthetic value is the most prominent function of the poetic texture. This study is a new adventure in correlating linguistics to aesthetics by and through the so-called approach *Aesthetic stylistics* (As). Aesthetic stylistics is the application of the theory of beauty to the *intentionally violated* components in literary text. It proceeds with the hypothesis that John Keats's *Ode on a Grecian Urn* and Kabbani's *Maritime Poem* are *disinterested* poetic experiences which create ecstatic responses to the reader's awareness, therefore, the judgment of the reader's taste is aesthetic. The study aims at highlighting the stylistic-aesthetic factors which generate the judgment of taste. While drawing heavily on the *aestheticism* of the Prague Linguistic Circle and Halliday's *Functional Linguistics* (FL), or what has come to be called the *Traditional European Functionalism*, the study will analyze Keats' Ode and Kabbani's poem in terms of Kant's *Kritik der Urteilskraft, KdU*. The two circles of the linguistic description and aesthetic interpretation will be internally interlinked to create the coherence of the stylistic process. The study consists of an introduction, two parts, one in theory and the other in analysis; it is eventually rounded up with concluding remarks elicited from the semiotic quest.

Keywords: Stylistics, Functionalism, Aesthetics

1. Introduction

The tremendous proliferation of linguistic theory since the publication of Saussure's *Cours de linguistique générale* (1913) led to a resurrection of classical rhetoric into modern stylistics. The most revealing product of this linguistic growth is the theory of style. The theory had witnessed dramatic changes: instead of being a means of persuasion- a creative activity to produce expressive and impressive speech events, as in *elocutio*, the notion of style had come to mean "a differential mode of linguistic expression that is manifested on lexico-syntactic level" (Hendricks, 1980:49). Simply put, the notion has been developed from style being *a dress of thought* into a linguistic structural power that encodes the speaker/writer's world view(s). Modern stylistics, to my mind, is distinct from classical rhetoric, not from a chronological stance but from an epistemic one: while style is viewed as an applied embellishment or extra beauty in ancient rhetoric, it is underpinned in the modern theory of linguistics as one structural power to carry one's ideologies and emotions. Moreover, while classical rhetoric is heavily preoccupied with figures of style in highly exemplified writers as that of Greek and Roman exponents, poetics had emerged in modern literary and linguistic theories to explore the parameters and values of beauty in a literary artifact. Sure, this distinction is not restricted to the ancient European theories of language only; it could be traced back to ancient discourses, of which is the Arabic history of rhetoric, too.

In practical terms, stylistics refers to the application of methods, approaches and techniques of linguistics to the aesthetic area of literature. What matters in modern stylistic interpretation is language as a creative semiotic system: to do a stylistic analysis is to penetrate the variations of linguistic forms or strata in a literary product. The modern linguistic lesson stresses the assumption that language is not merely an amalgam of phonemes, but an interlinked network of levels or strata. In addition, language is correlated to cognition and culture. Understanding the various patterns in language is not without comprehending the various patterns of thinking; knowing the patterns of language in one's style is the knowledge of one's cultural structure.

This study purports to investigate the lexicogrammatical complexity and richness of John Keats's *Ode on a Grecian Urn*, (1816) in terms of the so-called *Aesthetic stylistics* (henceforth As) – an approach characterized by the interaction between the formal text-linguistics and its aesthetic interpretation. It is hypnotized that Keats's aesthetic experience is a par-excellent manifestation of the Kantian *purposiveness*: the Ode is disinterested neither in morality nor in ideology- it is purely aesthetic. In other phrase, there is much in Keats's Ode which has stressed Kant's Aesthetics or axioms of Beauty. The human experience is essentially constructed in language, and Keats's special use of language gives structure to that experience. Comprehending, describing and analyzing the options made by the writer-speaker in structure are the main concerns of modern stylistics. The complexity of the Ode's texture is the imaginatively product of his deep insight into the notion of beauty, therefore, it is of interest to study the evolution of Keats's style. By applying AS to the Ode, the linguistic description or the first circle will be interlinked to the aesthetic interpretation or the second circle. While the text- linguistics is scrutinized in terms of Halliday's *Functional Linguistics* (FL), the aesthetic vision will have recourse to Kant's axioms of beauty in his *Kritik der Urteilskraft, KdU* (*Critique of Judgment*).

In this sense, it is hoped that *As* will be circulated in the literature of modern stylistics as a prolific term for the analysis of discursive texts. *As* will also be applied to Kabbani's *Maritime Poem* for the same aims. *As* as a stylistic paradigm, the study constitutes two main parts: part I deals with the notion of *As* in its interconnected circles, whereas part II concerns the stylistic analytical process of the Ode.

The linguistic patterns are fundamentally patterns of meaning; the whole linguistic quest in the twentieth century is the quest for meaning. Hence, it is no wonder to anticipate that the various interdisciplinary fields of linguistics take into consideration the production of meaning proper of the human mind. So, if semantics describes the meaning in sentence structure, and if pragmatics explores meaning in context, semiotics, then, hinges on meaning in culture context. These varieties of linguistic sciences deal with meaning potential from different stances. Needless to say that meaning is the cornerstone of philosophical, literary and aesthetic adventures in the history of ideas.

The new interest in the system of signs has paved the pathway to the emergence of a wide array of stylistic methods, approaches and theories which unravel the aesthetic aspects of literary style in various imaginatively creative works of art. The variety may result in the ambivalence of the stylistic modes of interpretation; this is simply because the notion of style stoops into the veins of different human sciences. Style has been related to linguistics, literature, philosophy, computation, statistics, translation, etc. In turn, the great interest of the theory of style in literary genres may result in different stylistic methods, e.g., *Poetic stylistics*, *Narrative stylistics*, etc. The rapid review of the stylistic interrelatedness to other human scientific fields may sustain us to specify the following stylistic trends.

i. Emotional stylistics. The Swiss linguist Charles Bally (1865-1947), an exponent of Geneva School, was considered the founder of modern linguistic theory of style. He developed what has come to be referred to as *Emotional stylistics* or *Expressive emotional stylistics*. For Bally, the function of language is not only to transmit meaning but emotion as well. So, instead of the accentuation of the history, culture, and biography discourses in their linkage to the literary artifact, Bally stresses the emotional factors in spoken utterances and their significance in shaping the speaker's language. As early as 1909, in his *Traite' de stylistique*, Bally attempted to study certain expressive types of language, such as the order (Nerlich and Clarke, 1996:271). While studying the order, he realized three metafunctions of language: the intellectual, affective and social functions of language, which manifest themselves in different styles of discourse, in a different vocabulary, syntax and in spoken language in a different intonation. These are all different expressive or stylistic resources of language at the disposal of the speaker"(ibid). Plainly, The main concern of the Swiss stylistician is language as a human expression of feeling and action. The language of the speaker produces man's emotional traits throughout that networking of linguistic options. Bally, in a sense, is preoccupied with parole rather than langue. Stylistics, to Bally (quoted in Taylor, 1980:23), "studies the elements of a language organized from the points of view of their affective content; that is, the expression of emotion by language as well as the effect of language on the emotions." Bally's main concern, however, is the language of ordinary people. In his (1919) book Bally's main concern is the study of the spoken language or, more precisely, the ordinary language;" the language of *ordinary people* which reflects not pure ideas but emotions, feelings, wills; impulses, in short: the language of *ordinary people* as an instrument of expression and action"(ibid). Expressivity and emotionalism are the main dimensions of *Expressive emotional stylistics*; but by drawing heavily on the emotional factor in one's individual style Bally emphasizes the structural concept of the individuality of the literary text with entire ignorance to the various human discourses surrounding it. In addition, the psyche of the speaker is not the only domain of the literary text: the " creative principle which may have present in the soul of the artist," in Bally's phrase (ibid), is not the only principle that operates powerfully in the texture of the text. However, it is not plausible to comprehend Bally's focus on the psychological dimension(s) in spoken language or the *language of ordinary people* without understanding the cultural setting in which this conceptual paradigm is germinated. The Structural movement, in its early flourish in the last decade of the nineteenth century and the early of the twentieth century, witnessed a deep interest in the study of the languages and cultures of the native people in America on the side of American linguists like Franz Boas(1858-1942), and Edward Sapir(1884-1939). Not only that, those decades witnessed the rise of the psychological studies that were tied up to the system of signs. This interfusion of the two disciplines of psychology and linguistics resulted in the birth of the hybrid term *Psycholinguistics*. So, while the traditional European linguistics had insight into language as a mental system (langue), the American structuralism paid much attention to the actual act of speech (parole). Within this scope, we may perceive Bally's notion of emotionalism in style.

ii. Literary stylistics. Bally's main interest in the spoken language led to a new interest in the verbal signs of the literary genres. Inspired by the structural view of structure as one whole, modern schools and circles of linguistics and literature, i.e., Moscow Circle, with its developmental form, Neo-Criticism in the United States, and Prague Linguistic Circle or the classical European functionalism, circulated various stylistic approaches under the rubric of *Literary stylistics* (sometimes called *Critical stylistics*). So, *style* is looked at as choice, as coherence or as deviation. Such conceptualization is not without relevance to the language philosophy of structuralism which stresses the presumption that the text is "an independent and self-sufficient verbal object."(Taylor, 1981:11), but as with Bally, without relevance to other discourses of history, culture, economics or politics. Being central to the stylistic work, the language of literature is explored not only in its structure, but also in its function(s). The aesthetic function in the literary work of art has become the ultimate value on the scale of hierarchical values; this is the domain of poetics in the formalist linguistic and stylistic trends in the onset of the twentieth century. Poetics is the most revealing term that exercised a profound influence on style and stylistic analysis. Investigating the formal feature of a literary work of art is the ultimate goal of the inquiry- the center of the formalist quest is the text itself. Henceforth, the intuitive impulse is replaced by the scientific scrutiny. As for the language function, the formalist pronouncement has been interlinked to

the aesthetic function of language. Poetics, in this inquiry, tackles the question: What makes a verbal message a work of arts? "Because the main subject of poetics is the *differentia specifica* of verbal art in relation to other arts and in relation to other kinds of verbal behavior, poetics is entitled to the leading place in literary studies" (quoted in Taylor, *ibid*).

