



Language Degrees Between: Linguistic And Stylistic; Reading In Light Of The Duality (Substitution And Distribution)

Dr. Benalloua Kheira Djilali Bounaama University (Khemis miliana), Ain Defla, Algeria
Email: k.benalloua@univ-dbkm.dz

Received: 12/03/2024 ; Accepted: 26/08/2024 ; Published: 08/10/2024

Abstract:

This study is about the changes in linguistic use that derive their specificity and presence from modern linguistic studies, such as linguistics, stylistics and poetry, in their contact with language, as a common material between these fields in their quest to capture their convolutions, and reveal their essence and variables according to the patterns of texts and discourses, without ignoring the contexts in which this language is issued, as well as the nature of its users.

The choices of speakers vary according to their intellectual levels, and their cognitive balance, not to mention the expressive machine that varies from one person to another, in normal use, including literary use that rises from the first degrees, by virtue of its dislocation of the familiar system, and its behavior in the axes of selection and coordination that govern the language in its various employments, which prompts us to study the ladder of expression in the language from the lowest to the highest.

Keywords: Language, substitution and distribution, poetic function, transparency, linguistic density.

1. Introduction:

Linguistics represents the foundation upon which many sciences have built their structures, most notably stylistics. For the latter, it has become a linguistic research that further enriches practice and theory. We find that it establishes its theories and textual applications on the various linguistic foundations that push it towards development and distinction in the study of language and the innovations that it uses.

The evidence for this is that it “has so far represented a fertile source for defining the essence of style with its general rules and experimental practice.”¹Stylistics has always benefited from linguistic terminology to clarify its critical concepts, because it is the most modern and rigorous branch of general linguistics. Among the terms it has benefited from are: language and speech according to Saussure, and competence and performance according to Chomsky, in clarifying the linguistic criterion on which stylistic shifts occur. Language is the model, and the shift occurs in speech, which is individual and creative. Displacement is considered the most important stylistic discussion in relation to linguistic concepts - especially the duality of substitution and distribution - so we can link the two axes with this statement, especially since the axis of substitution is related to language, and the axis of distribution is related to speech.

What is the relationship then between language, stylistics and linguistics?

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What are the two axes on the basis of which language changes and according to which studies in these two fields (stylistics and linguistics) move?

How does language move from transparency to density at both levels?

2. Limits of linguistics and stylistics in the study of literary language:

Stylistics thus found a stable position for itself, through which it was able to play its role as a new field in the human sciences in light of the gap that existed between the boundaries of linguistics and the boundaries of literature, which was previously occupied by ancient rhetoric.

The division that occurred between linguistics and literature in this field has created another problem in our days, as some believe that stylistics should be attached either to literature or to linguistics, while others see it as a common denominator between these two adjacent sciences; while others prefer that it have an independent existence.²

We cannot deny the relationship between the trilogy: linguistics, stylistics and literature, but there are subtle differences imposed on us by each of these fields, forcing us to distinguish between them and give each field its due and limits. While we find that stylistics seeks to touch on literature through analysis and interpretation, using linguistic methods and means that emanate from language, we find linguistics focusing on this language material in itself, taking it as both a means and an end. In addition, "from a theoretical perspective, linguistics starts from the specific in searching for the characteristics inherent in language and then arriving at the general, while stylistics starts from the general to arrive at the specific using linguistic methods."³Which makes us see literature as the first and direct subject of stylistics, while its material - i.e. language - represents the subject of linguistics in the first degree.

Since stylistics must pass through linguistic stations to highlight the characteristics and aesthetics of the literary text, it can be considered a branch of linguistics that specializes in dealing with variables in entire texts.⁴This is the issue that many researchers have been working on enriching and expanding, as Jakobson and the Russian formalists with him are credited with placing stylistics at the point of intersection of linguistics and literary texts, that is, at the center of the intersection of a group of advanced concepts and methods (which is structural linguistics) and a group of productions defined in terms of form, affiliation, and impact on the recipient (which are artistic creations, especially literary ones).⁵

Accordingly, we can say that stylistics took linguistic categories out of the crucible of the linguistic system, and tried to apply them to the actual performance of this system, which is manifested in literary creations in particular; "and stylistic study did not take its independent orbit from other studies until after the emergence of the Russian Formalist school, especially Roman Jakobson."⁶

By relying on language and its system in looking at literary texts, "stylistics becomes a comparative study of the patterns of preferences that the writer shows in his abbreviation of his language, within the linguistic resources at his disposal."⁷This is because it does not care about language in its system known to everyone, but rather it is concerned with the use that is made of this system, which differs from one creator to another.

