



تطبيق البنيوية في فلسفة اللغويات

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الملخص:

المفهوم الأساسي لهذه المقالة هو التحقيق في تطبيق البنيوية ، بالإضافة إلى تقديم مادة نظرية تساعد في فهم النص الأدبي بشكل عام والشعر بشكل خاص. وذلك بالوقوف على أهم المبادئ التي تم وضعها لتحليل بنية النص ومعرفة نظامه وكشف العلاقات التي تتفاعل داخله والمستويات التي تقع في إطاره. بما في ذلك المفاهيم التي تؤسس للتعامل معها وإدخالها. ربما أجد تعاونًا قويًا ومثمرًا بين اللغويين والنقاد البنيويين في بلورة مفاهيم النص وكشف ملامح وأبعاد بنيته ، والطرق المستخدمة في دخول مثل هذه البنية.

الكلمات المفتاحية: البنيوية ، اللغويات ، المعنى ، الدلالة.



The APPLICATION OF STRUCTURALISM IN THE PHILOSOPHY OF LINGUISTICS

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Abstract

The key concept of this article is to investigate the application of structuralism, in addition to presenting a theoretical material that helps in understanding the literary text in general and poetic in particular. This is by standing at the most important principles that have been set in order to analyze the structure of the text, know its system, and reveal the relationships that interact within it and the levels that fall within its framework. Including the concepts that establish to deal with and enter it. Perhaps I find strong and fruitful cooperation between linguists and structural critics in crystallizing the concepts of the text and uncovering the features and dimensions of its structure, and the methods used to enter such a structure.

Keywords: structuralism, linguistics, meaning, semantics.



Introduction

Structuralism is a philosophical phenomenon that investigates the interior design of literary works, including key linguistic elements (sounds, words or speech, and meanings) that include many signs and connotations (Mambrol 2016). It is defined in literature and criticism as an intellectual approach created in France in 1950 that examines the relationships within a specific linguistic system, which gives the united internal elements of this system a value, through which it is possible to perceive the meanings of these elements (Lundy 2013 69-98 ; Deleuze & Gilles 2004a 170-192; Swenson 2005 1-17; Mambrol 2016; Scott 2017 555-579). It is a general system for an idea or group of ideas related to each other by influencing logically with each other at the expense of its constituent elements. This definition was extended to the science of linguistics such as, under the perspective of structuralists, they see that structuralism is: for De Saussure ‘the distinction between bilingualism, speech, and text’, for Jacques Lacan, Lévi-Strauss, and Roland Barthes ‘took place in psychoanalysis’, for Michel Foucault ‘words and things’, for Noam Chomsky ‘between speech ability and actual speech performance’, and for Roman Jakobson ‘between the key of the speech and actual message’ (Deleuze & Gilles 2004a 170-192). However, as Deleuze and Gilles (2004a) mentioned that “In fact, language is the only thing that can properly be said to have structure, be it an esoteric or even non-verbal language”. likely, they provide a strong proof to reinforce that the origin of structuralism attributed to the linguistics. Accordingly, the structuralism clarifies as: essentially, literary text is a primary subject of criticism, as well as, it is primarily a language product. However, It is not subject to study except in this regard. Whereas, the text is defined by internal elements that are specified by data during searching for its rules represented through a complex net of connotations. According to Mambrol (2016) “Saussure saw language as a system of signs constructed by convention. Understanding meaning to be relational, being produced by the interaction between various signifiers and signifieds, he held that meaning cannot be understood in isolation”. More precisely, structuralism rallies on several linguistic rules which are the syntactic, lexical, morphological, sounds, words, semantic and signs rules.