A new exploration was made in the second and the third decades of the century: in its epistemic paradigm the Prague Linguistic Circle introduced the notion of *foregrounding*, which delineates the defamiliarization or the strangeness of the linguistic constituents and their relatedness to the structure. The linguistic options are intentionally deviant in their constituency in the sense that they do not follow the responses of natural communication, where "the standard language is the background against which is reflected the esthetically intentional distortion of the linguistic components of the work, in other words, the intentional violation of the norm of the standard." (Mukarovsky, 1970:42). This *intentional violation of the norm of the standard* may give the poetic language its aesthetic function. The notion of aesthetic distortion is tied up, in the formalist and Prague Linguistic paradigms, to the notion of *literariness*, which refers to "language used in a work of art. Such language calls attention to itself as language, thus foregrounding itself" (Bressler, 2007:348).

In all these mainstream activities, the main concern is how to investigate the aesthetic influence of the literary language on the reader's awareness; the linguistic exploration of literature in modern theory becomes stylistics itself. So, it is proper to postulate that stylistics is a hybrid term encompassing the two disciplines of modern linguistics and literary criticism. If literary criticism is a *talk about literature*, then, this talk should be scrutinized in the methods, techniques, and findings of linguistics; stylistics, in this respect, has become the fundamental interdisciplinary field of linguistics which describes the literary products.

iii. Linguistic stylistics. If structural stylistics, with all its differential modes of analysis in the first half of the century, deals with style as deviation, the London school or what has come to be called the Systemic Functional Linguistics (SFL), led by MAK Halliday, since 1960s, takes into account the reoccurrences of certain linguistic constituents in a verbal work of art. In addition, there is a ravish appeal to linguistics in the scrutiny of literary texts. A stylistic analysis may cease to be dynamic without recourse to the theories of modern linguistics. Halliday (quoted in Fowler, 1971:38) thinks that

in talking of "the linguistic study" of literary texts we mean, of course, not "the study of the language" but 'the study (of the language) by the theories and methods of linguistics . . . an analysis found on general linguistic theory and descriptive linguistics. It is the latter that may reasonably be called "linguistic stylistics."

In his stylistic approach to literary texts, Halliday has attempted to realize the validity of a linguistic theory in specifying and describing the various linguistic characteristics of a verbal work of art. Viewed as a social semiotic, Language, in the Hallidayan linguistic paradigm, has three malfunctions, (i) the Ideational function (i.e., the relation of language to the speaker's experience(s), world view(s), and the inner world, (ii) the interpersonal function (i.e., the relations of language to the social role(s) and social interactions, and (iii) the textual function (i.e., the relation of language to text product). The grammar, in this paradigm, is fundamentally functional, not formal, since "each element in a language is explained by reference to its function in the total system" (Halliday, 1980: xiii). Language in Systemic Functional Linguistics (SFL) is an interrelated network of linguistic options, and the most significant unit of grammar is the clause. Therefore, it is no wonder to classify the clause as representation into three major types: Material process (i.e., a process of doing), Mental process (i.e., a process of sensing), and Relational process (i.e., a process of being). Other processes are: Behavioral process, Verbal process, and Existential process. The clause, in this paradigm, represents a process: if reality consists of a set of goings-on, these goings-on are expressed by and through the grammar of the clause. In the ideational function, the speaker's experience(s) are encoded by and through the system of transitivity: transitivity "specifies the different types of process that are recognized in the language, and the structures by which they are expressed" (*ibid*:101). Halliday has applied his linguistic theory to various literary verbal works of art, of which are poetry and fiction. In his seminal essay, *Descriptive Linguistics in Literary Studies*, for instance, he has investigated the function of the deictic *the* in Yeats's poem, *Leda and the Swan*.

iv. Corpus stylistics. The dramatic development of technology in modern times had a massive influence on the linguistic domain. Linguistic corpus (spoken or written) has been sorted out in computer programming; this technical storage has come to be called *Corpus linguistics*. Being composed of a big bulk of textbooks, literary genres, world literature, corpus linguistics opens a new horizon for the study of the language of literature in its imaginative craftsmanship. Burrows (2002: 677-679) speculates that "traditional and computational forms of stylistics have more in common than is obvious at first sight. Both rely upon the close analysis of texts, and both benefit from opportunities for comparison." Therefore, the coming of these disciplines will be of significance to the study of verbal artifacts from a statistical stance. Style, in one modern standpoint, is viewed as the frequency of recurrence of a certain linguistic feature that becomes dominant in discourse. So, when words are selected on the basis of their frequency in a corpus, one wants to be sure that the order of frequency found for these words correspond to the relative importance of these words in the language use described in the objectives" (van Els, 1984:204). In this light, linguists and stylisticians become more aware of the possibilities offered by technology resources and techniques in the field of text analysis so far the use of linguistic corpora and the technicalities of corpus linguistics have become more powerful forces in the scientific areas of concern, of which are translation, discourse analysis, and stylistics. Advances in computation technology leads to the analysis of text-linguistics computationally, which in turn supports the growth of quantitative and qualitative stylistic quest as well.

Corpus stylistics, though grounded in computer programming and advanced technology, is not the only stylistic discipline that underpins frequency of the language variations in literary texts. The application of statistical techniques in linguistic theory and description has come to be labeled as *Statistical linguistics*: the study "includes the analysis of frequency and distribution of linguistic units in texts with the aim of identifying the distinctive characteristics of the speaker or writer as (in *Stylostatistics*)" (Crystal, 2003: 432). These techniques have proven their validity in analyzing the products of literature from a statistical angle.

v. *Pragmatic stylistics*. Since the structural turning-point in the very early of the twentieth century, the linguistic lesson in its subfields has been dealing with the problem of meaning. So, language philosophy, semantics, pragmatics, discourse analysis, stylistics and semiotics, (if the latter is considered as a structural strand), all deal with meaning proper. If stylistics mainly investigates meaning potential in a literary structure, then, pragmatics studies meaning in context, with much attention to the social context. In everyday life, we normally use language to communicate our individual ideas and to maintain social roles. The environment in which meanings are exchanged is referred to as *Context of situation*. The ways our real world knowledge and beliefs affect language use and structure are explored in the discipline known as *Pragmatics* (Jacobs, 1995); but whether in stylistics or pragmatics, our main concern is language as a vehicle to transmit our mental products as forms of meaning. The possible connection of stylistics to pragmatics has been referred to as *Pragmatic stylistics*. In her (2006) book *Pragmatic Stylistics*, Elizabeth Black postulated the term to stress the contribution of pragmatic dimension to the interpretation of literary texts. The illocutionary and perlocutionary acts operate forcefully in the speaker's language choices, whether in spoken utterances or invented ones uttered by the dramatic or fictional characters. Black believes that the gap between the literary and non-literary language should be bridged, since the same sources of language are used in spoken or written languages, including the classical figures of style (i.e., metaphor, simile, synecdoche, etc.), which are the brand mark of literary texts. A mutual area of concern that both stylistics and pragmatics deal with is *metaphor*. Whether in classical rhetoric or modern stylistics, whether being viewed as an ornament or an affective and expressive power in style, metaphor has no more been the prerogative of widely quoted example of literature. The notion of *Conceptual metaphor*, postulated by Lakoff and Johnson's (1980) outstanding monograph, brings stylistics closer to pragmatics, since metaphor is a sort of speech act. So, instead of being an extra beauty, metaphor becomes a crucial part of a human cognitive network, and is currently used in everyday situations. This new conceptualization is not without relevance to the culture code in which metaphors are germinated. Hence, the gap between human sciences is dramatically bridged due to the evolution of human cognitive patterns. In this light, "the models of pragmatics and discourse analysis," as Simpson (2004:39), has put it, "had become a familiar part of the stylistic arsenal since the 1980s." One significant point we would like to point to, here, is that the sophisticated view that tries to position *Literary criticism* in direct counterpart to *Cultural criticism* has no ground in the domain of cultural studies, simply because the data to be investigated in both disciplines are the same: they are the forms of meaning, the forms of culture products, and ultimately the forms of human mind.