This particular use of the linguistic system is what is called "style" - the center of stylistic studies - and "modern linguistics cannot miss the opportunity to raise style, and for this reason it has used the term structure to show that the stylistic value of the sign is related to its place within the system. While each sign belongs to two structures: the first is the structure of the law, which determines the place of the sign within the category (substitution). The second is the structure of the message. In it, the sign occupies a specific (structural) position."⁸

Linguistics has tried to point this out in light of substitutional relations.⁹and distribution¹⁰However, the nature of its study makes it not extend beyond one sentence in its applications. Therefore, it was in the interest of stylistics to do this work and study the two axes beyond the sentence - that is, the text - so that it can encompass this term "style."

Then, the poetic language that is based on the special use of the linguistic system was the motive and justification for studying the two axes within stylistic studies, as "poetic language remained for a long time an area ignored by linguistics."¹¹The latter, as we mentioned, is concerned with the system and not with deviating from it.

3 . Poetic function:

Like any critical concept, we should start talking about the poetic function from the term, where we find it replacing stylistics terminologically in (Jacobson), as it is noticeable in this regard that Jakobson never used the word stylistics. He rarely used the word style, because he replaces it with another, which is the poetic function. On the other hand, he studies this poetry within a purely descriptive perspective, which places for each text the intuitive nature of its internal structures: relationships between signs at various levels: phonetic, grammatical, verbal, metrical, etc.¹²

If this function, according to (Jacobson), is a terminological substitute for stylistics, (Riffaterre) suggests that it be called the "stylistic function" due to what the term "poetic function" provides in terms of connection to one creative genre rather than another - which is poetry - unlike the term "stylistics" which is considered comprehensive; "He sees that the poetic function is connected to the linguistic aspect described by stylistics, and although the word "poetics" is more specific than "aesthetics" which "Jacobson" used in the early stages with the scholars of the "Prague" circle; because poetic facts are found at the heart of the linguistic structure, while aesthetics is considered something beyond language, despite that it still limits the scope of the function to the scope of linguistic art.

We can say, then, about this function that it is a teleological function that is manifested in the perception of the word as a word, not as a mere substitute for a named thing or an explosion of emotion. It is manifested not in the fact that words, their grammar, their meaning, and their external and internal form are neutral signs that refer indifferently to lived or imagined reality, but rather in the fact that they are words that have their own weight and enjoy their own internal intrinsic value. If poetics is an emphasis on the message for its own sake, this means that it clarifies the apparent side of linguistic signs on the one hand and the things that these signs indicate on the other.

If (Jacobson) clearly says that when linguistics deals with the poetic function, it cannot be limited to the field of poetry; because the poetic function is a component element in all areas of linguistic activity, even if it differs in its density and complexity from one form to another, then we assume when talking about linguistic art that the subject of analysis will be chosen according to aesthetic judgments, which conflicts with the concept of the idea of function. Hence, "Riffaterre" proposes to call this poetic function the stylistic function to form all simple and complex forms together.

It is most likely that the name "poetic function" was taken in relation to it from the perspective of "the rule is for the dominant." It is noticeable that the poetic function is not limited to poetry, but rather it plays the dominant and distinctive role in it, even if it is found in some other systematic uses, but then it follows another basic function, which is information in the case of scientific systems.

Riffaterre and Jakobson differed in the terminology of the poetic function, and they also differed in the analysis of the message to which it relates. For Jakobson, the message is self-sufficient, while for Riffaterre it is incomplete unless the recipient element completes it. In other words, this conception presents a vision that goes beyond what Jakobson proposed, that the message exists in itself, and it does not appear from this that this message achieves communication with the addressee. As for Riffaterre, he believes that the message cannot exist in itself, but rather there is a relationship that must arise between the message and the addressee. The relationship that exists between them is an important element of the foundations on which Riffaterre built his structural style.

Perhaps Jakobson's triumph of the poetic function is due to the manipulation of language it contains, although some see this act as having a negative effect on creative works, and say about him that he "exaggerated... in evaluating poems that enabled him to analyze their sounds or the like, or that he liked because they conducted linguistic experiments... and his special inclination towards poetry that manipulates language made him elevate the status of this type of poetry at the expense of the ancient poetic heritage."¹³

The in-depth study shed light on this stylistic incident, and added what enriches the research of the predecessors without compromising its essence, through the theory of communication and the speech functions associated with it, where "Both (Bakhtin) and (Charles Bally) looked at speech through the traditional functions: the emotional function, the communicative function, and the referential function, even if they did not speak about these functions directly. (Jakobson) saw that each of these three functions is appropriate either to the first person (the sender), or the second (the addressee), or the third, which is (the person) or (the thing) we are talking about. He expanded these functions and made them six functions, meaning he added three other functions to them: the poetic function (The poetic function, the attentional function (phatic), and the reflexive function of language study (metalinguistic)."¹⁴

The poetic function is considered the most important and dominant lesson in stylistics in general and poetics in particular, as it expresses the connection of the two axes with the language as a whole and not only with linguistics, which brings them closer to stylistics. Hence, the two formulated [formulated] substitutional and systematic structures are not presented, in Jakobson's linguistics, as only a feature of linguistic analysis, but also as a characteristic inherent in language itself.¹⁵

Poetics represents a branch of stylistics, and is concerned with the study of the poetic function with insight into the linguistic rule always. It "is concerned with issues of linguistic structure, just as drawing is concerned with formal structures. Since linguistics is the comprehensive science of linguistic structures, poetics can be considered an integral part of linguistics."¹⁶This is useful in linking the topics of poetics to linguistics, which justifies the evidence of the poetic function including the two axes of linguistic origin.

