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The Aesthetics of Metonymy and the Effectiveness of Discourse in Modern Social Poetry

— A Stylistic and Pragmatic Approach —

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Abstract

This article seeks to explore metonymy in social poetic discourse through a stylistic and pragmatic approach, aiming to highlight the conceptual shift in metonymy from a mere figure of speech based on the intention to convey an associated meaning to a form of allusive power and an illocutionary speech act that exercises influence and guidance.

The study focuses on the aesthetics of stylistic formation and metonymic deviation as expressive foundations that move beyond directness and straightforward statements, while complementing the pragmatic and intentional dimensions required by the reformist context. Through the analysis of selected examples of social poetry, the findings reveal the effectiveness of combining stylistic and pragmatic approaches in uncovering the power of literary discourse. Metonymy has demonstrated its ability to reach the recipient's inner feelings, expose the shortcomings of reality, and direct the demands of the communicative situation towards the promotion of virtuous values and the mending of human divisions.

Keywords: Metonymy, Social Poetry, Stylistics, Pragmatics, Speech Act, Allusive Power.

Introduction

In Arabic rhetoric, metonymy is not merely a verbal embellishment or a formal shift from explicit expression to indirect suggestion. Rather, it is an expressive force capable of generating secondary meanings that give a text a depth extending beyond the limits of direct expression. In this article, we seek to explore metonymy in its finest social and reformist manifestations, where it is no longer simply a matter of intending an associated meaning, but has become a form of allusive power and a pragmatic tool in the poet's hands. Through this device, the poet achieves critical purposes in an aesthetically subtle manner that avoids directness, exposes the shortcomings of reality, and penetrates the recipient's inner world.

Our reading of metonymy does not remain confined to the normative boundaries established by classical rhetoricians. Instead, it seeks to open up to the perspectives of modern critical approaches. Rhetoric has drawn upon stylistics to identify linguistic deviations and trace the aesthetic dimensions of metonymic shifts. It has also drawn inspiration from pragmatics, particularly its tools for analysing intentionality and the context of utterance. In this way, metonymy is transformed from a static rhetorical

figure into an illocutionary speech act carrying educational and ethical messages that can change the recipient's attitude and direct the demands of the communicative situation towards the cultivation of virtue and the mending of human divisions.

From this methodological perspective, the central research problem of this article can be formulated through the following question:

To what extent has metonymy, as both a stylistic choice and a pragmatic act, succeeded in moving beyond its traditional rhetorical function to become an illocutionary form of allusive power that directs social poetic discourse towards change and the promotion of values?

I. Metonymy in the Arab Rhetorical Heritage: Its Foundations and the Development of Its Concept

In Arabic rhetorical thought, metonymy represents a significant stage in the transition from direct expression to the realm of allusion and suggestion. It is an art that does not settle for the apparent meanings of words, but rather delves into the depths of what is known as the meaning of meaning, reshaping the relationship between the word and its signification according to a distinctive visual and intellectual perspective. From its earliest beginnings in the Arab heritage, metonymy succeeded in establishing its authority as a rhetorical device that does not merely convey information, but also constructs a world of associations and connections that stimulate the recipient's mind and encourage their participation in the production of meaning.

1. Metonymy in Its Linguistic Meaning

Both classical and modern Arabic dictionaries converge in defining the linguistic meaning of metonymy around two central ideas: concealment and the avoidance of direct expression. Lisān al-ʿArab states: "It is to speak of something while intending something else. One may refer to something indirectly by using another expression; this is called kināyah, and to speak of something in this manner is to allude to it." [1]

In Muḥīṭ al-Muḥīṭ, it is stated: "The verb kanna means to conceal something and cover it within its enclosure... As for kannā ʿan kadha, it means to speak in a way that allows something to be inferred, or to speak of one thing while intending another, or to use an expression that can be understood in both a literal and a figurative sense, such as rafath (sexual intercourse) and ghāʾiṭ (originally meaning a low-lying place, but used to refer to the act of relieving oneself)."[2]

In Al-Muʿjam al-Wasīṭ, under the root (K-N-Y), metonymy is defined as: "An expression intended to convey an associated meaning, while the possibility of intending its original meaning remains."[3]

Accordingly, metonymy, in light of these established lexicographical sources, is the verbal noun of the verb kanā, meaning to conceal, cover, imply, or refrain from expressing something directly, replacing it with a reference to something else through which the intended meaning can be inferred.

2. Metonymy in the Early Stages of Arabic Rhetoric

The linguistic meaning of metonymy was accompanied by an expansion and development in early rhetorical and critical usage. Abū ʿUbaydah (d. 209 AH), for instance, employed the term kināyah in the sense of pronoun reference or verbal concealment, as in the Qur'anic verse:

﴿كُلُّ مَنْ عَلَيْهَا فَانٍ﴾ [Al-Raḥmān: 26]

Here, the pronoun is used to refer to the earth without explicitly mentioning it.[4]

For his part, Al-Jāḥiẓ (d. 255 AH) viewed metonymy as a stylistic requirement determined by communicative purpose and the correspondence between expressions and intended meanings. He states: "Every kind of discourse has its appropriate form of expression, and every type of meaning has its corresponding type of designation: ... explicit expression where explicitness is required, and metonymy where metonymy is appropriate..."[5]

He therefore considers that replacing metonymy with direct expression may undermine rhetorical eloquence.

As for Al-Mubarrad (d. 285 AH), he moved beyond the purely linguistic definition to identify the functions of metonymy, which include: avoiding coarse expressions for reasons of modesty and propriety; conveying glorification and reverence to express dignity and esteem; and employing concealment and ambiguity to keep a meaning hidden from those for whom it is not intended.[6]

Ibn al-Muʿtazz (d. 296 AH) regarded metonymy and indirect allusion (taʿrīḍ) as among the aesthetic features of badīʿ (the rhetorical arts of embellishment).[7] However, he did not provide formal definitions of these devices. Instead, he illustrated them through examples drawn from both poetry and prose. Among the examples he cited is the following verse, composed by a poet in reference to a barber:

[Al-Ṭawīl Metre]

أَبُوكَ أَبٌ مَازَالَ لِلنَّاسِ مُوجِعًا لِأَعْنَاقِهِمْ نَقْرٌ كَمَا يَنْقُرُ الصَّقْرُ

إِذَا عَوَّجَ الكُتَّابُ سُطُورَهُـــمْ فَلَيْسَ لِمُعْوَجٍّ لَهُ أَبَدًا سَطْـــرُ

In the same context, Qudāmah ibn Jaʿfar (d. 337 AH) used the term irdāf (indirect expression or substitution) to refer to metonymy. He defined it as follows: "It is when a poet intends to indicate a particular meaning but does not employ the word that directly denotes it. Instead, he uses an expression that indicates a meaning associated with and dependent upon the intended one. Once the associated meaning is understood, it reveals the primary meaning."[8]

An example of this can be found in the poetry of ʿUmar ibn Abī Rabīʿah:[9]

[Al-Ṭawīl Metre]

بَعِيدَةُ مَهْوَى القرْطِ إمَّا لِنَوْفَلَ أَبُوهَا وَ إِمَّا عبْدُ شَمْسٍ وَهَاشِمُ

The poet intends to describe the woman's long neck, but instead of referring to it directly, he uses an expression associated with its length: baʿīdat mahwā al-qurṭ (so long that the earring hangs far below the ear). In doing so, he remains within the boundaries of metonymic expression.