Cognitive stylistics. Inspired by *Cognitive science* and *Cognitive linguistics*, the last decade of the twentieth century and the early decades of the twenty-first century have witnessed the circulation of *Cognitive stylistics* or *Cognitive poetics* which stressed the growing interest of cognitive scholars in the interpretation of literary stylistic patterns of expression. This is simply because the literary text lends itself to scientific analysis, whether linguistic or non-linguistic. The ostensible view of *Cognitive stylistics* delineates the study of cognitive structures and processes that forcefully operate in the production of literary artifacts. The human mind products in the literary code have been given a new vision in this modern stylistic pathway. So, while traditional stylistics has focus upon the formal levels or strata of language, this approach has insight into the factors of cognition in the literary-meaning perception and production. Take, for instance, *Prometheus* in the Western culture. Prometheus was imaged as the culture hero who brought fire from the heaven for the prosperity of mankind. As a redemption, he was destined for a perpetual suffering by Zeus, the god of gods. Stylistically, the image of Prometheus was envisaged by Aeschylus in his classical drama, *Prometheus Bound*, and by Shelley in his *Prometheus Unbound*. But in spite of the difference of styles in the two works of art, "we can form a mental representation which will specify what a certain entity is, what it is for, what it looks like and so on" (Simpson, 2004: 40). In this stance, "this image has been rendered down from multiple experience onto a kind of idealized prototypical image, an image which we might term an *idealistic cognitive model*" (ibid). The model is idealized, and "an idealized cognitive model (ICM) contains information about what is typical (for us) and it is a domain of knowledge that is brought into play for the processing and understanding of textual representations." (ibid). Such an outstanding view may interlink, not only the language of literature to the cognitive psychology of reading or the cognitive theory of linguistics, but Cognitive stylistics might be interrelated to semiotics of myth: if semiotics of myth explores the structural patterns that underlie the mythic patterns, then these structural patterns are cognitive- they reveal the ways of thinking of pre-historic man. The validity of Cognitive stylistics in textual analysis might be anticipated in Semio and Jonathan's world view (2003:ix) when they say that "what is new about cognitive stylistics is the way in which linguistic analysis is systematically based on theories that relate linguistic choices to cognitive structures and processes. This provides more systematic and explicit accounts of the relationship between texts on the one hand and responses and interpretations on the other." This may sustain the assumption that the intersection of human sciences seems inevitable in the world of advanced contemporary technology. The epistemic interconnection of style to other human fields will be clearly illustrated in Figure 1.

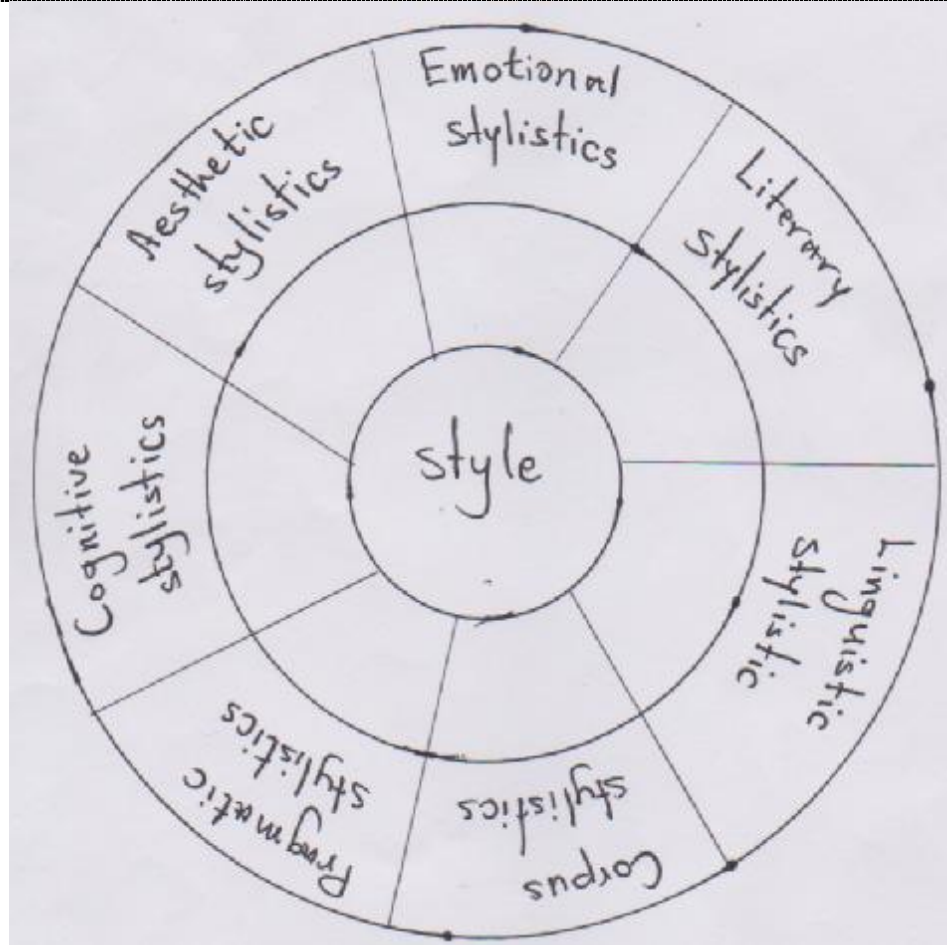


Figure 1. Stylistic Interdisciplinary Conceptual Areas

Off course, this study is neither a comprehensive schema for all the stylistic mainstream activities that have emerged during the twentieth century and later, nor a brief history of stylistic mainstream activities in their chronological eras. What matters to this study is the stylistic products derived from the interrelatedness of style to the spectrum of human sciences in the modern epoch. One point to be stressed, here, is that the developmental progression of human mind is not a haphazard process, but a dialectical one: every phenomenon consists of opposing forces; when one force is defeated by the exponent force, this epistemic process definitely leads to a constant change, and the history of dialects is the history of human intellectual evolution, and necessarily the history of philosophy. The history of linguistics, to my mind, is a sequence of cognitive transfers. One more point to be delineated, here, is that the ever-growing visions, methods and findings of stylistics stress the fact that the ever-green stylistic tree has the capacity to generate new insights in theory and practice.

2. Aesthetic stylistics: a new stylistic vision

A close reading of the above reviewed stylistic approaches has undoubtedly shown that none of these mainstream activities has been interlinked to *Aesthetics* or *Philosophy of beauty*. Though the aesthetic value of a literary artifact, as a deviant construction, has become the highest value on the scale of values in the language of literature, this value is not yet explored from a purely philosophical stance. Language, culture and philosophy are the most revealing products of human mind. If language is the system of interrelated options of symbols that transmits man's aesthetic experience and aesthetic judgment, then, this experience is moulded in a given culture code. So, the inquiry that arises in the mind: What is really *Aesthetic stylistics*?

In the odyssey of methods, approaches and theories of linguistics in the twentieth century, stylistics emerged as orientation to investigate the imaginatively verbal works of art from a linguistic standpoint. Stylistics yet is not the prerogative of literature domain; the intersection of style with other epistemic human fields has resulted in the rebirth of hybrid sub-fields of stylistics. So, it is not strange to witness the marriage of stylistics and aesthetics. *Aesthetic stylistics* (henceforth *As*) is a trend aiming at exploring the complex networking of language variations in a text in terms of aesthesis, i.e., philosophy of beauty. The new approach consists of two main circles: the *linguistic description* and the *aesthetic interpretation*. The *linguistic description* is an account of the language variations encoded in the text. These aspects of style might form a salient phenomenon; they might form a phenomenon of deviation, choice or frequency in the text. The linguistic description cannot be accomplished without recourse to a specific linguistic theory or a linguistic model as a definite theoretical grid. Any linguistic framework with clear-cut procedures is valid for descriptive analysis.

A descriptive investigation as such may precede or come along with the aesthetic interpretation. In this light, the linguistic form is directed to sustain the aesthetic form; in the analytical process the two forms will be reciprocally interlinked, as clearly structured in Fig. 2

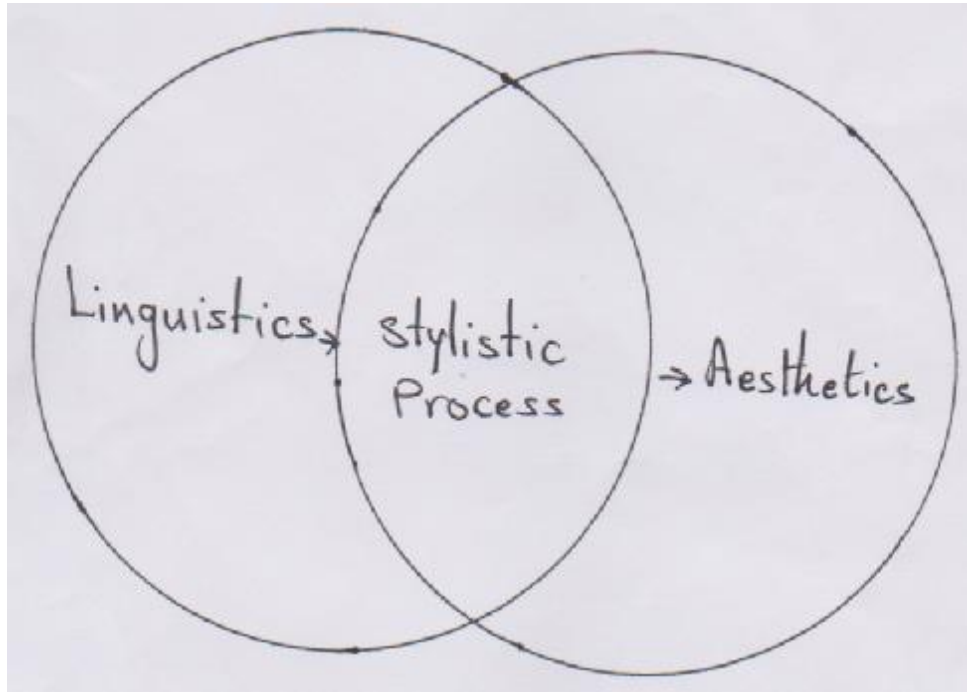


Figure 2. The Two interlinked circles of Aesthetic stylistics

The *aesthetic interpretation* is a phase in which the linguistic findings will be interpreted aesthetically. If the language of a literary text, for instance, forms a sort of aesthetic distortion to the norms of the standard language in terms of the Prague Linguistic Circle, then this language serves an aesthetic interest on the side of the writer/speaker. As with the descriptive analysis, the aesthetic interpretation will be bound to a specific theory of beauty. The history of ideas has proven the advanced paradigms of philosophy of beauty from Plato to Santayana. So, in order not to be a set of cursory or exerted notes on the descriptive description, the aesthetic interpretation should be framed within a definite aesthetic coherent system of ideas.