3.1. The relationship between the two axes and the poetic function:

The departure from the linguistic system is based on the tension between the two axes within the speech performance. If linguistic studies focus on language, then stylistics focuses on the way it is used and performed. The speaker or writer uses language in a way that is based on selection and choice, constructs his sentences and composes his text in the way he sees fit. Since any speech takes place in a series of words on a syntactic or structural line, and no one disagrees with this,¹⁷The two axes become stylistic topics that stylistics has the right to address as long as they are the foundation of any discourse, and as long as discourse - like the text - is the subject of this science.

Linguists after Saussure have become accustomed to contrasting the axis of structures (the horizontal axis of signs existing between linguistic units in the speech system) with the axis of substitution (the vertical axis of hypothetical relations existing between units that bear succession among themselves).¹⁸ This opposition gradually became a projection and equivalence of the two axes in literary language and in stylistic studies. Choice also became a distinctive element of style - the subject of stylistics - "given that style is based on the writer's choices of words and structures that he prefers over others."¹⁹

The axis of choice in stylistics becomes a stylistic principle rather than a linguistic one, because it becomes a distinctive feature of style through which one creator is distinguished from another. Hence, all language users - regardless of their purposes - are forced to adopt the axis of choice to build a linguistic sequence with the help of the axis of composition. However, they are not equal if we look at the choice as a stylistic principle, that is, as a distinctive choice from the choices of users of the ordinary language. The choice is essentially one, but it is different in terms of its apparent nature and the way it is achieved, which gives it a certain feature that makes it attached to the distinctive language.

Based on the previous proposition, "the selection process is closely connected to the creative self, as the selection process is an individual process, meaning that what Zaid chooses, Amr may not choose. One poet's poetry may be soft and another's may be hard, one poet's pronunciation may be easy and another's logic may be difficult, and this is due to the difference in natures... This difference in the selection process is an indication of the difference in style."²⁰

If the discussion in the previous statement focused on the two degrees of choice between ordinary language and distinctive language, with reference to the difference that occurs between speakers in this choice when it comes to distinctive language, then this statement elaborates on the second point (the difference that occurs between speakers in this choice when it comes to distinctive language), and nominates choice to be the judge in describing the style of every creator, providing an explanation for that based on the type of poetry, delicacy and hardness, ease and roughness.

The choice is not the only pillar on which the style is based in its construction, as the second axis - i.e. the composition - has a role in its completion and its alignment on its market; therefore we find that the style "is determined by the agreement between the two operations, i.e. the matching of the selection table with the distribution table, which produces harmony between the substitutional relations, which are metaphysical relations from which the present is determined by the absent, and the pillar relations, which are presence relations that represent the continuity of the chain of discourse according to patterns far from spontaneity and arbitrariness."²¹

The phrase (far from spontaneity and arbitrariness) means that "the stylistic choice cannot be a random or arbitrary choice, but rather a choice from a specific circle of linguistic expression possibilities that suit the formulation of the specific idea; and this is what makes the stylistic choice come in a relatively synonymous relationship."²² Because the creator is not concerned with the quality of contradiction and the qualities that accompany it, specific to the substitutional axis, as much as he is concerned with the quality of synonymy when he selects from among a group of similarities what strikes the heart of creativity and beauty.

The above-mentioned refers to the issue of choice - and composition as well - being an intentional and calculated process in the distinctive language. When the creator weaves his text, he seeks in his choice and composition what makes his text attractive by addressing what an ordinary speaker cannot or finds difficult.

What was mentioned above regarding the matter of style in its being based on both axes together indicates the cohesion between them and the inability of one to exist without the other, because the process of selection does not only mean choosing words or vocabulary from the dictionary as much as it is also connected to the process of composition and forming the system and context.

So, the linguistic property remains accompanying the two axes - albeit in a hidden way, and in a somewhat different way - when it comes to creative work. If we look at the substitution axis, we find that "every sentence, every expression is nothing but a choice among possible choices, and it carries all the other choices not mentioned by way of implication rather than explicitness - and here lies the most important matter."²³

The choice - according to what was mentioned above - in the creative work is extended to the word and what is larger than it (sentence, expression), because it is within the analyst's power to take a specific sentence from it, for example, and bring its equivalent that could have been in its place; and this appears clearly in the choices related to rhetorical images, such as the expression of regret in the following image in the words of God Almighty: "So he began to wring his hands over what he had spent on it, while it lay empty on its thrones."²⁴The expression: (And he became regretful...) could have replaced: "So he began to wring his hands."