Meanwhile, Ibn Rashīq al-Qayrawānī (d. 456 AH) included metonymy under the chapter entitled Bāb al-Ishārah (The Chapter of Allusion), highlighting its aesthetic and suggestive value. He states: "Allusion is among the rare and subtle features of poetry. It is a remarkable form of eloquence that demonstrates the breadth of vision and exceptional artistic ability. Only an outstanding and highly skilled poet can master it. In every type of discourse, it is a meaningful hint, a form of conciseness and indirect suggestion whose general meaning can be recognised, although its full significance lies far beyond the apparent wording."[10]

He then proceeds to explain its different forms and provide examples, identifying among them: suggestion, glorification, indirect allusion, representation, symbolism, and insinuation.[11]

3. The Functional Foundations of Metonymy in ʿAbd al-Qāhir al-Jurjānī: Towards a Rhetoric of Intentions

ʿAbd al-Qāhir al-Jurjānī (d. 471 AH) is regarded as the true founder of the functional approach to metonymy. He moved it away from the static nature of isolated linguistic forms and the limitations of individual words towards the dynamism of context and what he termed maʿānī al-naḥw (the meanings of grammatical structures).

A. The Structure of Metonymy and the Mechanism of Naẓm

Al-Jurjānī's terminological definition of metonymy is expressed in the following statement: "Metonymy occurs when a speaker intends to establish a particular meaning but does not express it through the word conventionally assigned to it in the language. Instead, the speaker turns to a meaning that follows it and is associated with it in existence, alluding to the intended meaning through this associated one and making it evidence of the former."[12]

The concept of an associated meaning (radīf) had already been introduced by Qudāmah ibn Jaʿfar. An example of this is the expression kathīr ramād al-qidr (one whose cooking pot produces much ash), which refers to someone who frequently receives guests and is generous in hospitality. Similarly, the expression naʾūm al-ḍuḥā (a woman who sleeps late into the morning) is used to describe a woman who lives in comfort and luxury and is served by others, so that she has no need to attend to her own affairs.

Al-Jurjānī emphasises that the rhetorical value of metonymy does not lie in the individual word itself, but rather in the function it performs within the system and structure of discourse (al-niẓām wa-al-naẓm). Meaning requires the presentation of evidence and argument rather than the mere assertion of a claim. He explains: "When you find eloquence attributed to metonymy, it is not eloquent simply because it is metonymy, but because it has been employed within the structure of discourse in a way that gives the meaning a distinctive quality."[13]

B. Points of Convergence with Contemporary Pragmatics

Modern linguistic analysis of Al-Jurjānī's approach, as explained by researcher Dr Masʿūd Ṣaḥrāwī, reveals early indications of what would later become known as pragmatic linguistics and speech act theory. For Al-Jurjānī, naẓm is not merely the formal arrangement of words; it also involves taking into consideration the speaker's intentions and the circumstances of the addressee. His ideas therefore closely correspond to several principles of contemporary pragmatics:[14]

A. Naẓm and the Speaker's Intentionality:

For Al-Jurjānī, naẓm begins with the internal consideration of grammatical meanings (tawakhkhī maʿānī al-naḥw). This closely corresponds to the concept of intentionality as developed in the theories of Grice and Searle.

B. Context and the Requirements of the Situation:

Al-Jurjānī's insistence that speech must be appropriate to the circumstances corresponds to the central principle of modern pragmatics concerning situational context, which provides the framework through which metonymy is interpreted.

C. The Meaning of Meaning and Conversational Implicature:

Al-Jurjānī's concept of the meaning of meaning the mental process through which an initial meaning leads to a second, underlying meaning resembles the concept of conversational implicature. The recipient must make an intellectual effort to extract the concealed meaning, thereby giving metonymy its allusive power.

Accordingly, Al-Jurjānī's theory of naẓm is established as a communicative strategy that goes beyond the superficial arrangement of words to achieve effective discourse. It transforms rhetorical

structure from a closed linguistic form into a dynamic, interactive act in which the speaker's intentions work in harmony with the demands of the communicative situation.

4. The Transformations of Metonymy between Logical Formalisation and Terminological Consolidation

Following Al-Jurjānī, metonymy underwent a methodological transformation from an open literary space grounded in contextual analysis to a stage characterised by normative regulation and logical formalisation. Fakhr al-Dīn al-Rāzī (d. 606 AH) introduced the idea of intermediary elements and logical associations to distinguish between close and remote metonymy.[15]

Al-Sakkākī (d. 626 AH) subsequently formulated a more rigorous logical definition of metonymy, defining it as: "Refraining from explicitly mentioning something and instead referring to what is necessarily associated with it, so that one moves from what is mentioned to what is left unmentioned."[16]

He then emphasised two fundamental distinctions between metonymy and metaphor:[17]

- Metonymy allows the intended meaning to retain both its literal and metonymic interpretations, whereas metaphor does not permit the original literal meaning because of the presence of a contextual indicator that prevents such an interpretation.

- In metonymy, the transition occurs from the associated attribute (lāzim) to that with which it is necessarily connected (malzūm), whereas in metaphor, the transition takes place from the primary meaning (malzūm) to its associated meaning (lāzim).

The Classification of Metonymy and the Consolidation of Its Terminology

Al-Sakkākī and Al-Qazwīnī classified metonymy according to the entity or meaning indirectly referred to into three main categories: seeking to identify the person or thing described, seeking to identify the attribute itself, and attributing a particular quality exclusively to the person or thing described.[18] According to Al-Qazwīnī, the third category is known as metonymy of attribution.[19]

A. An example of the first category can be found in the poetry of Al-Buḥturī, in which he describes killing a wolf:[20]

[Al-Ṭawīl Metre]

فَأَتْبَعْتُهَا أُخْرَى، فَأَضْلَلْت نَصْلَهَا بِحَيْثُ يَكُونُ اللُّبُّ وَالرُّعْبُ والحِقْدُ

The expression "where the brains, terror and hatred reside" contains three separate metonymies rather than a single one, since each independently conveys its intended meaning.

B. As for metonymy intended to indicate an attribute, an example can be found in the following verse by Al-Mutanabbī:[21]

[Al-Ṭawīl Metre]

إِلَى كَمْ تَرُدُّ الرُّسُل عَمَّا أَتَوا لَهُ كَأَنَّهُمْ فِيمَا وَهَبْتَ مَلامُ؟

The first part of the verse is a metonymic reference to courage, while the second alludes to generosity.

C. An example of metonymy intended to express attribution appears in the poetry of Abū Nuwās:[22]

[Al-Ṭawīl Metre]

فَمَا جَازَهُ جُودٌ وَلَا حلَّ دُونَهُ وَلَكنْ يَصِيرُ الجُودُ حيثُ يصيرُ

Here, the poet wishes to attribute generosity to the person he praises, or to establish this quality as one of his defining characteristics. However, instead of explicitly describing him as generous by saying "He is generous", the poet uses the expression "Generosity goes wherever he goes". This indirect formulation serves to attribute generosity to him, since his presence necessarily implies the presence of this quality.

5. The Contextual Dimension in Yaḥyā ibn Ḥamzah al-ʿAlawī

In his book Al-Ṭirāz, Al-ʿAlawī (d. 749 AH) introduced a pragmatic and functional dimension to the study of metonymy. He focused on the intellectual ability of the addressee and considered metonymy a stylistic choice associated with particular communicative situations, such as praise, concealment and glorification.