In certain stylistic studies and academic papers, the two phases might operate in a divergence: there is a haphazard connection between the linguistic finding and the critical interpretation. In order to avoid such pitfalls, the two stages of analysis should be interlinked by a definite hypothesis; therefore, the whole interpretative process would flow through a scientific and objective channel. Whether the aesthetic judgment is subjective (intuitive) or objective (scientific) is debatable. What matters, here, is that our linguistic analysis should be structural since it is grounded in the linguistic science of language.

The term *Aesthetic stylistics* might be circulated in the literature of modern stylistics to assert the aesthetic function of language as in the literary and linguistic corpus of the Moscow and Prague circles in the first mid- twentieth century. In his (1981) book, *Linguistic Theory and Structural Stylistics*, Taylor thinks that "great importance was given to the choice and artistic arrangement of words" and "such a practice is seen as *aesthetic stylistics*, [The italics are mine], as it is ornamental in its approach." Sure, this was the main concern of structural schools whether in Europe or in the United States of America. Figures of style were envisaged into a new vision; they were looked at as new powers in the creation of aesthetic style, and not *ornamental* as Taylor has put it. Moreover, the form and content, in the classical theory of rhetoric, are two separate processes, whereas in the modern structural theory, the term *structure* refers to the hierarchically systematic arrangement of constituents in the span.

Aesthetic stylistics, being a term, might have been circulated in the literature of stylistics; our approach is entirely different in nature, technique, and application. Our approach, as the elucidation here above has shown, has nothing to do, for instance, with Taylor's cursory term: the term in Taylor (1981) refers to the *poetics* of the *Formalist school*, more specifically to Jacobson's linguistic paradigm in the interpretation of text- linguistics. Our orientation is a dyadic process: a linguistic analytical process that leads to an aesthetic critical interpretation; the whole process is based on the selected data for analysis. But a question may come to one's mind here: Is *Aesthetic stylistics* a merely theoretical grid? Any theory may prove its validity by and through application: our orientation is applicable in the sense that it can be applied, not only to literary artifacts as in *Literary stylistics*, but also to other discourses, including the divine manuscripts.

The dyadic process followed by our approach might bring to the reader's awareness Austin's *Stylistic criticism*. In his study, *Constraints on syntactic rules and the style of Shelley's Adonais*, Austin has followed a triadic process in

analyzing the syntactic structures of Shelley's elegy on the death of John Keats, with recourse to Chomsky's generative linguistics as a theoretical grid (see in Freeman, 1980:138-165). However, Austin's critical interpretation has nothing to do with the philosophical impulse. Simply say, Austin has stressed the nature of the thematic structure rather than the philosophical one, in spite of the fact that Shelley's poetic discourse is fundamentally a philosophical one. Apparently, Austin's analysis of Shelley's *Adonais* has served as a model for the so-called *Stylistic criticism* in theory and practice. Our theoretical framework may pave the path to investigate a set of verbal works of art linguistically and aesthetically, as shown in the stylist practice.

One final point to be clarified before going a step further in our analytical process, that is, the distinction between the two terms, *Aesthetics* and *Aestheticism*. Morphologically, both terms are derived from the Ancient Greek word (aisthetikos, meaning *perceiving, feeling, sensing*). In etymology and nature, these derived terms are distinctive in certain veins. *Aesthetics*, or the philosophy of beauty, is "the study of beauty and taste. It is about interpreting works of art and art movements or theories. The term also used to designate a particular style" (Aesthetics, 2016). The term is also applied to cultural objects (ibid). The term could be traced back to classical philosophy. In modern aesthetic philosophy, it was Baumgarten (1714-1762), the German philosopher, who developed a new insight in the word to mean *taste* or sense of beauty, instead of sensation, as in ancient Greek. The German aesthetic philosopher defined *taste*, in its wider sense, as "the ability to judge according to the senses, instead of according to the intellect. Such a judgment of taste he saw as based on feelings of pleasure or displeasure. A science of aesthetics would be, for Baumgarten, a deduction of the rules or principles of artistic or natural beauty from individual 'taste'" (Alexander Gottlieb Baumgarten, 2016). One may comprehend a sense of contradiction to relate the structural or linguistic description which is seminally scientific to a theory of beauty which is fundamentally individual. We presume that both structuralism and aesthetics are not haphazard ways of analysis; they operate in accordance with rules or principles deducted from a given work of art. Both accentuate that a work of art encompasses an aesthetic value more than socio-political ones; the work is an aesthetic universe by itself.

As an intellectual movement, *Aestheticism*, or Aesthetic movement holds the same epistemic view of *Aesthetics* concerning the work of art as an aesthetic-carrier. Chronologically, the movement started in Europe during the nineteenth century. As with Baumgarten in Aesthetics, it was Oxford professor Walter Pater who developed the term since he believed in living life with an ideal beauty. In consequence, the slogan *Art for Art's Sake* was influentially practiced in arts, literature and actual life. Aestheticism became a widely held term in artistic works of the nineteenth century painters, writers and philosophers, as in Leighton's publication, *On Form: Poetry, Aestheticism and the legacy of a Word* (Aestheticism, 2016). The ultimate lesson of the artists and writers of aesthetic style was to profess that the arts should provide refined a sensuous pleasure, rather than convey a moral or sentimental message. Hence, it is no wonder to have a poet like Keats, not Shelley, as an aesthetic model and a source of inspiration for the mid-nineteenth century writers and painters.

In the setting of the mid-nineteenth century, *Aestheticism* was circulated and interlinked to other intellectual and artistic movements such as *Symbolism* in literature and *Impressionism* in painting. So, the seeds of Aestheticism were blooming in the works of the Prague Linguistic Circle as that of Mukarovsly. Our approach, therefore, will have recourse to both *Aesthetics* in the critical judgment, and *Aestheticism* in the linguistic phase in analyzing literature and culture- such an assumption may bring the aesthetically violated style in terms of linguistics to the philosophy of pleasurable beauty.

One critique we would like to posit to the previously discussed trends is that these stylistic theoretical trends are valid in touching certain aspects of style and functions of language, but they have not scrutinized the philosophical stance. As a counterpart view, our orientation will come to fill the gap and do the task. This approach, off course, will not be the last adventure in exploring the aesthetics of texts; the process of human mind in producing and comprehending new visions is endless, and this may sustain the assumption that stylistics is an ever-green blooming tree. To recapitulate, *Aesthetic stylistics* is a linguistic approach in which the descriptive analysis of an artistic discourse will be correlated to the aesthetic interpretation, based on the theory of beauty.

To show the validity of *Aesthetic stylistics* in describing a literary text linguistically, and interpreting it aesthetically, John Keats's Ode, *Ode on a Grecian Urn* and Kabbani's Maritime Poem will be chosen as linguistic data for the analytical process. The poetic texts will be scrutinized in terms of Halliday's linguistic theory. In his out breaking study, *Descriptive Linguistics in Literary Studies*, printed in 1964, and reprinted in Freeman (1970: 57-72), Halliday shows the uses of linguistic theory in unraveling different features in the language of literary texts. He explains the primary structure of the English nominal group which consists of (M) H (Q): a head, which may or may not be preceded by a modifier and followed by a qualifier (59). Halliday delineates the nominal group pattern by introducing the notion of *rank shift*, so "nearly everything occurring in the qualifier is rank shifted: that is, is of a rank (in fact always clause or group) above or equal to the unit in whose structure it is operating (here the group)" (ibid). So far the notion of the modifier is concerned, Halliday thinks that the modifier is "an ordered sequence of words (the word being the unit immediately below the group in rank), proceeding from the most grammatical to the most lexical" (ibid). Hence, the notion of *lexicogrammar* is central to Halliday's coherent system of ideas; grammar ('lexicogrammar') is the level of wording, while semantics is the level of meaning (1980:19). The main concern of the stylistic analysis in terms of SFL is the *text*. The text, for Halliday and Hasan (1976:1-3) is "a unit of language in use; a semantic unit- a unit not of form but of meaning." The concept of *texture* is a term used to express "the property of 'being a text', so a text has texture" (ibid).

In his explanation of the nature of metaphor in Functional Grammar (FG), Halliday is on the belief that metaphor is "the variation in the expression of meaning" (1985: 320), and the "lexical selection is just one aspect of lexicogrammatical selection, or 'wording'; and that metaphorical variation is lexicogrammatical rather than simply lexical"(ibid). Halliday, furthermore, stresses the grammatical dimension of metaphor, so, "there is a strong element in rhetorical transference; and once we have recognized this we find that there is also such a thing as grammatical metaphor, where the variation is essentially in the grammatical forms although often entailing some lexical variation as well." Halliday, furthermore, has classified metaphors into two categories: metaphors of transitivity (ideational metaphors), and metaphors of mood and modality (interpersonal metaphors). Transitivity, being a concept of the Hallidayan linguistic paradigm (1980:101), "specifies the processes that are recognized by the language, and the structure in which they are expressed." These processes are represented by the structure of the clause. In the light of Halliday's *hierarchical grammatical constituency*, the group is a small grammatical unit in a larger grammatical unit, i.e., the clause. This elucidation will form the basis for the linguistic description or the linguistic circle, which will be interlinked to the aesthetic circle.