3.2. Relationships of absence and presence resulting from the two axes:

Some scholars try to be more precise in the terminology when it comes to language and literature, and they call the two axes in literature "relations of presence and absence" and in language "contextual relations and conflictual or substitutional relations". There is no doubt that it is easy to realize that relations of presence in literature correspond to contextual relations in linguistics, and that relations of absence correspond to conflictual or substitutional relations. However, literature is not a primary symbolic system like the art of painting, for example, or like language to some extent, but it uses material taken from another system that preceded it, which is language, which makes its relations more complex and intricate. However, this difference between linguistic and literary systems is not observed to the same degree in all literary genres. It is more precise and minimal in the case of lyrical expression, where sentences are organized directly in the text, while it takes its largest and most intense forms in narrative texts, where events and characters, for their part, represent a somewhat independent depiction of the sentences that we see.²⁵

Here we are faced with an important issue in the formation of relationships in every literary genre; while we look at it in lyrical expression in a clear and simplified manner through which we distinguish the choices and coordination, in the novelistic texts we stand on a complex and intertwined image of structures, because they do not alone convey the intended meaning, but are crowded by images of events and characters that are considered a major factor in completing the image of the structures and simplified choices at the level of the novelistic text.

This issue leads us to monitor the differences that result from the nature of the literary genre and what it requires in terms of special analysis; the most important differences that result from the difference between poetic and narrative structures is that the method of analysis in each of them is characterized by a direction opposite to the other, as the structural analysis of poetry proceeds in a vertical direction from the surface to the depth, while the analysis of stories and myths proceeds in a horizontal, transverse direction, and each poetic work can be considered in isolation from others and its variations can be found in it, which are organized according to this vertical axis; while we find that it is necessary to interpret narrative and mythological structures on the broad semantic level only.

This means that the genre of poetry focuses in its analysis on the set of choices whose source is the axis of vertical substitution, because it pays more attention and a great goal to the beauty of expression, and perhaps that was the motive for focusing the analysis on the axis of choices; and on the contrary, the analysis of stories focuses on the axis of composition because its interest is more focused on its connotations and the purposes that the recipient should pick up from it.

However, our statement that we focus on one of the two axes in the analysis does not mean marginalizing the second axis, as we cannot separate between them because they are an integrated whole in the literary work; and accordingly, the categorical separation between contextual and substitutional deviations cannot be insisted upon in stylistic analysis; for example, the substitutional deviation in placing the singular in place of the plural must result in a syntactic deviation related to the necessity of agreement in number between the parts of the sentence.

The entanglement that occurs at the level of the literary work results - as previously indicated - from its being a system upon a system, a system (literature) that has its own composition and characteristics based on a system that forms its material (language) that has - in turn - its own composition and characteristics; but despite that, the two axes remain the bridge linking language and literary text, since "the existence of the text presupposes the existence of the language in which this text was produced, and therefore it should be clear to us that the production of the text is based on the selection of some linguistic elements as parts or paragraphs from a series that represents the linear structure of the text. The possible linguistic alternatives for this text are considered the other axis to which it is connected, so the production of the text is represented, as "Jacobson" says, in presenting elements from the axis of linguistic exchange on the axis of contextual adjacency in the text."²⁶

4. The term (selection and coordination) is an alternative to (substitution and distribution) in the statement of linguistic density:

When the two axes are tinged with stylistic study, the names "selection" and "coordination" become more appropriate for explaining the nature of literary work and verbal performance in general. Therefore, "Jacobson studies language in its spoken form, focusing on those communicative aspects, and draws his attention to the human being's reliance in his speech on the two phenomena of selection." Selection and coordination are two main processes in the speech process. For him, speaking requires two basic actions, the first of which is selection.

The speaker selects some abstract elements from his linguistic inventory, then comes the role of the second complementary element, which is the coordination between these abstract units and the selected elements to form complex linguistic units.²⁷

The term "replacement" does not seem to suggest intentionality or aesthetics in the comparison between the replaced words, but "selection" - on the contrary - performs that task; and the same applies to "composition", which makes us feel spontaneous in including the chosen words in a way devoid of uniqueness and creativity, while "coordination" makes us imagine the hardship and great effort that the creator exerts in order to come up with a composition of the selections in a unique image.

This, and the selection (and necessarily the replacement) is related to the interconnected entities in the linguistic system and not to the given sender, while in the case of coordination the entities are related to both together or to the actual sender only. This statement refers us to another matter, which is that the axis of replacement when it is related to the dictionary can be separated from the axis of structure in the study, but if it touches on the rules of morphology and syntax, for example, then it is closely related to it.