He states:

"Know that metonymy occupies a prominent position in eloquence. It lends beauty to expressions and gives meanings refinement and perfection. It moves the soul towards engaging with them and invites hearts to understand them. When employed in praise, it becomes more elevated and beautiful, and leaves a deeper and more lasting impression on the person being praised. When used in condemnation, it becomes more painful and hurtful, and leads more directly to the exposure of the faults of the person being criticised..."[23]

This connection between expression and the speaker's purpose lies at the heart of pragmatic intentionality.[24] (The Principle of Relevance).

Al-ʿAlawī also distinguishes between metonymy and indirect allusion (taʿrīḍ),[25] arguing that the latter is more eloquent because its meaning is understood through context rather than through the conventional meaning assigned to the words themselves.

6. The Functional and Aesthetic Dimensions of Metonymy in Arabic Rhetorical Heritage

Classical and modern rhetoricians have devoted particular attention to identifying the subtle rhetorical features that give metonymy its aesthetic value and discursive power. Badr al-Dīn ibn Mālik (d. 686 AH) referred to these features as rhetorical subtleties.[26] They can be summarised as follows:

A. Presenting the Truth Along with Its Evidence:[27]

Metonymy makes a meaning more firmly established in the mind because the speaker presents the truth together with the evidence that demonstrates its existence.

B. Embodiment and Personification:

This involves transforming abstract intellectual meanings into tangible images full of movement and vitality.[28] An example appears in the following Qur'anic verse:

﴿فَأَصْبَحَ يُقَلِّبُ كَفَّيْهِ عَلَى مَا أَنْفَقَ فِيهَا﴾ [Al-Kahf: 42]

The expression conveys feelings of regret and profound sorrow through a visible physical action.

C. Tactful Expression and the Avoidance of Indecency:

This involves replacing coarse or vulgar expressions with more refined ones, thereby lending dignity and propriety to the intended meaning. An example is the indirect reference to the bodily need to relieve oneself through the act of eating, as in the Qur'anic expression:

﴿كَانَا يَأْكُلَانِ الطَّعَامَ﴾ [Al-Baqarah: 24]

In his book Fiqh al-Lughah wa Asrār al-ʿArabiyyah (The Science of Language and the Secrets of Arabic), Abū Manṣūr al-Thaʿālibī (d. 429 AH) devoted an entire section to this subject under the title: "A Chapter on Using Metonymy to Refer to Things Whose Mention Is Considered Indecent through More Appropriate Expressions."[29]

D. Concealment and Obfuscation:

This function arises from the desire to protect the person or thing being indirectly referred to, or from fear of revealing its identity. Examples include using metonymy for women's names or numerical expressions. In Anwār al-Rabīʿ, Al-Madanī referred to this practice as replacing an expression with one that is more elegant and appropriate.[30]

An example can be found in the poetry of ʿUmar ibn Abī Rabīʿah:[31]

[Al-Ṭawīl Metre]

أَيَـــا نَخْلَتَيْ وَادِي بُـــوَانَةَ حَبـَّذَا إِذَا نَامَ حُرَّاسُ النَّخِلِ جَنَاكُمَا

The poet uses the expression "the two palm trees of Wādī Buwānah" as a metonymic reference to two of his female companions, out of concern for protecting their reputations. Likewise, the expression "the guardians of the palm trees" indirectly refers to their families, whom he fears.

E. Conciseness and Brevity:

Metonymy can also serve the purpose of expressing several words or meanings through a single verbal form.[32] An example appears in the following Qur'anic verse:

﴿فَإِنْ تَفْعَلُوا وَلَنْ تَفْعَلُوا﴾ [Al-Baqarah: 24]

Concluding Remarks

This close examination of the development of metonymy demonstrates that, within Arabic rhetorical thought, it was never merely a form of verbal embellishment. Rather, it evolved into an integrated structure of reasoning and communication. Al-Jurjānī endowed it with the dynamism of context and the vitality of the meaning of meaning, while Al-Sakkākī established its logical structure and the mental associations underlying it. Al-ʿAlawī, meanwhile, further developed its pragmatic dimensions by linking it to the requirements of communicative situations and the speaker's intentions.

II. Metonymy in Modern Stylistic Studies: From the Shores of Heritage to the Horizons of Modernity

While classical Arabic rhetoric established the principles governing the art of metonymy as a rhetorical phenomenon subject to grammatical rules and logical criteria, modern stylistics emerged with a different concern: exploring the uniqueness of the text and the ways in which it is constructed. It sought to breathe new life into this rhetorical figure, transforming it from a static rule concerned with clarification into a dynamic phenomenon whose primary aim is to produce an effect.

The transition of metonymy from the descriptive domain of rhetoric to the practical domain of stylistics is, essentially, a shift from studying what is said to exploring how it is said. Metonymy thus takes shape within the text as a strategy of deviation and an act of aesthetic choice that refuses to surrender language to direct expression, embracing instead the power of allusion as something more eloquent than explicit declaration.

In this section, we seek to examine metonymy not as a decorative element added to meaning, but rather as a stylistic focal point in which the creative self becomes concentrated and through whose

linguistic levels the features of an artistic vision emerge one in which concealment becomes a language in itself and allusion becomes a distinctive stylistic mode.

1. The Concept of Style and Stylistics

A. The Concept of Style:

According to A Dictionary of Contemporary Literary Terms, style is defined as "a method of working and a means of expressing thought through words and structures."[33] For Abdeljalil Murtad, it is "the particular image or form characterised by specific linguistic features."[34] A text takes shape when abstract linguistic characteristics are transformed into an independent structural form that bears the creative writer's distinctive imprint and produces both an aesthetic and a pragmatic effect.

A.1. Style as the Beating Heart of Language:

Style is an art that breathes life into linguistic material. For this reason, Abdelmalek Murtad regards it as "a way of putting language into a state of functionality, overflowing with vigour, vitality, activity and productivity."[35] This means that language without style is lifeless language, devoid of vitality.

A.2. Style as a Matter of Choice and a Mark of Individuality:

From the perspective of modern linguistics, style is regarded as the embodiment of a conscious process of choice among the linguistic alternatives available to the creative writer. It is the distinctive manner through which a literary author gives form to their emotional experience.

In this context, Stephen Ullmann defines style as a selection from an extensive range of expressive possibilities.[36] This view corresponds to Salah Fadl's argument in his book Stylistics, in which he points out that such a choice is not entirely free. He states:

"Accordingly, style, understood as a choice among various linguistic possibilities, does not imply absolute freedom. Rather, it is a conscious choice made within a framework clearly determined by prior decisions."[37]

Choosing one particular style over another is what gives writing its distinctive and individual character. Abdelmalek Murtad states:

"In essence, style is the mark of individuality in the production of discourse... A style cannot be considered a distinctive way of writing, or a personal characteristic that leaves its imprint on a writer's work, unless the writer possesses a high degree of control over language, demonstrates mastery in its composition, and is capable of skilfully manipulating its words."[38]

According to this approach, style is no longer merely an outer covering of linguistic expression; rather, it constitutes the essential structure that reflects the creative writer's identity and vision of the world. In the present study, the poet deliberately favours metonymy over explicit expression because the former offers a suggestive power through which distinctive semantic and aesthetic purposes can be achieved.

A.3. Style as Deviation and Departure from the Norm:

Jean Cohen and other stylistic critics regard style as a "systematic violation" or departure from the conventional norms of communicative language, with the aim of creating aesthetic surprise.[39] Metonymy is considered a particularly effective stylistic device because it departs from direct expression, thereby creating a degree of tension between the wording and its underlying, more distant meaning.