The aesthetic form, on the other riverside, will be interpreted in terms of Kant's *Aesthetics*, more specifically, his *Critique of the Aesthetic Judgment*. Kant has divided the process of aesthetic judgment into certain *moments*. The first moment or axiom is that "aesthetic judgment is free or pure of any such interests. *Interest* is defined as a link to real desire and action. When saying, "That is a beautiful sunset," our saying involves an aesthetic judgment (or "judgment of taste"). Such a judgment is disinterested, meaning that we take pleasure in something because we judge it beautiful"(Immanuel Kant, 2016). The second Kantian moment or axiom is that "aesthetic judgment behaves universally. If I judge a certain landscape to be beautiful, then, I implicitly demand universality in the name of *taste*"(ibid). *Purposiveness* is the third Kantian moment or axiom. Kant argues that "beauty is equivalent neither to utility nor perfection, but still purposive. Beauty in nature, then, will appear as purposive with respect to our faculty of judgment, but its beauty will have no ascertainable purpose"(ibid). This is why beauty is pleasurable since, Kant argues(ibid), "pleasure is defined as a feeling that arises on the achievement of a purpose, or at least, the recognition of purposiveness." The fourth and the last axiom of the Kantian aesthetic paradigm is that of necessity. Kant thinks that "the judgment does not either follow or produce a determining concept of beauty, but exhausts itself in being exemplary precisely of an aesthetic judgment(ibid). The necessity of judgment is grounded upon "common sense," by which Kant means a priori principle of our taste, that is, our feeling for the beautiful"(ibid). This elucidation will form the framework for the aesthetic circle. The two circles of the textual analysis will be conjoined to realize the stylistic merit(s) of the whole text. Hence, the linguistic statement will be sustained by the aesthetic interpretation.

3. Aesthetic Stylistics at Work

To start our analytical process, let us take first the poetic text of Keats, *Ode on a Grecian Urn* (quoted in Barnard, 1973:344-6), as a point of departure.

Ode on a Grecian Urn

I

Thou still unravished bride of quietness,
 Thou foster-child of silence and slow time,
 Sylvan historian, who canst thus express
 A flowery tale more sweetly than our rhyme:
 What leaf-fringed legend haunts about thy shape
 Of deities or mortals, or of both,
 In Tempe or the dales of Arcady?
 What men or gods are these? What maidens loth?
 What mad pursuit? What struggle to escape?
 10 What pipes and timbrels? What wild ecstasy?

II

Heard melodies are sweet, but those unheard
 Are sweeter; therefore, ye soft pipes, play on;
 Not to the sensual ear, but, more endear'd,
 Pipe to the spirit ditties of no tone;
 Fair youth, beneath the trees, thou canst not leave
 Thy song, nor ever can those trees be bare;
 Bold Lover, never, never canst thou kiss,
 Though winning near the goal- yet, do not grieve:
 She cannot fade, though thou hast not thy bliss,
 20 For ever wilt thou love, and she be fair!

III

Ah, happy, happy boughs! That cannot shed
 Your leaves, nor ever bid the Spring adieu;

And, happy melodist, unwearie'd,
 For ever piping songs for ever new;
 More happy love! more happy, happy love!
 For ever warm and still to be enjoyed,
 Forever panting, and forever young-
 All breathing human passion far above,
 That leaves a heart high- sorrowful and cloyed,
 30 A burning forehead, and a parching tongue.

IV

Who are these coming to the sacrifice?
 To what green alter, O mysterious priest,
 Lead'st thou that heifer lowing at the skies,
 And all her silken flanks with garlands dressed?
 What little town by river or sea shore,
 Or mountain-built with peaceful citadel,
 Is emptied of this folk, this pious morn?
 And, little town, thy streets for evermore
 Will silent be; and not a soul to tell
 40 why thou are desolate, can e'er return.

V

O Attic shape! Fair attitude! With brede
 Of marble men and maidens overwrought
 With forest branches and the trodden weed;
 Thou, silent form, dost tease us out of thought
 As doth eternity: Cold Pastoral!
 When old age shall this generation waste,
 Thou shalt remain, in midst of other woe
 Than ours, a friend to man, to whim thou say'st,
 ' beauty is truth, truth beauty, -that is all
 50 Ye know on earth, and all ye need to know.'

Taken into consideration the frequent reoccurrence of lexicogrammatical units in Keats's *Ode*, Table.1 has shown the predominance of the nominal group pattern in the poetic texture in analysis. More importantly, the nominal group is of different sub-categories.

Table 1. The nominal group sub-categories in Keats's *Ode on a Grecian Urn*

H	(M)H	H(Q)	(M)H Q)
mortals(5)	Sylvan historian(3)	maiden loth(8)	still unravished bride of
Tempe(7)	A flowery tale(3)		quietness(1)
men(8)	Our rhyme(3)		foster-child of silence and
gods(8)	Leaf-fringed		slow time(2)
struggle(9)	Legend(5)		thy shape of deities(4-5)
pipes (10)	Mad pursuit(9)		the dales of Arcady(7)
timberls(10)	wild ecstasy(10)		
	heard melodies(11)		the spirit deities of no
	ye soft pipes(12)		tone(14)
	the sensual ear(13)		
	fair youth(15)		
	the trees(15)		
	thy song(16)		
	those trees(16)		
	bold lover(17)		
	the goal(18)		
	thy bliss(19)		
	happy boughs(21)	a heart high-	
	your leaves(22)	sorrowful and	
	the Spring(22)	cloyed(29)	
	happy melodies(23)		
	piping songs(24)		
	happy love(25)		
	happy love(25)		

	all breathing human passion(28)	
	a burning forehead(30)	
	a parching tongue(30)	
	the sacrifice(31)	
river(36)	green alter(32)	garlands
	mysterious priest(32)	dressed(34)
	that heifer(33)	mountain-built
	the skies(34)	with peaceful
	her silken flanks(35)	citadel(36)
	little town(36)	
	sea shore(36)	
	peaceful citadel(36)	
	this folk(37)	
	this pious morn(37)	
	little town(38)	
thought(44)		maiden
beauty(49)		overwrought(42)
truth(49)		
truth(49)		
beauty(49)		
earth(50)		
	attic shape(41)	
	fair attitude(41)	
	a brede (41)	
	marble men((42)	
	forest branches(43)	
	the trodden weed(43)	
	silent form(44)	
	eternity(45)	
	Cold Pastoral(45)	
	old age(46)	
	this generation(46)	
	other woe(47)	
	a friend (48)	

Regardless of the pronouns which serve as substitutes for the agents in the beginning of the clause structures, out of the total 75 noun groups scattered throughout the five- stanza Ode, no less than 50 noun groups consisting of (M) H. It is of significance to point out that the verbal and the prepositional groups in the text include in their grammatical constituency a set of nominal phrases, as in, *Pipe to the spirit ditties of no tine*,(14) *beneath the trees*,(15) *thou canst not leave/ thy song*, (15-6) *that is all/ ye know on earth* (50). The question that comes to one's mind here: What are the distinctive characteristics of these nominal group categories?

It is of no great effort to suggest that the nominal groups in the Ode are static rather than dynamic, or else what motion or act could be detected in groups like, *sylvan historian*, *green alter*, or *this pious morn*? These static or silent painting will be of significance to the aesthetic interpretation of the Ode, as we shall see. The second stylistic feature is that the nominal groups are *paradoxical* in formal structure. The first two noun groups in the onset of the Ode realize two groups in paradox- *still unravished bride of quietness*,(1) and *foster-child of silence and slow time* (2). Both groups are of (M)H(Q) category. At the same time, the earlier stanza also witness another instance of paradox: while the speaker stresses the tranquility of the urn by diction like *still*, and *silence*, he calls it *historian*, which has the ability of telling stories. Paradox, viewed as a stylistic device, can be detected in the Relational clause, in terms of Halliday's FG, where the relational process is that of *being*. Once more, the paradox is between the *unheard melodies*, which are *sweeter* than *heard melodies*. Not only that, there is a paradoxical distance between " *the sensual ear*", meaning *physical*, and " *the spirit ditties of no tone*."

The language of the Ode, in general, and the noun group, in specific, witness language economy; the language is compact, captious and *intense*. What lies behind a nominal group like *wild, ecstasy*, is that entire pleasure aroused by seeing the marble urn, or the artistic form that creates that sense of beauty. What lies beneath the texture of the

Relational clause, *Beauty is truth, truth beauty*, in spite of the lexicogrammatical complexity raised by this line of verse, is the aesthetic experience, which will be comprehensively explored in the second cycle of the stylistic analytical process. This point may lead us to investigate the Ode in terms of philosophy of beauty. Relevant to this merit is the metaphoricity of the language: in these metaphorical modes of expression, there is "variation in the expression of meaning; and this variation is lexicogrammatical rather than simply lexical" (Halliday, 1985:320). Put it another phrase, the representation of the physical or human nature is incongruent, which gives the Ode its entire aesthetic value as a work of art. So a synesthetic metaphor like, "sylvan historian," is an incongruent form of intersensory combination of greenery(colour) and physicality (human). In the process, the association of a human feeling as (happy) to an abstract as (love) may create that metaphorical mode of expression, i.e., *happy love* (25), which is repeated more than once in the structure of the Ode. The function of the synesthetic imagery is to transmit the senses of sound, light, and colour. One more metaphorical mode lies in the transience from the pleasure of the body by the metaphorical nominal group "sensual ear," to the spiritual kingdom by *the spirit ditties of no tone*. This aesthetic tension may bring more depth and richness to the texture of the Ode.