Stylistics is a broad and diverse field of study, as diverse as the angles and facts of discourse, which “depend... on the subject, the writer, and the circumstances of communication; however, there are other facts that depend only on the message itself and its profound arrangement. This is what Jakobson calls the poetic function.”²⁸ Since the two axes represent a characteristic of the message in itself, and the poetic function that they include is concerned with it, we preferred to focus on this function, explaining and clarifying it, and then clarifying the manifestations of the two axes at their level and the role that they play through them.

5. Aesthetics of language in the light of density:

If the two axes in the poetic function - according to (Jacobson) - play an aesthetic and creative role, this means that the words employed in the literary work rise in the poetic function above the level of comparisons between them and their counterparts, to a level that makes their structure and position in the work the focus of attention and the center of study in poetics, where their nature and apparent and hidden meanings are researched; and thus, the poetic function takes the message as its means and goal in analysis.

(Jacobson) adopted the composition and selection on which the poetic function is based “in determining the style, ... he exploited a fixed linguistic datum represented in that the linguistic event is the composition of two successive processes in time and identical in function, which are the speaker’s selection of his expressive tools from the lexical stock of the language and then his composition of them in a composition some of which requires the laws of grammar and some of which allows the ways of dealing with usage.”²⁹ His statement: “Some of it is required by the laws of grammar” reminds us of the system of language that any speaker adheres to and relies on in his speech, just as his statement: “And some of it is permitted by the ways of dealing with usage” reminds us of the creative person who has the abilities that qualify him to break what he can of this system with an aesthetic break that creates creativity without harming the essence of this system.

When we talk about the system and the behavior and change that follows it, we see the role of the poetic function, which is that it “attempts to monitor the general rules that govern the work instead of trying to grasp its meaning, and it also seeks to know these rules from within the literature itself, not from outside it, unlike other sciences such as psychology, sociology, etc., which search for these rules from within the literature itself. So poetics is an implicit and internal approach to literature.”³⁰

Jakobson tried to highlight an objective criterion that allows for revealing the presence of the poetic function, which can be identified through the special relationship between the two processes on which any linguistic structure is based, namely selection. Selection and composition. When sending a message, we combine on a syntagmatic axis selected units from among others approximately similar to them and combined hypothetically on a paradigmatic axis. The specificity of the poetic function is embodied in the presentation of the principle of equivalence of the selection axis on the composition axis.³¹ Hence, it appears that the poetic function is a coin with two sides, which are the two axes, and we cannot understand them unless we look at them in parallel in the study and not in a successive manner.

Looking at the two axes in parallel refers us to the dynamics that arise from this in the poetic function. We all know that we can approach the linguistic system either from the perspective of its lexicon or from the perspective of its grammar. We choose words, and we organize some of them in a series of relationships. The first axis is substitutional, the second grammatical. The choice is of course made on the substitutional axis between a number of words that are composed of equivalent units in terms of structures. The specificity of the poetic function from this perspective lies in the heart of the game between these two axes, as the

grammatical axis continues to play its organizing and intensive role, and the substitutional axis also continues, at least partially, to secure its selective role in an additional way.

This means that “the literary text cannot be analyzed into successive units without considering the groups of symbols that form it. It is a message that conveys a contextual meaning, but at the same time it has a structural value, which imposes the necessity of establishing a dialectical relationship between the axes of adjacency and opposition.”³² Here, the axis of proximity means coordination, and the axis of opposition means selection.

The dynamics of the two axes continue throughout the literary work in “movement at the level of relations between units, and the movement may be horizontal, relying on the juxtaposition of words according to the laws of the system... or the movement may be “vertical,” relying on relations of “absence,” which is a natural suggestive process based on replacing any word with another word due to a phonetic, morphological, or semantic similarity... These relations are energies stored in the memory of the language, and they overlap with the word in the case of creativity, and in the case of reception, and these units differ in their energies stored in the memory of the group, and the creator may sometimes resort to this store, investing it in enriching the discourse and charging it with a deep suggestive flow to achieve the poetic function.”³³

Hence, studies of poetics confirm that poetic language is not merely linguistic units composed in a linear successive composition, but rather a system of substitutions or both at the same time, and therefore Jakobson did not define the poetic function as “the projection of the principle of similarity from the axis of selection onto the axis of composition” in vain, because the man gave more importance to explaining and detailing this function, which he considered necessary for every literary work, asking about the linguistic criterion by which we perceive, by way of choice, the nature of the poetic function, especially the obligatory element in every poetic work, and he believes that to answer this question we must remember two basic methods of organization used in verbal behavior, which are selection and agreement or coordination. We cannot study the poetic function in any way in isolation from this duality (selection/coordination).