A.4. Style as an Instrument of Influence:

Michael Riffaterre defines style as "the highlighting of certain elements of the speech sequence in order to compel the reader to pay attention to them."[40] This draws attention to the aesthetic qualities of expression and the intentions underlying it.

Among Arab critics who attempted to define style through the legacy of Arabic rhetoric, particularly by connecting it to the theory of naẓm (composition), is Aḥmad al-Shāyib, who states:

"Style is the method of writing, the manner of composition, or the way of selecting and arranging words to express meanings with the aim of clarification and influence."[41]

Nūr al-Dīn al-Sadd commented on this definition, stating:

"It is a comprehensive definition that encompasses the ideas of classical Arab rhetoricians and critics, as well as those of modern Western stylistic researchers, who regard style as a process of selection and composition and recognise its function of influence."[42]

Accordingly, style can be understood as a mode of expression based on selection and composition, while also fulfilling an aesthetic function that influences the recipient.

B. The Concept of Stylistics:

Linguistic studies underwent a significant transformation towards the end of the nineteenth century and the beginning of the twentieth century. This period witnessed growing interest in linguistics, which gradually expanded to include the study of literary and creative texts and the processes underlying their formation.

This growing interest culminated in the emergence of a new discipline that became both a methodological approach and an analytical tool for literary texts, seeking to identify their distinctive characteristics and aesthetic features. This discipline is known as Stylistics. Its definitions include the following:

B.1. Stylistics as a Science of Discourse Analysis:

Stylistics is defined as the discipline that takes style as its subject of study. It is an approach that seeks to explore literary texts through an examination of their linguistic structures.

According to A Dictionary of Literary Terms, stylistics is "a branch of linguistic studies concerned with examining the use of linguistic styles in specific contexts to produce literary works..."[43]

Dr Abdel Salam al-Massadi considers stylistics to be "the search for those characteristics that transform discourse from its purely 'informative' function into an aesthetic function of 'influence'."[44] This means analysing a text through its language in order to identify its literary characteristics.

Saad Maslouh introduced the statistical criterion as a means of identifying stylistic variations throughout the textual structure at the phonological, morphological, syntactic and lexical levels.[45]

B.2. Stylistics as a Means of Revealing the Aesthetics of Concealment:

According to Salah Fadl, stylistics fulfils an analytical function that consists in uncovering the hidden potential embedded in language. He rejects the idea of separating form from content or treating style as a merely external addition, since such a separation would inevitably prevent the literary text from being interpreted as an integrated structure and its aesthetic value from being fully understood.[46]

As he puts it: "Language expresses, while style highlights."[47]

He also maintains that the true objective of stylistics lies in examining the reciprocal relationships between signifiers (words) and the meanings they convey (signifieds).[48] To achieve this, stylistics draws

upon literary and philosophical concepts in order to uncover the aesthetic values and the psychological and social dimensions concealed within the linguistic structure.[49] Thus, in his view, stylistics becomes a bridge between traditional rhetoric, which is based on rules, and modern rhetoric, which relies on textual and compositional analysis.

In the same context, Fathallah Ahmed Suleiman emphasises this analytical function, explaining that stylistics is concerned with:

"The study of texts, whether literary or otherwise, through linguistic analysis, with the aim of uncovering their psychological dimensions and aesthetic values, and reaching the depths of the writer's thought through the analysis of their text."[50]

Similarly, Rajaa Eid concludes that the task of the stylistic researcher or analyst focuses on:

"The body of the literary text in its linguistic formations, artistic features and performative characteristics. On this basis, critical judgement acquires its supporting arguments and foundations, thereby ensuring its objectivity."[51]

B.3. Stylistics as the Aesthetics of Linguistic Formation:

From the perspective of Algerian literary criticism, Dr Abdelmalek Murtad regards stylistics as an approach that investigates the "aesthetics of linguistic formation" within the literary text. He does not view style as merely a matter of linguistic choice; rather, he considers it an "existential structure" that takes shape from within language itself. In his operational definition, he states:

"Style crowns the work of distinctive language, refines it, lends it brilliance, adorns it, and embellishes it, thereby becoming more beautiful through it. It displays language in splendid forms and allows it to reveal its full splendour, as though language were an unstitched piece of fabric, while style were the method by which that fabric is sewn."[52]

In his attempts to uncover the nature of style, Murtad draws upon rhetorical techniques such as metaphor and simile, which help him embody style in a tangible form.

Elsewhere, he adds: "Language is material, whereas style is creativity; language is a tool, whereas style is form... Language consists of scattered and dispersed jewels, while style is a necklace in which they are arranged in an orderly manner."[53] Style is thus "the aesthetic manifestation that extends to language at the level of individual words and to writing at the level of composition, undertaking to adorn, embellish, distinguish and individualise them."[54] The function of stylistics, therefore, is to reveal the aesthetic qualities of the literary text and the secrets of its linguistic harmony.

B.4. Stylistics as the Science of Expressive Value:

Stylistics, understood as the "science of expressive value", constitutes the fundamental principle underlying the theories of the Swiss linguist Charles Bally (Ch. Bally) (d. 1947). He defines it as the study of the expressive values of linguistic means of communication and their emotional charges.[55] In Bally's view, if stylistics aims to study language "in its relationship with real life", this means that "the thought seeking expression through language can hardly be devoid of an emotional colouring."[56] He does not separate "thought" from "feeling", stating: "I have never claimed... that the language of emotion exists independently of the language of reason."[57] This approach consequently makes living language a field of reflection. Stylistics does not merely identify direct semantic content; it goes beyond this to explore the psychological energy and emotional charges that give discourse its aesthetic and influential value.

2. Linguistic Levels in the Stylistic Analysis of Metonymy

Language is defined as a system of signs subject to processes of analysis and synthesis. Stylistics has adopted the levels of structural linguistic analysis (following de Saussure and his disciples), transforming them into procedural stages through which the aesthetics of the text can be explored.[58]

The levels of stylistic analysis build upon one another and follow a sequential procedure: sound constitutes the material of the morpheme, and the morpheme constitutes the material of syntactic structure. These phonological, morphological and syntactic dimensions work together to contain systematic and contextual meanings, laden with cultural and social connotations.

2.1. Structural (Descriptive) Levels

A. The Phonetic Level: This level examines the material of speech sounds through phonetics, which studies the characteristics and points of articulation of sounds in isolation,[59] and phonology, the functional study of sounds that investigates the effect of phonetic distinctions on the production of meaning within context.[60]

B. The Morphological Level: This level takes the "morpheme" as its basic unit for analysing the internal structure of a word,[61] whether simple or derived. It has developed into a dynamic field of study that directly serves syntactic analysis and the examination of differences in meaning.[62]

C. The Syntactic Level: This level studies the sentence as the fundamental unit of analysis, regulating predicative relations (subject and predicate) and the sequence of sentences.[63] It is the level that gives metonymic structures their distinctive architectural pattern.

D. The Semantic Level: This level is concerned with the meaning of a text resulting from the interaction between lexical meanings and grammatical and contextual functions.[64] In metonymy, it represents the highest procedural stage in the transition from the apparent meaning to the implied meaning. For semantics to fulfil its function as the comprehensive framework for exploring meaning, the analyst undertakes an integrated examination of all linguistic levels, as identified by Ahmad Mukhtar Omar:[65]

- Examining the phonetic aspect and its influence on meaning.