The two stylistic characteristics of paradox and intense are correlated to a third characteristic, i.e., *permanence*. Though not explicit in the surface structure of the Ode, it can be inferred from the deep Ode's texture. In the Ode's structure, there scatter clusters of words and noun groups effectively function as summoning for sensuality and physical pleasure, which ultimately pave the pathway to the speaker to realize - that beauty is the only truth man should know on earth. Behind such summoning resides the ravish desire for permanence: it is the human cry for the aesthetic good things to stay forever in that ever transient universe. The three stylistic domains of Keats's Ode can illustrated in Fig. 3

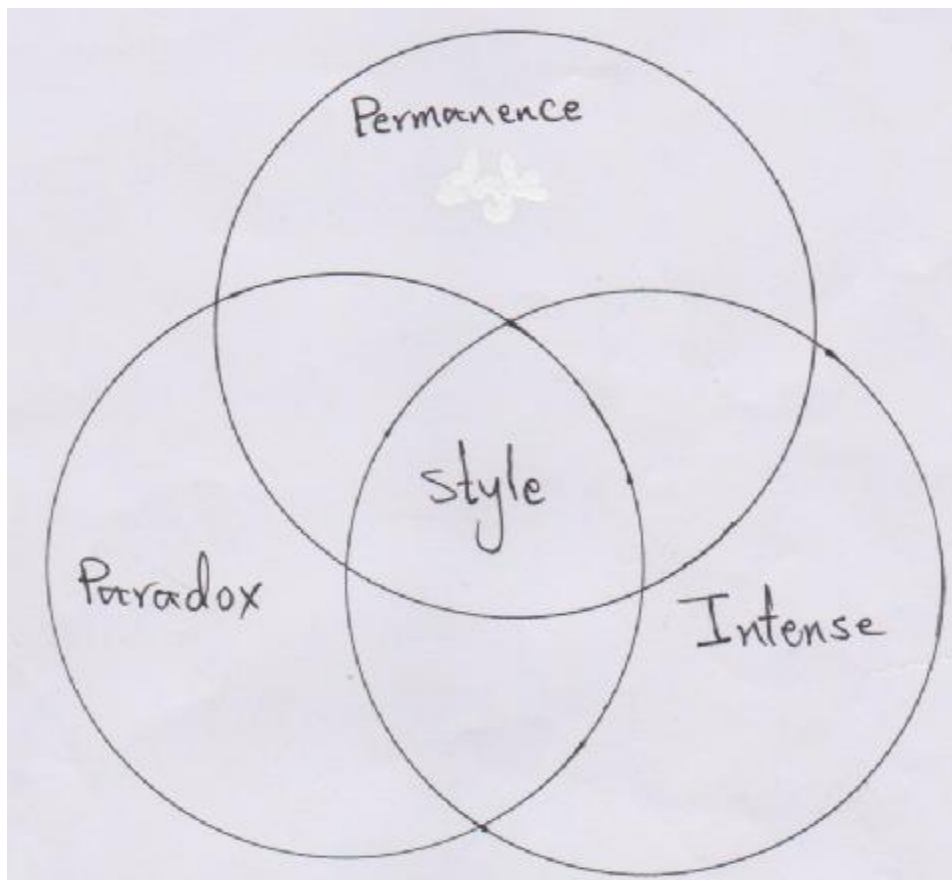


Figure 3. The Tripartite stylistic Domain of Keats's *Ode on a Grecian Urn*

All this process of transience from physicality to spirituality, all this rivalry and *wild ecstasy* is transmitted to the reader by the power of art and its material form, i.e., the Grecian urn. There is a source of binary opposition between the two contradictory human phenomena in the poetic texture, namely, the transient and the permanent. But this is not the whole story: created by the sensual chosen diction in the poetic texture, the tone itself holds a sense of uncertainty. This point needs more explanation.

Analyzing the structure of the first stanza from a stylistic stance shows that this poetic form constitutes two distinctive divisions: the first division is a set of invocations to the marble shape in form of a sequence of nominal groups. The second division constitutes six interrogative structures of different length and syntax. The answerable sequence of questions raised in the beginning of the Ode's discourse gives the hint that though Keats is aesthetic in his sensibility and humanistic in his world view, he is still skeptical whether things in the world are real or merely a vision, whether things are transient or permanent. If we comprehend the skeptical mind of the poet; therefore, it is no wonder to detect this variety of questioning and negation throughout the veins of the Ode(s). In one letter (quoted in Sendry and Gianone,

1968: 62-30), Keats wrote: "I have not one idea of the truth of any of my speculations." Skepticism of the poet is asserted in his letter to his brother George, dated on December 31, 1818): "I never can feel certain of any truth." But instead of comprehending the phenomenal world through constructive reasoning, he had recourse mostly to the wings of imagination to enter the paradise of Flora, the paradise of Beauty.

Epistemically, Keats's Odes are but aesthetic variations on humanistic dichotomies, like life/death, light/dark, reality/dream, ecstasy/pain, etc. In *Ode on a Grecian Urn*, the real/visionary impulse is salient. What remains of the Ode is but poetic variations on the merits of the figures engraved into the marble urn. The invocation turned from the Grecian urn as one aesthetic unit to the details of the figures themselves. Though the style is impassioned, it is still descriptive. Binarism becomes an organic part of the Ode's style. This is clearly envisaged in third stanza (lines 15-20). So, though the *bold lover* cannot kiss his beloved, she is still *fair*. This crescendo motion and emotion is transmitted by a set of nominal groups, like *fair youth*, *bold lover*, *thy bliss*, with the prepetition of the adjective *happy*, and the Relational clause, *she be fair*, which charge the whole setting with the tone of ecstatic moment and energetic powers.

The lines of verse (31-40) with all their nominal groups are but an extension of the energetic processes of life envisaged in the urn. From a semiotic standpoint, these marble figures and all the performed daily acts are the artistic representations of reality: there is a symmetrical parallelism between the structure of art and the structure of reality. This Attic (not Greek) marble urn which is full of marble men and maiden is a sign standing for the whole energetic life in its daily activities and rituals, and even in its quest for beauty as the sole truth on earth. This may give a misunderstanding clue that art is a straightforward copy of reality. Art, to my mind, is the re-creation of reality in an artistic vision. In this light, forms like, *mysterious priest*, *green alter*, *that heifer lowing at the skies*, *the pious morn*, and the like are the forms of real life. Though the process is that of pious parody, the thematic structure has nothing to do with specific divinity, and this may attribute to the Ode its universality as an aesthetic experience.

One point is to be stressed concerning the style of the Ode. Though the impassionate impulse overwhelms the veins of the Ode, the poet's style is fundamentally objective: the poetic discourse is almost directed towards the entirety of the marble urn with the figures engraved in it. The nominal groups since the onset of the Ode like, *unravished bride of quietness*, *Sylvan historian*, *attic form*, *fair attitude*, and *silent form*, are impersonal noun groups, impersonal metaphors- they are essentially descriptive rather than emotive in construction. The impersonal style in most of Keats's Odes has come to be referred to as *Negative capability*. The term, first postulated by Keats, is used to mean "the ability to experience life without attempting to impose one's personality upon it" (Gilbert, 1965:72-3). The only stance that refers to the speaker's individuality might be through the sensing clause, "Thou, silent form, dost tease us of thought/as doth eternity: Cold Pastoral!"(44-5). Abstracts cannot be seized by the empirical or experimental mind. Using the comparative *as* to compare the urn to eternity might give the sense that both spheres (eternity and the urn) are the creation of human vision, and not the product of factuality. Whether the experience of the urn is a real or an imaginary one is not the quest of this study. What is important is the ode itself as an artistic creation transmitting an esthetic experience encoded into clusters of nominal groups, which are fundamentally metaphorical patterns of expression.

Now, we are in position to interconnect the descriptive form to its aesthetic form. But before going a step further, it is of interest for this study to highlight the concept of *Romanticism* from a philosophical stance, taking into consideration the German roots of the term. The Western cultures witnessed dramatic changes in the intellectual, aesthetic and literary sensitivity from the late eighteenth century to the mid- nineteenth centuries. The new orientation or *Romanticism* is realized as a strong reaction against the rigid premises and conventions of *Classicism*. The movement was strongly embedded in the disciplines of arts, literature and music. Romanticism focused on emotion as an emblem of aesthetic experience. In addition, it was the epistemic revolt that exalted the creative impulse and the value of art. The Romantics variously exalted the subjective, the picaresque, the supernatural, the spontaneous, and the visionary. The authentic change occurred because of that cognitive shift from objectivity to subjectivity. It was Kant's idea which unraveled that "human beings do not see the world directly, but through a number of categories. Romanticism might be degraded in modern scientific ages for its excessive emotionalism and self- nihilism. In reality, Romanticism is a philosophical and epistemic movement which emphasizes emotional self-awareness as necessary pre- condition to improving society and bettering the human condition(see The Basics of philosophy, 2008). Romanticism is basically interlinked to the German idealism and Kantianism. The Kantian perspective draws heavily on viewing the world in a subjective way, but this view has a sense of objectivity, since feelings of pleasure and sorrow can be *universal responses* to certain *stimuli*. The use of *responses* and *stimuli* in this philosophical coherent system of ideas might give the aesthetic experience a psychological dimension, which is universal in trend.