The dynamics of the two axes in the poetic function create a kind of correspondence between the (distribution table), which is for the arrangement, and the (selection table), which is for the verbal pattern, and this correspondence determines the harmony between the vocabulary of the literary text as replacement signs, i.e. lexical linguistic units, in the process of reporting.

The originality of (Jakobson) is that he demonstrated how (style), as a manifestation of poetics, or an effect of it, is an (equivalence) based on the combination of the two tables: _the distribution table, and the selection table_, and in that there is support for what we mentioned about the impossibility of separating the two axes from each other when the matter is related to stylistic studies.

6. The operation of the two axes within the figurative language and their relationship to displacement:

Jakobson dealt with each axis separately in his study of metaphor and metonymy after he had combined them together in the poetic function. He was enabled to do so by the separation of some rhetorical topics from each other, and their nature, which brings them closer to one of the two axes. “This theory became, for Jakobson, the basis for the most common rhetorical images in the literary language, and I mean metaphor and metonymy. He made the two poles of this duality the basis for most of his literary studies (poetic and prose) to the point that he used the grammatical axis as a synonym for metonymy, and the substitutional axis as a synonym for

metaphor.”³⁴This is clear when considering the metaphor as a result of the entire composition, while the metaphor is achieved by a single word that is selected from among its counterparts.

Figurative language is only achieved by deviation - or displacement - in style, which is the means that helps the creator to deviate from the law of language, and it necessarily touches on the two axes, as deviations can be classified according to their effect on the principles of selection and composition in linguistic units according to (Jakobson). Syntactic deviations are related to the linear contextual chain of linguistic signs when they deviate from the rules of organization and composition, such as the difference in the order of words, and substitutional deviations deviate from the rules of selection of linguistic symbols such as placing the singular in place of the plural or the adjective in place of the described or the strange word in place of the familiar.³⁵

We conclude from this that there are two types of displacement. The first type is when the displacement is related to the essence of the linguistic material... and metaphor represents the mainstay of this type of displacement. Here we mean the single metaphor exclusively, that which is based on a single word.³⁶This is what was previously mentioned; “Deviation is closely linked to choice, because choice is based on multiple possibilities that open the way for deviation to occur, and achieve and reveal it, as choice can be justified by comparison with the state of neutrality or the neutral method or what is known as the zero degree, and thus choice is closely open to deviation.

The second type of it is related to the composition of these with their neighbors in the context in which they appear; a context that may be long or short, and this is what is called “compositional displacement.” Stylistics is not concerned with substitution and composition at their basic, primary level that does not depart from the language system, because this is one of the concerns of linguistics, but it studies the second level in which the two axes are colored by “rebellion” against this system, an aesthetic rebellion.

The two levels on which the two axes alternate create a barrier between ordinary language and poetic language, and this is clearly evident in the syntactic axis, especially considering that all of its vocabulary is present and apparent before the recipient, so that he can, through the relationships between them, determine in which of the two levels the two axes lie; “It is decided that the composition of the two axes is divided into two levels.”

The literary phrase in general, and the poetic one in particular, differs from its structure in ordinary speech or in scientific prose: while the words of the latter two, individually and in composition, are almost devoid of any aesthetic feature or value, the literary phrase or literary composition is capable of carrying in every one of its relationships an aesthetic value or values.

The cooperation of the two axes achieves beauty upon beauty in language and expression, because this cooperation produces an intensification of displacement. Jakobson formulated his theory of style as a projection of the vertical axis onto the horizontal axis. However, the creator in this projection creates a displacement in the rule of substitution such that he manipulates the structure of meaning in a way that goes beyond the usual, which generates metaphor. However, this displacement would not have appeared except within horizontal relationships. If it happened that in these horizontal relationships there was another displacement of a metaphor, a metonymy, or a simile, for example, then we would have two displacements in the same sentence that would transfer speech from a limited utilitarian realm to enter it into an unlimited realm of influence and beauty.

Then, deviation has an importance in the poetic function, as structural critics agreed that the most important elements of aesthetic speech are that it breaks the system of linguistic possibilities that aim to convey ordinary meanings, and this break in particular aims to increase

the number of possible meanings, and what the modern media theory has reached helps us understand that any break of the vulgar system assumes a new type of organization that is considered chaos in relation to what came before, but it is a more efficient system when measured by the new internal indicators of the article. Accordingly, every break and every departure from the system becomes another system in the view of critics, even if it is considered "chaos in relation to what came before", and perhaps their consideration of it as a system is due to the positivity that this break brings to the language in creative use, in addition to the semantic generation resulting from it.

Despite the additions that Jakobson's theory brought to the stylistic field in general and poetry in particular, there are critics who saw that it "did not do anything at all other than expand the pattern of system restrictions, making it extend to two levels, compositional and semantic, and adopting the principle of 'projecting the axis of similarities onto the axis of harmonies.'"³⁷

7. Conclusion:

It should be noted that the sciences of language, in their diversity and multiplicity, do not represent patterns of scattered or dispersed studies, one of which is built on the ruins of the other, or that they contradict each other in their starting point, direction, and result, while the fact is that their material is one, which is language.