The Literature review

The establishment of the structuralism approach dates back to mid-second decade of the twentieth century, which Saussure created to establish a break with traditional approaches to language (Mambrol 2016). Several scholars such as Roland Barthes and Michel Foucault created a similar



path in France through their writing, called 'French assortment'. Since they made a huge efforts of studying the text, while they defined structuralism as 'the science of literature' (Striedter 1989 1-10; Deleuze & Gilles 2007 388-394; Swenson 2005 1-17; Scott 2017 555-579). In the early seventies of the twentieth century, structuralism began to collapse and its place appeared in France what was termed 'post-structuralism'. Whereas, the shifting from structuralism to post-structuralism in the study moved to the importance of the writer in composing the literary text by adopting ready-made standards and structures to the role of the text reader in generating endless new meanings (Striedter 1989 1-10; Lundy 2013 69-98; Deleuze & Gilles 2007 388-394). However, they assured that in the absence of the writer the process of finding interpretations of the text becomes an endless, but fun, absurd process, and the pleasure comes from having the text to the potential of "manipulating" the meanings. But this does not mean an anarchic abandonment of all restrictions, but rather an organized dismantling and demolition to produce other meanings, as if the reader rewrites the text, and becomes a producer of it and not a consumer. However, structuralism appeared in the field of literary criticism that corresponds to the requirements of the era, the surrounding culture, and what knowledge reached at that time.

The key concept of structuralism

The general principle of structuralism is to broaden the idea of the set of basic parts from which it can form certain structures to the greatest possible extent, so that it extends to what is outside the boundaries of the world and to the contents of the mind itself (Lundy 2013 69-98). The structuralists such as Roland Barthes set a major goal of studying the structures of literary work and their relations with each other, as well as how they perform their aesthetic functions and test the language of literary writing by monitoring the extent of its coherence, logical, signs or organizing meanings, strength and weakness, regardless what truth it reflects (Lundy 2013 69-98). They were only searching within the text for what the literary content represented. Through this, they tried to secularize literature, that is, to impart an objective scientific character to the process of working on it in order to bypass the tendentious and ideological rulings that may distort this critical practice. Hence, structural criticism became based on analyzing texts, and by doing so, it tries to interpret the text itself, without resorting to the historical, social, political or psychological revolutions around the text (Lundy 2013 69-98). This interpretation does not express the failure of



literature to express itself, but rather it is the discovery of a second language that differs from the first language, that is, the derivation or generation of a specific meaning derived from the form that is the literary effect itself.

The application of structuralism

The first condition of criticism is to consider the whole work as indicative. Since any grammatical rules cannot explain all the sentences, they are incomplete and cannot complete any system of meaning and its function, unless all the words in it find their understandable position and place. Whether the writer is a scholar, then the critic tries before him/her what the writer has previously tried. In front of the world, that is, the scholar should see the same direction without turning his work into a personal experience. Because "in Saussure's view, the fundamental elements of a language and all human mental products and cultural treatments are signs" (Moghaddas & Dekhnich 2015). Thus, as Lévi-Strauss views that the analysis of the poem is based on two levels: the formal level and the semantic level, with emphasis, that there is a strong relationship linking both levels, confirming their interaction. Emphasis has been placed on poetic images as rhetorical forms that result from the nature of the structure and what it contains, as focuses on the relations between words and the effect of this on generating semantics (Striedter (1989 1-10). Which indicates that the various structural aspects of the text, but start from a semantic basis. It is governed by the rules of sign and the logic of the work itself, and the criterion of critical work is the accuracy. Thus, in order for the critic to tell the truth, the writer must be careful in his/her attempt to describe the linguistic sign conditions of a literary work (Moghaddas & Dekhnich 2015). Accordingly, it becomes clear and known that structuralism rose on a linguistic basis, using the linguistic models, especially the Saussure's model, which distinguished between speech and language as a system, and thus it provides a model for the analysis of artistic works that originated in the curricula of contemporary linguistics. Hence structuralism is based on the perception that linguistics can be useful in studying human phenomena, a perception that is based on two basic ideas (Moghaddas & Dekhnich 2015). First, the social and cultural phenomena are not just physical objects and events, but are objects and events with meaning and hence they are linguistic signs because "linguistic sign does not relate a thing to a word but rather a concept to the phonetic image" (Cahoone 2003 180). Second, these phenomena can be identified through an internal network of relationships, which makes the production of meaning possible. I specified two



different poems to use them in the purpose of applying and checking the important linguistic elements that used by the writer to structuralize the text.