- Studying the morphological structure of the word and identifying the meanings conveyed by its forms.

- Taking the grammatical aspect into consideration, particularly the grammatical function of each word within the sentence.

- Identifying the individual meanings of words, commonly known as lexical meaning.

- Studying expressions whose meanings cannot be understood simply by interpreting each of their constituent words, and which cannot be translated literally from one language into another.

2.2. Procedural Levels (Mechanisms of Selection and Deviation)

A. Selection:

Selection is a free process of choosing from among several expressive possibilities.[66] It may take the form of a contextual and pragmatic choice, or an aesthetic and expressive choice motivated by an allusive intention.[67]

- Contextual (Utilitarian/Pragmatic) Selection: This is dictated by the requirements of the external context and the social situation, such as choosing particular words out of consideration for the listener's sensitivity, for the purpose of deception, or to convey the literal truth.

- Purely Expressive (Aesthetic/Stylistic) Selection: This is motivated by artistic aims and formative intentions arising from the intrinsic potential of language and the creative writer's aesthetic vision.

Stylistic analysis makes aesthetic and expressive selection its subject and ultimate objective because it achieves the poeticity of the text by creating a shock of reception and generating suggestion. It takes utilitarian contextual selection as its background and standard of comparison.

B. Deviation (Departure from the Norm):

Deviation refers to an organised departure from the communicative norm for an aesthetic purpose. Pierre Guiraud maintains that "deviation is defined quantitatively in relation to a norm."[68] This is the concept also addressed by Yusuf Abu al-Adus, who considers style to be a deviation from the rules of ordinary linguistic usage.[69] Jean Cohen devoted a book entitled The Structure of Poetic Language to this subject, viewing style as a "departure" or deviation from the conventional norms of communicative language for the purpose of producing aesthetic surprise.[70]

Deviation also has its roots in Arabic rhetoric under the terms "departure from the norm" [71]and "Arab boldness".[72] Its forms vary and include semantic deviation (substitutional), syntactic deviation (grammatical), and phonetic deviation (rhythmic).[73]

Mechanisms of Stylistic Analysis According to Abdelmalek Murtad:

The methodological reason for drawing upon Abdelmalek Murtad's analytical model lies in the ability of his approach to combine the rigour of Western linguistic levels with the dynamism and traditional heritage of the Arabic text. This provides the analyst with a procedural tool that moves beyond formal rigidity towards uncovering the depth of meaning.

Accordingly, Murtad's critical practice is grounded in a procedural perspective that adopts linguistic and semiotic levels of analysis as an exploratory means of penetrating the text. His stylistic approach thus takes on a "formative" character, analysing and deconstructing the literary text through the following dimensions:[74]

- The Phonetic and Rhythmic Level: Tracing the movement and harmony of sounds and their correspondence with the psychological and semantic state of the discourse.

- Syntactic Structure: Examining predicative relations and the functional roles of phenomena such as fronting, postponement and syntactic deviation.

- The Lexical and Semantic Dimension: Tracing lexical fields and deviations that generate paradox and create a shock in the reader's reception.

- Visual Formation and Synesthesia: Transforming written structures into tangible mental images.

- The Aesthetics of Reception: Engaging the reader as a participant in the production of meaning and as an interpreter who deciphers the text's codes and hidden complexities.

3. The Procedural Foundations for the Stylistic Analysis of Metonymy

Approaching metonymy from a stylistic perspective requires examining it as a dynamic structure based on a set of interconnected foundations. These begin with the conscious "act of selection" through which the poet chooses metonymy over explicit expression, and proceed to the "mechanism of deviation", which creates an aesthetic distance between the immediate meaning and the more remote, implied meaning.

These foundations are manifested through the linguistic levels (phonetic, syntactic and semantic), which provide metonymy with its linguistic structure and lead it towards its ultimate purpose. In this

way, metonymy is transformed from a mere figure of speech into a "stylistic strategy" that mobilises the suggestive potential of the literary text.

Metonymic Deviation and Its Contextual Functions:

The ultimate aim of metonymic deviation is to achieve an "aesthetic function" and produce a profound "psychological effect". Michael Riffaterre emphasises that the influential power of style derives from its ability to create a sudden "shock of reception", compelling the reader to pay attention and participate actively in interpreting meaning.[75]

Thus, metonymy becomes a highly concentrated means of intensifying expression within literary discourse. The indirectness of meaning breaks the monotony of direct expression and stimulates the recipient's imagination. Consequently, the act of reading shifts from the passive consumption of discourse to a conscious process of emotional engagement and interpretation in which the reader actively interacts with the text.

III. Metonymy and the Pragmatic Approach:

(From Lexical Meaning to Illocutionary Force)

Pragmatics is one of the most recent linguistic approaches to have shifted linguistic studies from examining the closed formal structure of a text to investigating language use in its living contexts. While stylistics is concerned with the aesthetics of deviation and the unconventional shaping of language, pragmatics goes beyond this to question the "illocutionary force" of discourse: that is, what an utterance accomplishes in reality and the effect it produces in the recipient's mind.

1. The Conceptual Field of Pragmatics

Scientific definitions of pragmatics vary according to the perspectives from which it is approached. Nevertheless, they all agree on moving language beyond its status as an abstract system of signs and regarding it instead as a communicative activity operating within a specific context.

A. The Concept of Pragmatics in Western Linguistics:

Pragmatics has its terminological roots in the Western semiotic tradition, particularly in the work of Charles W. Morris, who is considered the first to provide it with an explicit conceptual definition, describing it as "the study of the relation of signs to their users."[76] He introduced it as part of a threefold division of linguistic analysis into syntax, semantics and pragmatics. The significance of this definition lies in its movement of language away from strict structural isolation and into the heart of the communicative process, placing the human being who produces discourse and the recipient who interprets it at the centre of analysis.

To illustrate the dimensions of this "use" and its communicative requirements, George Yule takes us from a general description of signs to an examination of the different aspects of production and reception. In the introduction to his book Pragmatics, he presents four concise and comprehensive definitions that identify the main areas of concern within this field of knowledge. These are as follows:[77]

– Pragmatics is the study of speaker meaning: It is concerned with meaning as communicated by the speaker (or writer) and interpreted by the listener (or reader). It therefore focuses more on analysing what people mean by their utterances than on what words or expressions mean in themselves as defined in the dictionary. This represents a fundamental point of convergence with the concept introduced by Morris, since the "users of signs" are no longer merely transmitters of linguistic codes; rather, they become active participants who produce intended meaning and undertake its interpretation.

– Pragmatics is the study of contextual meaning: This approach requires examining how speakers organise what they wish to say according to whom they are addressing, where and when they are speaking, and under what circumstances. In other words, it explores how listeners infer the intended meaning from the situation and its context.

– Pragmatics is the study of how more is communicated than is said: This approach investigates how implicit content is perceived and interpreted as an essential part of the communicative process. It may be described as the "exploration of hidden or implied meaning", whereby the speaker relies on assumptions and shared knowledge with the listener to convey an intention without expressing it explicitly. This constitutes the most important foundation of metonymy.

– Pragmatics is the study of the expression of relative distance: This dimension is based on the concept of distance, whether social, physical or conceptual, between the speaker and the listener. The speaker determines how much should be stated explicitly or left implicit according to the degree of proximity or distance between them and the addressee.