The poet who developed a gorgeously aesthetic vision through an aesthetic experience is John Keats (1795-1821). On the side of philosophy, the philosopher who is mainly interested in *Aesthetics* is Immanuel Kant (1724- 1804). Both the German philosopher and the English poet deal with the doctrine of Beauty from a romantic stance. Both believe in the Imagination as a creative, spontaneous and self-active faculty. The faculty is the *author* of all the free forms of possible intuitions. For Kant, it is the perceiver or the beholder" through processing of the productive imagination," who has the power to create the "phenomenal world" (Rajpoot, 2016). Likewise, Keats believes in the *authenticity of imagination* in the artistic creation. So Keats:" I am certain of nothing but of the holiness of the Heart's affection and the truth of Imagination" (see Abrams, 1987: 1871).

Moreover, the philosopher and the poet deal with the aesthetic experience as a self-reflective judgment. The human perception, in the Romantic impulse, is directed towards the object as pleasurable. In other phrase, the experience is mainly concerned with the self-reflection of feeling; it is the delight of sensation. What matters in the aesthetic

judgment is the beholder of beauty, who gives reality its existence. Keats, in a sense, developed a distinctive style in the Odes- a style characterized by *objectivity*, or what he has preferred to call *Negative Capability*, as noted in his letters. Though romantic in sense and sensibility, the most revealing feature of Keats's Ode is the complexity and exuberance of the stylistic texture.

The mostly static nominal groups, as has already been analyzed, with their *aesthetically distorted* language are still paintings with words, which implicitly constitute an aesthetic value and arouse an aesthetic pleasure. This sense of pleasure, in Keats's aesthetic experience in *Ode on Grecian Urn*, is pure of any such interests; it never links to real desire and action. The experience in the Ode is parallel to the experience of beholding a beautiful sunset, as Kant has put it in his *Critique of Judgment*. For Kant (quoted in Greene, 1957:377), "a judgment upon an object of satisfaction may be quite *disinterested*, but yet *interesting*, i.e., not based upon an interest, but bringing an interest with it . . . Judgments of taste, however, do not themselves establish any interest." In this light Keats's experience in the Ode is disinterested; it is not about morality or politics, but aesthetics.

Beauty, pleasure, and imagination are the key concepts in the Romantic theory of beauty, whether for Kant or Keats. Kant believed that "though the sense of beauty was grounded in feelings of pleasure, this pleasure was universally valid and necessary" (Holcombe, 2007). In application, Keats's Ode is charged with the words and nominal groups of happiness and beauty, as in *wild ecstasy*,⁽⁹⁾ *fair youth*,⁽¹⁵⁾ *happy, happy boughs*,⁽²¹⁾ *more happy, happy love*,⁽²⁵⁾ and *fair attitude* (41). Beauty, as envisaged in the urn in the shape of marble figures, is a disinterested pleasure: it is *an object of satisfaction*, which is *quite disinterested*, but yet very *interesting*. The divine process and cult envisaged in the urn has nothing to do the ritualistic traditions practiced by the human generation(s), as is the case in the Buddhist temples, Christian chapels, or Muslim mosques- they have their own aesthetic value since they are the creation of imagination, the creation that gives pleasure to the perceiver's awareness. A thing of beauty presents itself as itself without moral, ideological or political purposes. Still, the aesthetic judgment is fundamentally derived from the experience, as in seeing a beautiful sunset or beholding a Grecian urn.

Keats's aesthetics in *Ode on a Grecian Urn* is universal in the sense it has nothing to do with subjectivity or individual impulse; it is objective or, in Keats's words, it constitutes that *negative capability*. This may come closer to Kant who believes that "no subjective purpose can lie at the basis of the judgment of taste" (ibid:393). It should be stressed here and elsewhere that the subjectivity- objectivity dichotomy is omnipresent in the Romantic philosophical point of view, whether in Kant or Keats. What seems to be contradictory rises from the fact that the two aspects of judgment come from the same source, i.e. ,the thing of beauty, as in the sunset (Kant), and the marble urn(Keats).

The style of the Ode is descriptive and impersonal – there is an aesthetic distance between the creator and his poetic creation. The impersonality of the Ode's style gives the experience its universality as an imaginative creation, and this copes with the Kantian world view of the judgment of taste. In addition, Keats, as his letters have shown, does not stress only the intuitive spontaneous responses to different stimuli, but he also stresses the role of knowledge and experience in comprehending the mysterious phenomenon of the universe. In the same process, Keats's Ode forcefully appeals to the Kantian axiom of purposiveness. What Keats has portrayed is not a set of ideals to be practiced into a set of rituals. On the opposite, the Romantic poet molded the visionary figures within the entirety of the marble urn, in a structure parallel to the structure of reality. So, the *beautiful* is that which pleases universally, without a concept, as Kant has put it (Greene, 1957:392). In terms of the aesthetic judgment, Keats's Ode gives pleasure to one's awareness since in it resides its aesthetic value. The aesthetic experience, encoded into the grandeur of the stylistic fabric is what gives the Ode its universality; it comes to be, let us borrow Kant's phrase, *the exemplary precisely of aesthetic judgment*.

To judge the Ode as one entire aesthetic experience, let us consider the last two lines of verse:

'Beauty is truth, truth beaut,- that is all

Ye know on earth, and all ye need to know"(49-50)

The functional grammatical pattern of Keats's utterance is that of *Relational process*; a process of *being*. The central pattern is that something is (Halliday, 1985:112). But the utterance, in spite of its intensity, is debatable, not because of the philosophical impulse, but also because of its ambiguous punctuation. Based on this difficulty, certain critical viewpoints have been circulated in the literature of romanticism. The twentieth-century critical theory, with the diversity of penetrating views have tried to produce confineable criticism for this debatable epigram. The debate is whether to decide the meaning of this one line and a half by studying the language or by investigating something beyond the language, whether the aphorism is pure philosophy or not. Richards (1929:186-187) denied its philosophical aspect saying that there are those "who swallow 'Beauty is truth, truth beauty. . .' as the quintessence of an aesthetic philosophy, not as the expression of a certain blend of feelings." in the same lines, Wassermann (1967:13-14) believes that the aphorism is "the abstract summation of the poem . . . But the ode is not an abstract statement or an excursion into philosophy. It is a poem about thing."

Murray (1955:212), on the other hand, stresses the importance of the *context* in unraveling the meaning of the epigram, so "my own opinion concerning the value of those lines *in the context of the poem itself* is not very different from Mr. Eliot's." Brooks (1947), who also stresses the significance of the context, thinks that "Beauty is truth, truth' has precisely the same status, and the same justification as Shakespeare's Ripeness is all." It is a speech 'in character' and supported by a dramatic context." Finally, we listen to Sendry and Giannone (1868: 62) who read the one line and a half as follows:

Beauty is true to anyone who has felt it, and the appreciation of truth could easily be considered beautiful. But is this *all* we know on earth and all we need to know? Most of us would insist that we need to know more than simply to survive on earth. Nevertheless, this last line and a half can be read so as to yield an extremely useful clue to Keats's meaning.

Now, let us consider Keats himself concerning the beauty – truth dichotomy. In his letter to Benjamin Baily, dated November 22, 1817, Keats has wittingly unraveled that connection between these two philosophical axioms (beauty and truth), when he writes (quoted in Abrams, 1987:1871-2): "What the imagination seizes as Beauty must be truth—whether it existed before or not." Now, it is clear that Beauty is an intuitive truth; it has nothing to do with the objectivity of science and empirical experience.

Meaning is the hallmark of human pursuit: Keats's meaning cannot be fully comprehended without a thorough comprehension of the theory of knowledge and the philosophy of beauty. Whether the questionable aphorism forms a coherent system of ideas or not, the Ode itself is to be judged aesthetically; this is simply so because the Ode is an artistic product of Imagination. The Ode is a painting with words, which gives pleasure to the perceiver's awareness. To be beautiful is to be disinterested, and this is the core of *Ode on a Grecian Urn*. It is of interest to point out that a poetic text may carry ideological or socio-historical functions, yet, the aesthetic function is the most revealing one because of its deviant texture.

It is true that the youngest romantic poet is not purely a philosopher, but his lyrical intuitionism may bring him closer to the vision of *Beauty*. That vision is fundamentally sensuous, which is encoded in a highly condensed and picturesque style. If language is a networking of interrelated choices or options, then, language, in Halliday's linguistic paradigm, is a *system network*. Keats's aesthetic experience is wholly sorted out in the stratum of lexicogrammar, which is "the organizational space in which meanings are organized as a purely abstract network of interaction" (see Webster, 2003:14). As with the other Odes, *Ode on a Grecian Urn*, is but an artistic realization of the poet's aesthetic world view. The comprehensiveness of Keats's language may give it the impact of universality. Keats's Ode, as the stylistic practice has shown, is a sort of *Transcendental romantic philosophy* moulded in poetic linguistic structure. The sense of pleasure created by seeing a beautiful sunset or contemplating a Grecian urn springs from the same source, i.e., *the aesthetic judgment*, which is purely *disinterested*. This purposiveness, as the stylistic process in its two interlinked circles has shown, is the core of the Kantian-Keatsian aesthetic stance. Eventually, the application of the aesthetic axioms to the domain of literary language is valid to glow the merits of the poetic discourse, and this is the main target of Aesthetic stylistics.

Having shown the *purposiveness* of Keats' *Ode on a Grecian Urn*, we are in position to analyze Kabbani's *Maritime Poem* linguistically in terms of Halliday's Functional Linguistics, and philosophically in terms of Kant's aesthetic theory. But before going through the stylistic analysis, it is of interest to highlight Kabbani's aesthetic-poetic vision.