Linguistics, stylistics, poetics, discourse analysis, and the interdisciplinary trends that branch off from these major fields, ultimately aim to study language, its nature, structure, and system, subject to evolving and continuous variables in daily and creative use alike.

The two axes, which are considered the pinnacle of any language, represent the most widely circulated and studied topic in these linguistic sciences, despite the differences in its terminology among researchers. Any speaker or creator chooses words from the language from among its counterparts, to create a cause and connection between it and others that compete with it in the context, so that the speech ultimately emerges with its own language and structure that is unique from the rest of the uses.

Then, playing on the notes of these two axes in literature specifically, generates a special poetic quality that is not available in ordinary speech, and thus the language rises above its known transparent system to a more dense and suggestive system, moving from indicating one to referring to many.

It is not hidden what the linguistic researcher (Jakobson) and those who followed him, such as (Riffaterre), have done in terms of focusing on the two axes, and following their developments inch by inch and arm by arm, starting with linguistics that focuses on the sentence, and ending with stylistics and poetics that work on the entire text, and reveal the places of breaking and deviation from the usual pattern in the linguistic system, to another pattern that is more elevated and dense.

8. Footnotes:

¹-Stylistics and Style - Towards a Linguistic Alternative in Literary Criticism -, Abdel Salam Al-Masdi, (1977 AD) Arab House for Books, Libya_Tunisia, p. 90.

²- La stylistique: _lecture_, Pierre Guiraud and Pierre Kuentz, (1970) Klingksieck Editions, France, 4 years old. p.19.

«...This is new, this is the designer, aux frontières de la littérature and the linguistique of a space video, reconnaître the existence of a domain of recherche that the rhétorique ancienne avait – partiellement-occupé, mais que laisse Vacant son effondrement.

The share of this domain that appears to be the problem today. For certain reasons, it should be entered into the literature, into the linguist. Pour d'autres, il est à partager en les deux sciences voisines. For the rest of the world, it is impossible to reconnaître a self-existence, or a véritable hégémonie.”

³See: *ibid.* p.39

«It's important, that's right, to change the size of the screen in reverse: it's part of the detailed link in the driver's license plate that has a general connection, and it's redemption of multiple ramifications for the unique race, on part of the elements. communs "As a new base to remonter the proche in the proche, the differences in the differences, jusqu'aux ramifications extremes and individual duelles of the arbre typologique littéraire."

⁴Look; Style and Grammar - An Applied Study of the Relationship between Stylistic Characteristics and Some Grammatical Phenomena, Muhammad Abdullah Jabr, (1988 AD), Dar Al-Da'wa for Printing, Publishing and Distribution, Alexandria, 1st ed., p. 19.

⁵Look; Stylistics, George Molinier, translated and introduced by: Bassam Baraka, (2006 AD), University Foundation for Studies, Publishing and Distribution, Majd, 2nd ed., pp. 13-14.

⁶Modern Literary Criticism - From Imitation to Deconstruction - (Study), Ibrahim Mahmoud Khalil, (n.d.), Dar Al-Masirah, Jordan, p.151.

⁷Text and stylistics between theory and application (study), Adnan Bin Dhiril, (2000 AD), Publications of the Arab Writers Union, Damascus, p. 40.

⁸Style and Stylistics, Pierre Giro, trans. Munther Ayachi. (n.d.), National Development Center, Beirut, p.74.

⁹These relations represent "the set of words that the speaker can use at every point in the chain of speech, and the set of words that exist in the speaker's lexical stock and that are voluntarily replaceable among themselves. There are relations of replaceability between them called substitutional relations."Reports paradigms) That's why it's called the axis of choice.The axe de selection). Stylistics and Style, Abdel Salam Al-Masdi, p.134, 135.

¹⁰- Distribution: "It is the axis that selects the most appropriate structural system for the situation and will find many coordination options between the small units, letters, verbs and nouns that were chosen in the first stage." Style between Modernity and Heritage (Study), Ahmed Darwish, (n.d.) Dar Gharib for Printing, Publishing and Distribution, Cairo, p.47. It is also called the axis of systems, composition, and horizontal axis.

¹¹-Stylist, Pierre Guiraud et Pierre Kuentz, P. 58.

"The poetic language remains for a long time in a poor language domain."

¹²-Look; Style and Stylistics, Pierre Giroux, trans. Munther Ayachi, p.79.

¹³-Critical Concepts, Rene Wellek, translated by: Muhammad Asfour.1987 AD), The World of Knowledge: A monthly cultural book series issued by the National Council for Culture, Arts and Letters, Kuwait, p. 371.