B. The Foundations of Pragmatics in Arab Linguistic Thought:

This Western perspective on pragmatics finds a contemporary linguistic echo in the work of Masʿūd Ṣaḥrāwī, who maintains that this intellectual approach is concerned with studying linguistic phenomena in actual use, with particular emphasis on the intentions and implications that guide the interpretation of discourse within a given communicative situation. He states:

"...Most scholars agree that the concern of pragmatics is to establish the universal laws governing language use and to identify human capacities for linguistic communication. Pragmatics thus becomes worthy of being called the science of language use."[78]

Elsewhere, he adds:

"...It studies language as it is used in different contextual situations, that is, as a specific utterance produced by a specific speaker, addressed to a specific addressee, through specific wording, within a specific communicative situation, in order to achieve a specific communicative purpose."[79]

This definition places the communicative situation and the participants in discourse at the centre of linguistic analysis. Meaning, in this view, cannot be conceived of independently of its contextual environment or the intentions of its producer. This position directly intersects with the pragmatic concept advanced by George Yule, particularly in its emphasis on the communicative context and the investigation of implicit intentions inferred by the recipient through mechanisms of implicature and the requirements of the situation.

This conceptual convergence further establishes the validity of adopting a pragmatic approach to metonymy, as it is one of the most prominent rhetorical devices through which little is said in order to convey much. This is achieved through the mental transition from the metonymic expression (what is explicitly stated) to the intended referent (what is implicitly meant).

2. The Pragmatic Dimensions of Metonymy

Metonymy operates across several pragmatic levels that give poetic discourse an exceptional capacity to influence and guide its recipient. These dimensions can be summarised as follows:

A. Speech Act Theory:

Founded by Austin and further developed by Searle,[80] Speech Act Theory constitutes a central foundation of pragmatic studies. It maintains that speaking a language is an "act" that brings about changes in reality. Dr Masʿūd Ṣaḥrāwī emphasises that an utterance is based on a formal, semantic,

performative and perlocutionary system. It is a grammatical and material activity that employs locutionary acts to achieve illocutionary purposes and perlocutionary effects related to the recipient's reactions, such as rejection and acceptance.[81]

This approach is primarily based on the well-known threefold distinction between the locutionary act, the illocutionary act and the perlocutionary act.

– Metonymy as an Indirect Speech Act:

Within this framework of language use, metonymy functions as an "indirect speech act". The creative writer does not merely inform the recipient of a particular fact through its apparent meaning; rather, through this implicit expression, the writer performs other pragmatic functions, such as reproach, protest, irony or incitement to action. In doing so, the writer relies on the recipient's interpretative competence to decipher the message and extract the illocutionary force concealed behind the linguistic structure.

B. Conversational Implicature Theory:

This theory was established by the philosopher and linguist H. P. Grice. It is primarily concerned with tracing implicit meanings that go beyond the surface structure of an utterance, in order to reveal the gap between "what is said" (the explicit literal meaning) and "what is meant" (the indirectly implied meaning).[82] The theory rests on the cornerstone of the Cooperative Principle between the speaker and the addressee, which is divided into four fundamental maxims that are expected to be observed in order to ensure effective communication:[83]

- **The Maxim of Quantity:** Provide the required amount of information, neither more nor less.

- **The Maxim of Quality:** Say what you believe to be true and accurate.

- **The Maxim of Manner:** Be clear and concise, and avoid ambiguity.

- **The Maxim of Relation:** Make your contribution relevant to the subject of the conversation.

– The Apparent Violation of Conversational Maxims and the Generation of Metonymy:

In the light of Paul Grice's theory, metonymic discourse may initially appear to violate the Maxim of Quantity or the Maxim of Manner, since the speaker avoids direct expression and resorts to indirectness. However, this violation is not arbitrary; rather, it is a deliberate and purposeful violation. Metonymic communication relies on the recipient's competence and awareness of the shared cultural and contextual background. The recipient therefore instinctively understands that the creative writer has departed from the conventions of direct expression precisely to generate a conversational implicature that is richer in meaning and more deeply affecting than a superficial, straightforward statement.

III. Manifestations of Metonymy and Its Pragmatic Impact in Modern Social Poetry

Our practical analysis in this chapter will focus on selected social poetic texts in order to reveal how the creative writer has exploited the potential of metonymic language at its stylistic levels (phonetic, syntactic and semantic), and how the writer has succeeded in establishing a "cooperative contract" with the recipient. In this process, the "act of saying" is transformed into an "act of incitement and change", exercising an allusive power whose impact extends beyond the artistic depiction of suffering. It becomes a cry against deprivation and social injustice, as well as a human appeal that seeks to awaken the collective conscience.

1. The Concept and Historical Foundations of Social Poetry

Social poetry is a humanistic form of poetry that takes social issues and human suffering such as poverty, orphanhood, class divisions and social injustice as its primary subject matter. This poetry does not limit itself to the external description of social phenomena; rather, it goes further by criticising rigid social structures, awakening the collective conscience and transforming individual or collective suffering into performative discourse that seeks change and reform.

This poetic form has deep roots in the literary heritage, where it emerged as a means of expressing the concerns and suffering of ordinary people. Shawqī Ḍayf refers to its early development, stating: "It was natural for poetry depicting the life of the people and the misery, poverty and famine they experienced to develop."[84] Ḥannā al-Fākhūrī referred to it as popular poetry, placing it alongside official poetry and describing it as poetry that "deals with the common emotions shared by all people and portrays society in its various manifestations and tendencies."[85] During periods of stark class inequality, this poetry consequently became a field that "echoes the realities of life and adopts an entirely democratic approach, without concealment or restraint."[86]

Building on this conceptual and historical perspective, social poetic discourse, as relevant to the subject of the present study, is founded on the sincere expression of the suffering of vulnerable social classes through a committed humanistic perspective. It makes use of metonymic symbolism to suggest and imply rather than resort to direct expression. In this way, the text is charged with indirect speech acts, such as protest and incitement to action, which mobilise the recipient's interpretative capacities and activate their performative role.

It should be noted that the stylistic analysis of certain poetic examples may focus on particular linguistic levels rather than others. This is due to the criterion of the "dominant stylistic focus" within each poetic example, whereby attention is directed towards the level that is most effective in generating metonymy and serving its pragmatic dimension.

2. Applied Examples: The Aesthetics of Metonymy and Its Illocutionary Dimensions in Social Poetry

First Example: Pessimism and Psychological Withdrawal from Life

Many people view life through a dark lens filled with frustration and pessimism. Motivated by his humanistic outlook and ethical commitment, the émigré poet Īliyā Abū Māḍī addresses such people through a philosophical and contemplative style that incorporates images from nature. He urges them to dispel despair and seize the opportunity to live before it is too late. He writes in the al-Khafīf Metre:[87]

أَيُّهَا المُشْتَكِي وَمَـــا بِـــكَ دَاءُ كَيْفَ تَغْدُو إِذَا غَدَوْتَ عَلِيلَا؟

إِنَّ شَرَّ النُّفُوسِ نَفْسٌ يَؤُوسٌ يَتَمَنَّى قَبْـــلَ الرَّحِيلِ الرَّحِيلَا

وَإِذَا مَا وَجَدْتَ فِي الأَرْضِ ظِلًّا فَتَفَيَّأْ بِـــــهِ إِلَى أَنْ يَزُولَا

– The Social Phenomenon:

The poet addresses the social affliction of pessimism and negative complaining that prevails in certain sections of society. He calls upon the pessimistic and narrow-minded individual, who constantly complains despite the abundance of life's blessings and views life through the eyes of someone living in extreme poverty, to appreciate the blessings available and enjoy them.