Nizar Kabbani (1923-1998) is a modern Syrian poet, essayist, and diplomat. He is the most revealing love-poet in the modern Arab history of poetry. His poetics is erected on the pillars of lyrical intuition, artistic simplicity, and erotic aesthetics. Since his first volume, *The Brunette Said to Me* (1944), Kabbani views the notion of Beauty as the core of his poetic vision. His early poems are but poetic variation on the concept of Beauty, which is fundamentally linked to woman and her surroundings. His early poems, with their glamour, fragrance, and colours are a sort of *painting with words*, as one of his poetic volumes holds the term as a title. So painting is the aesthetic correlative of poetry: painting is poetry, and it is always written in a form of a poem with the structural devices of rhyme and rhythm. One more characteristic is the *Nizarian* stylistics is simplicity. Nizar, mostly, has had recourse to simple and compound lexicogrammatical structures. As with Wordsworth, the diction Kabbani has used is mostly simple, but not always clear. As with Keats, the *Nizarian* poetic experience has witnessed the emergence of the synaesthetic imagery, where the concrete, auditory, visual senses are mixed to create authentic imaginative images. There is an interfusion of the physical feminine nature and the physical scenic nature which is organically encoded into his interacting poetic creation. This brief exordium may pave the path to investigate Kabbani's poetics in terms of Kant's aesthetics as we shall see.

While running over the lines of the page, Kabbani's *Maritime Poem* forms an extended metaphor, simply because of that flood of exuberant images about the concrete aesthetic subject- a blue-eyed beloved:

In the blue harbor of your eyes
Blow rains of melodious lights,
Dizzy suns and sails
Painting their voyage to endlessness.

In the blue harbor of your eyes
Is an open sea window,

And birds appear in the distance
Searching for islands still unborn.

In the blue harbor of your eyes
Snow falls in July.
Ships laden with turquoise
Spill over the sea and are not drowned.

In the blue harbor of your eyes
I run on the scattered rocks like a child
Breathing the fragrance of the sea
And return an exhausted bird.

In the blue harbor of your eyes
Stones sing in the night.
Who has hidden a thousand poems
In the closed book of your eyes?

If only, if only I were a sailor,
If only somebody'd give me a boat,
I would furl my sails each evening
In the blue harbor of your eyes.
(Jayyusi and Elmusa, 1996:8)

A stylistic penetration of the *Maritime Poem* may reveal the most prominent feature, i.e. the nominal group. Not only that, most of these nominal groups encompass M (H) m and H, in a less degree. These nominal groups, with their simple and compound structures, are sometimes embedded in verbal and prepositional groups. This is clearly shown in:

- in *the harbor of your eyes*
- blow *rains of melodious lights*
- dizzy suns and lights
- birds
- in *the distance*
- for *islands*
- snow
- in *July*
- scattered rocks
- a child
- breathing *the fragrance of the sea*
- an exhausted bird
- stones
- in *the night*
- a thousand poems
- in *the closed book of your eyes*
- a sailor
- somebody
- a boat
- my sails
- each evening

The predominance of the nominal group is not the only stylistic characteristic detected in the poem's fabric. A stylistician may detect the pre-dominance of metaphor as a lexicogrammatical variation of meaning; it is a lexicogrammatical transfer rather than a semantic one. Metaphor, here and elsewhere function as an expressive and impressive power to carry the speaker's world view(s). The implicit comparison between the human phenomenon (the feminine blue eyes) and the scenic landscape (the blue harbor) does forcefully operates in the veins of the poem. Metaphors like, *rains of melodious lights, dizzy suns and sails*, are synaesthetic. They witness the mixture of human

senses in the poetic creation. This extended synaesthetic image or the cross-sensory metaphor is meant to transmit the speaker's emotions towards the beauty of the blue eyes.

As a syntactic creative device, the stylistician may anticipate the omnipresence of fronting and postponement. Suffice it to quote the lines of verse: "In the blue harbor of your eyes/Stones sing in the night." Here, the prepositional group, "in the harbor of your eyes," is fronted in the syntactic structure. This foregrounding or moving the syntactic element from its canonical location to the very beginning of the structure is functional: it is used either to create rhymed influence or to tract the hearer's attention to a certain content. The blue-eyed beauty is the core subject-matter of the poem, so it is not altogether wrong to front the prepositional group, "in the blue harbor of your eyes," to highlight that aesthetic physicality.

One more syntactic device to be detected in the poem is *repetition*. This is clearly shown the repetition of the prepositional group, *in the blue harbor of your eyes*, with its variation, *in the closed book of your eyes*. The multifunction is either focusing or sentimental intensity. The language of verbal economy might result in intensity, too.

Now the question is: What purposiveness does lie beneath this picturesque flood of imagery in the *Maritime Poem*? Like all things of beauty, natural or natural, Kabbani's *Maritime Poem* is an artistic piece of language; a form of meaning, and a texture of beauty. This *thing of beauty* is entirely pleasurable. What lies beneath that ecstatic texture is neither ideology, nor pedagogy. Though philosophical in flavor, it has nothing to do the complex abstraction(s) of cold philosophy. What lies beneath is the aesthetic value, which exists only within the territory of art. In this light, let us borrow Kant's words (cited in Greene, 1957:375-383), our "*judgment of taste is aesthetic*." Since "the Beautiful is that which pleases universal, without a concept," "the satisfaction which determines the judgment of Taste is disinterested." Kant argues that beauty is equivalent neither to utility nor perfection, but is still purposive. Beauty in nature, as in the sunset, will appear as purposive with respect to our faculty of judgment, but its beauty will have no ascertainable purpose. This is why beauty is pleasurable since pleasure is defined as a feeling that arises on the achievement of a purpose, or at least, the recognition of purposiveness. (See *The Internet Encyclopedia of Philosophy*, 2001). Needless to say that *Taste* is "the faculty of judging of an object or a method of representing it by an *entirely disinterested* satisfaction or dissatisfaction. The object of such satisfaction is called *beautiful*, and "in order to decide whether anything is beautiful or not, we refer the representation by the imagination to the subject, and its feeling of pleasure or pain"(ibid). Hence, Kabbani's *Maritime Poem* is pleasurable so long it is beautiful, and that artistic beauty is disinterested. Once more, different discourses hold different political, social, historical, and religious functions. In the literary discourse, these multifunctions might exist, yet, the texture of the literary discursive text is organically aesthetic. Kabbani's synaesthetic images are still paintings, which brings happy responses to the reader's aesthetic awareness. Kabbani's *Maritime Poem* is a piece of art, and art, according to Croce', the Modern Italian aesthetic philosopher, is "one of the major forms of the human spirit, the work of spirit in its aesthetic aspect"(Croce, 1964). Reading the poem creates that happy feeling since it deals with a subject of beauty, i.e. the blue eyes. In its structural form, *The Maritime Poem* is lyrical, and that lyricism is intuitional. In his seminal article *Aesthetics*, Croce elaborates on his term *Lyrical Intuition*. He (ibid) says:

If we examine a poem in order to determine what it is that makes us feel it to be a poem, we at once find two constant and necessary elements: a complex of images, and a feeling that animates them. . . . Moreover, these two elements may appear as two in a first abstract analysis. But they cannot be regarded as two distinct threads, however intertwined; for, in effect, the feeling is altogether converted into images, into this complex of images, and thus a feeling that is contemplated and therefore resolved and transcended. Hence poetry must be called neither feeling, nor image, nor yet the sum of the two, but 'contemplation of feeling' or 'lyrical intuition' [which is the same thing] 'pure intuition- pure, that is, of all historical and critical reference to the reality or unreality of the images of which it is woven, and apprehending the pure throb of life in its ideality.

This philosophical view may lead us to penetrate, in brief, both Keats and Kabbani's aesthetic-cultural world views. Though poetry, as Croce has put it, an interwoven texture of imagery and feeling, yet poetry the vehicle which carries the poet's aesthetic and cultural vision(s).

Both Keats and Kabbani believe in the power of Imagination, so is Kant. The Imagination, in the Romantic Philosophy, is the cognitive correlative of Croce's *lyrical intuition*. Both Keats and Kabbani are preoccupied with the doctrine of beauty from a romantic stance. It might be worth noting that that Keats is not a philosophical mind. For the romantic poet, any sort of perceptual rational thinking-whether ethical perception, philosophical abstraction, pious dogma- was disinterested, a conceptualization that Keats recurrently expressed and implied in his letters, yet the Keats' lyrical intuitionism brings him closer to the doctrine of beauty, as seen in *Ode on a Grecian Urn*. Likewise, Kabbani, in the preface to his volume, *Childhood of A Breast* is on the belief that art, in general, and poetry, in particular is lyrical, or

pure intuition (Al-Sheikh, 2012:27). Hence, Beauty as a pleasurable stimulus becomes the core of the Keats-Kabbani's aesthetic-spiritual experiences. In brief, beauty is pleasure, pleasure beauty, that is all you know in *Aesthetic stylistics*.

4. Concluding Remarks

Aesthetic stylistics (As), as the study has shown, is an interdisciplinary stylistic trend that interlinks the text-linguistics to the aesthetic interpretation; it is the investigation of the linguistically discorsal modules from an aesthetic orientation. To be applicable in vein, the study has explored two poetic experiences, which are different in languages and cultures, namely, of Ketas and Kabbani. Both *Ode on a Grecian Urn* and *Maritime Poem* are disinterested variations on the doctrine of beauty. The texture of the two poems is pleasurable, since they are the artistic products of the Imagination; they hold their aesthetic value in their foregrounded fabric. The reader's aesthetic judgment of these pleasurable paintings with words is disinterested. This may give the creative poetic work and the aesthetic judgment the merit of universality.

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