¹⁴-Articles on Stylistics (Study), Munther Ayachi, (1990 AD, Publications of the Arab Writers Union, Damascus, 1st ed., pp. 53-54.

¹⁵-See: Generative Poetics: Theoretical Approaches, Othmani Al-Miloud, (2000 AD), Publishing and Distribution Company - Schools, Casablanca, 1st ed., p. 19.

¹⁶-Poetic Issues, Roman Jakobson, translated by: Muhammad Al-Wali and Mubarak Hanun, (1988 AD), Dar Toubkal Publishing House, Morocco, 1st ed., p. 24.

¹⁷-See; The Hidden Appearance: Dialectical Propositions in Creativity and Reception, Abdeljalil Mortad, (2005 AD), University Publications Office, Ben Aknoun, Algeria, p. 10.

¹⁸-See: Linguistic, rhetorical, stylistic and poetic terms based on the Arab heritage and studies and modern studies, Boutarn Muhammad al-Hadi and others, (2008 AD), Dar Al-Kitab Al-Hadith, p. 100.

¹⁹-Look; Style and Grammar: An Applied Study of the Relationship between Stylistic Characteristics and Some Grammatical Phenomena, Muhammad Abdullah Jabr, (1988 AD), Dar Al-Da'wa for Printing, Publishing and Distribution, Alexandria, 1st ed., p. 18.

²⁰-Stylistics: vision and application, Youssef Abu Al-Adous, Dar Al Masirah for Publishing, Distribution and Printing, 1st ed.1, p162.

²¹-A:1, p. 220 from: R. JAKOBSON: General Linguistics, from: Stylistics and Style, Abdel Salam Al-Masdi, p. 92.

²²-Towards a linguistic stylistic theory, Willy Sandres, trans. Khaled Mahmoud Juma, (2003 AD, 1st ed., Dar Al-Fikr, Damascus for Distribution, p. 133.

²³-La stylistique, Pierre Guiraud and Pierre Kuentz, p.123.

«...toute phrase, toute expression n'est que l'un des choix (scelta) POSSIBLES, et elle, porte on elle _et c'est là l'important_ tous les autres choix non EXPRIMES, mais IMPLICITES. »

²⁴-The cave:42.

²⁵-See; The Science of Style and Constructivist Theory, Salah Fadl, (2007 AD), Dar Al-Kitab Al-Masry, Cairo, Dar Al-Kitab Al-Lubnani, Beirut, 1st ed., Vol. 2, p. 536.

²⁶-The same reference. J2, p. 650.

²⁷-Roman Jakobson's Linguistic Theory (Text Study), Fatima Al-Tabbal, (1993 AD), University Foundation for Studies, Publishing and Distribution, Beirut, Lebanon, 1st ed., p. 38.

²⁸-La stylistique, Pierre Guiraud and Pierre Kuentz, p.155.

«The disc effects depend on the cover, the author, and the conditions of the communication; But it is the parents who do not depend on the message from the organization at any time. This is what Jakobson describes the functional function.

²⁹-Stylistics and Style, Abdel Salam Al-Masad, p.92.

³⁰-Poétique, Tzvetan Todorov, (1968), Edition du Seuil, Imprimerie BUSSIERE à Saint-Amand, D. L, 4ème trim. 1973,

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«...It doesn't come to anyone who knows how to visit the Lois Générales community.

=President of the nursery. Because of the opposition to these sciences that are the psychology, the sociology, etc., they are located in the intellectual literature. The poetry is given an approche of the littérature on the “abstrare” and “interne” fois. »

³¹-See; Concepts in the structure of the text: (linguistic, poetic, stylistic, intertextual), a group of authors: Translated by: Wael Barakat.(2006 AD), Dar Maad for Printing, Publishing and Distribution, 2nd ed., p. 47.

³²-The Science of Style and Structural Theory, Salah Fadl, J.2, p. 534.

³³-Stylistics and Discourse Analysis, Rabah Bouhouche, (2006 AD), Publications of Badji Mokhtar University, Annaba, Algeria, pp. 39-40.

³⁴-Roman Jakobson's Linguistic Theory, Fatima Al-Tabbal: p.37- 38.

³⁵-See; Stylistics: Its Principles and Procedures, Salah Fadl, (1998 AD, Dar Al-Shorouk, Cairo, 1st ed., pp. 211-212.

³⁶-Displacement from the perspective of stylistic studies, Ahmed Mohamed Weiss, (2005 AD), Glory of the University Institution for Studies, Publishing and Distribution, Beirut, Lebanon, 1st ed., p. 111.

³⁷-Poetic Theory: (The Structure of the Language of Poetry, the Higher Language), John Quinn, translated by: Ahmed Darwish.(2000 AD), Dar Gharib for Printing, Publishing and Distribution, Cairo, 1st ed., Vol. 2, p. 263.

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