An example retrieved from Pablo Neruda to demonstrate that structuralism is classified as structural to be two-way by which the formulation of "writing" and "words" in this way;

If you forget me

*“I want you to know one thing
You know how this is*

*If I look at the crystal moon
At the red branch of the slow autumn at my window
If I touch near the fire the impalpable ash Or the wrinkled body of the log
Everything carries me to you
As if everything that exists - aromas, light, metals
Were little boats that sail toward those isles of yours that wait for me*

*Well, now
If little by little you stop loving me
I shall stop loving you
Little by little
If suddenly you forget me
Do not look for me
For I shall already have forgotten you*

*If you think it long and mad the wind of banners that passes through my life
And you decide to leave me at the shore of the heart where I have roots*

*Remember
That on that day, at that hour, I shall lift my arms
And my roots will set off to seek another land*

*But, if each day, each hour, you feel that you are destined for me
With implacable sweetness
If each day a flower climbs up to your lips to seek me
Ahh my love, ahh my own, in me all that fire is repeated
In me nothing is extinguished or forgotten
My love feeds on your love, beloved
And as long as you live, it will be in your arms without leaving mine”*

The textual coherence of this poem lies in the semantic nature. As what distinguishes this consistency is the linear characteristic, that is, what is meant by the contiguous expressive relationship that exists within the text. This proves that the semantic basis in the poem is evident



everywhere in the poem by dividing the parts of the poem into five parts in the direction of the warning: what will happen after forgetting. Each part of the structuring begins with:

The use of grammatical perspective: the poet here uses assumption by if-condition at the beginning of each part of the poem.

The use semantic level: the poet uses a high level of imagination or mental conception, through a metaphorical perspective using “the wind of banners that passes through my life, a flower climbs up...” to embody the suffering that will occur after being forgotten. In addition to clarifying that structuralism is specified to the internal aspect of the literary text and its rejection of every external context.

Another grammatical tool used by the poet, which is the preposition at “at the crystal moon, the slow autumn at my window, at the shore of the heart”. To prove that forgetting will be out of control when love moves to the oblivion would.

The use of synchronicity: is determined in the third part by defining the adverb now indicating the time when the linguistic elements moved between them at the same time, indicating when they were arranged within the structure.

The use of succession: such as “on that day, at that hour...”. Time destruction of the element; which is expressed by the openness of the structure to time.

In the end, the poet ends with the phrase "In me there is nothing turned off or forgotten" with an interpretation of the opposite direction that reflects the positivity that love gives.

If the signifier is the phoneme of the signified or the mental perception, then the signified is the mental aspect of the signifier. The relationship between them is arbitrary, but their union constitutes the semantic structure.

Language is the primary tool of expression, and literary texts are constructed as a result of choosing some of the tools of this language, either for expressive or intellectual purposes. The literary text (structure), then, is a system of linguistic relationships, to the extent that these relationships are formed by the writer in a way different from what is prevalent and familiar (Lundy 2013 69-98). It thus emphasizes the relational aspect of language, because the use of language means its fusion within the framework of a system that is able to communicate. That is, it is the state in which words intermingle to form the fabric of this system. This also confirms the



effectiveness of the text and its expressive styles, and the intellectual issues that it can present. Despite, Striedter (1989 1-10) clarifies that the style is a linguistic phenomenon that makes up the literary texts, whether they are phonemic, morphological, grammatical and other phenomena. Consequently, language is what makes literary texts. Freeborn (1996 2-7) provides characteristics, it is the characteristics of style. They are, in the main, stylistic variables that were exclusively chosen in the completion of the textual formation process, and therefore, they include various textual levels. Herein, there are formal variables: (the formulative formation of the text, the distribution of words and sentences, punctuation marks ...), the morphological variables (sections of speech, nouns, verbs, adjectives, adverbs, plural verbs, sources, other derivatives), and phonological variables: (distribution of functional phonemic units, types of syllables, forms of transitive weight, alliteration, rhyming systems ...)), then synthetic and semantic variables. Thus the textual phrasing process becomes a stylistic formation process. Because the text itself becomes a stylistic phenomenon.