A. Rhetorical Analysis (Metonymy):

–(He longs for departure before the time of departure):

This is a metonymy expressing absolute despair and psychological surrender to death before its time. The poet moves from the observable expression (wishing to depart before one's appointed time) to its implication (the loss of the desire to live and a feeling of nihilism).

–(So take shelter in its shade until it disappears):

This is a metonymy expressing the quality of seizing life's opportunities and enjoying the present moment. The poet moves from the explicit expression (sitting beneath the shade and enjoying its coolness until it disappears) to its implication (the necessity of making the most of life and enjoying the blessings available before they vanish and the opportunity is lost).

B. Stylistic Analysis:

– Phonetic and Morphological Levels: The predominance of the sounds /n/ and /s/ in (souls/despairing) produces a melancholic resonance that reflects psychological withdrawal. Meanwhile, the repetition of the root (to depart/departure) creates a rhythmic embodiment of the overwhelming presence of death in the pessimist's mind.

– Syntactic and Semantic Levels: Deviation is achieved through the use of vocative and conditional structures ("O complainer", "How will you fare?", "If you find..."). The structure moves from a declarative statement reinforced by the particle inna ("indeed") to establish an assertion, towards the directive imperative "take shelter", which seeks to stir the recipient out of a state of passivity.

C. Pragmatic Analysis:

– Contextual Situation: The discourse is framed within an advisory and instructive context in which psychological and social dimensions intersect. The poet confronts a collective state of pessimism and self-withdrawal that lacks any objective justification. This prompts him to employ a contemplative discourse that incorporates nature in order to make his message more accessible.

– Speech Acts: The poet employs indirect speech acts, particularly directives and reproaches. The interrogative expression "How will you fare?" (kayfa taghdū?) departs from its literal meaning to convey disapproval and blame, while the imperative "take shelter" (tafayyaʾ) becomes an expression of advice and guidance.

– Intention (Illocutionary Force): The poet's intention is to awaken the recipient's determination and transform their mindset from negativity and surrender to active engagement with life. In doing so, he seeks to modify their psychological and social behaviour.

– The Cooperative Principle and Conversational Implicature: The poet violates the "Maxim of Quality" by highlighting the contradiction between the absence of illness and the act of complaining, as well as the "Maxim of Quantity" through the explicit instruction to do something as self-evident as enjoying the shade before it disappears. He employs metonymy to exercise an allusive power that fulfils his communicative intention and rouses the recipient from passivity without resorting to dry, confrontational discourse.

Second Example: Class Inequality and Social Alienation

In social poetic discourse, stark class inequality emerges as a wound that deprives society of its balance. Through a sharply satirical paradox, Īliyā Abū Māḍī directs his discourse towards the privileged class, exposing its isolation and detachment from the reality of the poor and deprived. He writes in the al-Mutaqārib Metre:[88]

كُلُوا وَاشْرَبُوا أَيُّهَا الأَغْنِيَاءُ وَإِنْ مَلأَ السِّكَكَ الجَائِعُونَ

وَلاَ تَلْبَسُوا إِلاَّ الخَزَّ جَدِيداً وَإِنْ لَبِسَ الخِرَقَ البَائِسُونَ

وَحَوِّطُوا قُصُورَكُمْ بِالرِّجَالِ وَحَوِّطُوا رِجَالَكُمْ بِالحُصُونِ

A. Rhetorical Analysis (Metonymy):

– "Surround your palaces with men": This is a metonymy expressing the qualities of detestable class segregation, intense fear and a sense of insecurity despite the possession of wealth. The expression conveys the widening of the gap between social classes and the construction of barriers separating them.

The poet moves from the explicitly expressed element (reinforcing security, building fortifications and erecting high walls around palaces and their occupants) to the implied meaning (intense fear, a sense of threat, detestable class segregation and the loss of inner security despite the abundance of wealth and influence).

B. Stylistic Analysis:

– Phonetic Level: A sharp, successive rhythm emerges, suited to the poem's sarcasm and reproach, through the emphatic beat of the al-Mutaqārib metre. This is reinforced by the regular sound parallelism created by the opening imperative verbs ("eat", "do not wear" and "surround"). Furthermore, the resonance of the strong and voiced consonants in (streets/the hungry) evokes the harshness of reality and gives an audible representation of the overcrowded streets filled with the deprived.

– Morphological Level:

- The verb form (faʿʿala – ḥawwiṭū): The use of the intensified verb form, marked by consonant doubling, conveys exaggeration and multiplicity in taking measures of protection and fortification.

- Active participles in the sound masculine plural (al-jāʾiʿūn / al-bāʾisūn): Expressing these descriptions through the sound masculine plural indicates the widespread social nature of the phenomenon rather than an isolated individual condition.

Syntactic and Semantic Levels: The text establishes a series of binary oppositions: the rich and the hungry; silk and rags; palaces and streets. The verbs appear in the form of apparent commands ("eat", "drink" and "surround"), accompanied by conditional circumstantial clauses ("even if the hungry fill the streets..."), creating a stylistically polarised structure charged with irony.

C. Pragmatic Analysis:

– Indirect Speech Acts: The commands ("eat", "drink" and "surround") depart from their literal directive meaning and become performative speech acts whose purpose is sarcasm, reproach and an implicit warning of an impending social explosion.

Third Example: Selfishness and Class Disparity

Continuing this humanistic tendency, Īliyā Abū Māḍī directs his pragmatic criticism towards exposing outward displays of superiority and the disregard for the suffering of the deprived, as well as the abandonment of the values of human solidarity. He writes in the al-Kāmil metre:[89]

وَتَظَلُّ تَرْفُلُ بِالحَرِيرِ أَمَامَهُ فِي حِينِ قَدْ أَمْسَى بِغَيرِ كِسَاءِ

انْصُرْ أَخَاكَ فَإِنْ فَعَلْتَ كَفَيْتَهُ ذُلَّ السُّؤَالِ وَمِنَّةَ البُخَلَاءِ

A. Rhetorical Analysis (Metonymy):

– "You continue to luxuriate in silk": This is a metonymy expressing excessive luxury and pride in one's material blessings.

– “He spends the evening without clothing” / “the humiliation of begging”: These expressions are metonymies indicating extreme need and abject poverty.

B. Stylistic Analysis:

Syntactic Level:

- Temporal structure: The combination of the defective verb taẓallu (“you continue”) with the present-tense verb tarfulu (“you luxuriate”) syntactically conveys continuity and permanence in the practice of luxury and extravagance, suggesting the persistence of this behaviour.

- Adverbial expression and spatial confrontation (amāmahu – “before him”): The attachment of this adverbial expression to the verb creates a sharp visual paradox by placing luxury directly before the eyes of the poor person in the very same space.

- Contrast through circumstantial clauses (fī ḥīnin... – “while...”): The connection between the statement describing the wealthy person's continuing luxury (taẓallu tarfulu) and the statement establishing the poor person's condition (qad amsā) creates a syntactic parallelism based on the stark opposition between the persistence of luxury and the onset of nakedness.

Morphological and Semantic Levels: The verb tarfulu carries lexical connotations of slowness, strutting and self-indulgence. Its juxtaposition with the expression bi-ghayri kisāʾ (“without clothing”) highlights the ugliness of the stylistic paradox within this social scene.

C. Pragmatic Analysis:

– The Performative Imperative (“Support your brother” – unṣur akhāka): This is a directive speech act followed by the expression “and if you do so, you will spare him”, which establishes a connection between the action and its pragmatic consequence: preserving human dignity and protecting a person from humiliation.

Fourth Example: Social Hatred and Envy

Within the framework of his criticism of human relationships, the Syrian poet Ḥusnī Ghurāb addresses the phenomenon of “friendship” and the decline of its values. He employs metonymic structures and directive speech acts as a means of reproaching an envious friend and subjecting him to moral scrutiny. He writes in the al-Mutaqārib Metre:[90]

صَدِيقٌ عَلَى فَرْطِ إمْلَاقِهِ يَرَانِي بِرَحْمَةِ رَبِّي خَلِيقْ

يَظَلُّ عَلَى حَاجَتِي سَاهِراً وَيَحْمِلُ عَنِّي مَا لاَ أُطِيقْ

وَآخَرُ إنْ أَقْبَلَتْ نِعْمَةٌ عَلَيَّ يَسُدُّ عَلَيْهَا الطَّرِيقْ

يَوَدُّ لِبَاصِرَتَيْهِ العَمَى إذَا مَا رَأَى غُصْنَ عَيْشِي وَرِيقْ

A. Rhetorical Analysis (Metonymy)

- “He stays awake through the night over my needs”: This is a metonymy for deep affection, selflessness, and sincere care. The poet moves from the associated image the scene of someone remaining awake and constantly alert out of concern for another’s needs to the implied quality of profound concern, deep loyalty, and genuine devotion.

- “He wishes that his two eyes might go blind”: This is a metonymy for the highest degree of envy and social resentment. The wish goes beyond the disappearance of another person’s blessings to the desire for personal blindness, simply to avoid witnessing one’s brother’s success.

- “Whenever he sees the branch of my life flourishing”: This is a metonymy for prosperity and a comfortable life. The poet moves from the concrete image of a fresh, flourishing branch to the implied meaning of well-being and a life of contentment.

B. Stylistic Analysis

At the Syntactic Level: The poet employs a rhetorical binary contrast (“a friend... and another...”) and uses verbs that suggest continuity and recurring action (sees me / remains / carries / blocks / wishes).

Semantic Deviation: The poet brings together two opposites sight (his two eyes) and blindness to portray the darkness of the envious soul.

C. Pragmatic Analysis

Contextual Situation and Speech Acts: The discourse functions as an informative and cautionary speech act, exposing hidden psychological motives and contradictory social attitudes. It does so by activating a strategy of negative portrayal towards the envious person, thereby discouraging such behaviour and highlighting the virtues of a loyal friend.

Fifth Example: The Phenomenon of Arrogance, Greed, and Political Conceit

Arrogance and greed are among the most prominent social and political ills addressed by reformist poetry. Politicians and officials often assume an attitude of superiority as soon as they ascend to positions of power, forgetting their past and the humiliation they endured in order to reach their goals. In this context, the poet Rashid Salim al-Khoury (al-Qarawi) directs his scathing criticism at this group, exposing their moral contradictions and calling upon their sense of national pride. He writes in the Basīṭ Metre: [91]

قَوْمٌ إِذَا قَعَدُوا فِي مَنْصِبٍ شَمَخُوا

نَاسِينَ كَمْ قَرَعُوا بَاباً وَكَمْ رَكَعُوا

إِنْ كَرَّمُوا العَجَمَ وَلَّوْهُمْ ظُهُورَهُمْ

وَمَلَّكُوهُمْ رِقَاباً حَقُّـــهَا النَّطْعُ

A. Rhetorical Analysis (The Aesthetics of Metonymic Formation)

- “Forgetting how often they knocked on doors and how often they bowed”: This is a metonymy for humiliation, degrading flattery, and opportunism in the pursuit of personal interests.

The poet moves from the associated actions of knocking on doors and bowing to their implied meaning: abasement and opportunistic sycophancy. The aesthetic effect lies in presenting the meaning alongside its concrete evidence, thereby exposing the contradiction between their hypocritical past and their present arrogance in office.

- “They turned their backs on them”: This is a metonymy for absolute submission, surrender, and the loss of independent will. The poet moves from the associated action of showing deference to foreigners to the implied psychological and personal state of humiliation and subordination.

B. Stylistic Analysis (Syntactic and Deviational Levels)

Semantic deviation is manifested on two levels:

- The Shift from the Physical to the Moral: The physical actions of knocking on doors and bowing move beyond their literal bodily meanings to acquire figurative significance, symbolising opportunistic flattery and abasement. In this way, the abstract meaning is presented through tangible evidence.

- The Semantic Deviation in the Word "Forgetting" (nāsīn): The circumstantial form moves beyond ordinary mental forgetfulness to suggest deliberate disregard and wilful pretence. This highlights the contradiction between their present arrogance in office and their humiliating past. The construction begins with the conditional expression, "When they assume office... they become arrogant," illustrating their transformation in behaviour.

C. Pragmatic Analysis (Intentionality and Speech Acts)

Context and Intentionality: The discourse belongs to the context of criticising those in positions of authority, particularly the greedy and avaricious. The poet seeks to expose the politicians' moral deception and undermine the legitimacy of their arrogance.

Illocutionary Speech Act: Through metonymy, the poet performs an indirect act of reprimand and condemnation. Rather than relying on direct, declarative criticism, he seeks to awaken the collective conscience and provoke a sense of shock in the recipient, thereby stripping the ruler of his aura of authority and encouraging the rejection of submission.

Conclusion

The renewal of rhetorical discourse in our study of the art of metonymy draws upon two pioneering intellectual sources: from stylistics, rhetoric has drawn the spirit of analytical modernity, while from pragmatics it has gained the ingenuity of context-dependent performance.

First: The Stylistic Contribution (From Ornament to Structure): Stylistics has liberated metonymy from the constraints of rigid, conventional classification, transforming it into a stylistic choice and an aesthetic deviation that challenges the familiar patterns of language. The interplay of sound patterns and syntactic deviations contributes to the construction of a condensed metonymic image. Thus, metonymy has evolved from a mere "descriptive figure of speech" into a "stylistic structure" that reflects the poet's identity and skill in creative suggestion.

Second: Pragmatic Openness (From Meaning to Action): Pragmatics has given rhetoric a functional dimension by moving metonymy from the domain of "mental meaning" into that of the "speech act." The analysis has therefore drawn on the concepts of "intentionality" and "conversational implicature," transforming metonymy into an illocutionary force capable of guiding behaviour, discouraging undesirable conduct, and promoting values. Accordingly, metonymy is no longer a silent gesture of suggestion; rather, it has become an influential act shaped by the demands of the communicative situation.

This methodological integration establishes a complementary approach that regards metonymy both as an artistic image whose beauty lies in its style and as an influential illocutionary act within its human and social environment. The study thus concludes that metonymy is not merely a rhetorical disguise, but rather a comprehensive art of social criticism and reform. It has successfully harnessed language, making it an echo of the human conscience and a vehicle for virtue.

Recommendations

- Encouraging the Application of Pragmatic Rhetoric: There is a need to move beyond formal and purely descriptive studies of metonymy and to broaden the investigation of its pragmatic and illocutionary effects within poetic, political, and contemporary discourses.

- Developing Rhetorical Approaches to Teaching: The suggestive aesthetics of metonymy should be used to develop learners' critical and analytical skills, rather than relying exclusively on rote learning and rigid, normative approaches.

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