Another example quoted from Omid Safi's book "Radical Love" conveys the correct image of Islam and Muslims through poetry. In it he deals with the true face of Islam and Muslims around unclear concepts, or makes a presentation about the true vision of Islamic traditions. He traces a poetic and folk tradition through the Qur'an and Hadith that embodies love for both humanity and God as the ultimate path that leads humanity to God or to the prophet Muhammad. For example; .

“The Throne is on water and the cosmos sits on air.

Go beyond water and air: it is all God.

The Throne and the cosmos are nothing more than a talisman,

It is He and nothing more, and all this is nothing more than a name.

Look closely [to see] that this world and the next are He.

There is nothing but Him, and if there is, that's Him too.

It is all one essence but with different qualifiers.

It is all one word but with various expressions.

A man must be intimately familiar with his king”



In this poem, the semantic axis carries meanings used by the poet in which the key concept is included throne metaphorically to convey to the reader that God is behind the existence of life.

In many technical phrases, the poet structured many phrases by using generic nouns to address people. For example, when he uses all, a man, or there is... “ herein, he wants to present a perspective to embody the greatness of God and he is the owner of everything in this universe..

In the end the poet ended up using must. He tries to advice people and they should go and know more about their creator God and how great and beautiful he is.

As for the critical level, structuralism aims to discover the text system, or its basic structure, and then it refuses to direct criticism to reveal the social function of the text or what is related to the creative aspects of the language and the writer. Therefore, the function of structural criticism is confined to the issue of understanding, and the reason for it. Because it claims for criticism the text itself without resorting to its external context. It claims for an appreciation the text and the perception of the internal relationships that make up the system. In addition, structural criticism pushes the critic to a kind of situation, which made its give up looking at the literary effect with a view related to its social or psychological history. This indicates a strong desire among the critic to regard the literary effect as an essay, discourse, or speech subject to the criteria of structural analysis.

Notably, the structural criticism is taken the character of analysis and not evaluation, and this means that it analyzes the internal structures, elements, and deconstructs them into simple elements, while, considers the relational relations existing between them. This leads to say that the essence of a literary work is analysis and not evaluation, as it is not one of the goals of this criticism to describe a work of quality and another with badness, but rather its primary goal is how to structure a literary work. Therefore, structural criticism centers around the text and isolates it from everything, such as the author, society and the conditions in which it was brought up, and believes that the reality on which literature is based does not deviate from discourse or language, so all literary work is indicative.

Conclusion



In the linguistic aspect, structuralism as it notably provides several elements (sounds, words or speech, and meanings) to the language, provides them as a system, while it can be specified by illustrating its relationships with other elements of the same language. Since language consists of a system of signs, the study of language is not independent of its meanings. This illustrates that the relationship of the expression elements (sounds, words or speech, and meanings) cannot be separated from the relationship of content (internal) elements (meanings). Herein, it is clear the structuralism relies basically on linguistic elements (sounds, words or speech, and meaning) and more precisely, its analysis does not describe literary works with quality and poorness, but rather tries to highlight how they are structured, and the meanings acquired by its elements are composed in this way. Form in the structuralism is a language experience that begins with the text and ends with it.

It is summarized from the foregoing that structuralism is a method that views literary works as semantic symbolic systems based primarily on a set of interrelationships between partial structures. It also appears that the value of literary work is represented in the text itself and the linguistic aesthetics of a high literary level that stems from it, and not in its relationship to other external levels, whether they are psychological, social, historical, or other levels

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