



## **Stylistics from a Perceptual perspective**

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### **Abstract**

This article is based on a plan that introduces a roadmap for achieving stylistics. The start point of this map is human perception. This path goes through perception by senses to the next point called interpretation. The study of interpretation based on science features continues in the same direction to reach the next point, namely criticism. Comparing the critique and identifying the commonalities and differences of studies recognized as criticism completes this path and finishes it to the destination point of this map, called stylistics. This article is a about this roadmap.

**Keywords:** *Stylistics, Human Perception, Interpretation, Criticism.*

### **Extended Abstract**

#### **1. Introduction**

This article can be considered as a complement of the what I had written about twenty years ago (Safavi, 1998) and it seems to me that it is still valid. In those days I had come to the conclusion that in the study of the language of literature, everything is confusing. This situation was not limited to the study of the language of Persian literature, and it seems that any path that begins on the basis of romantic critique, in all around

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the world, was involved with same situation. At the same time, every textbook I picked up in the field of literary criticism and stylistics at great European and American universities and glanced at it, I immediately realized that the author had considered his personal interpretation as literary criticism. In addition, the content of literary criticism books can be in stylistics textbooks, too. So, I have always been involved with the question that what the difference between classes of studying literary text and a literary criticism class and a stylistics class. One of my concerns, in these years, was to figure out how can we finish this confusion, at least in the study of Persian literature. The audience of this article is well aware of my current situation. I'm basically not involved in essay-writing contests, and sometimes I feel that these quantities, if not accompanied by quality, are not considered valuable and may become more counter-value. Therefore, in this article, I involved in just one point that has been raised to me.

## **2. Literature Review**

In several writings (Safavi, 1393, 1396, 1398) I have mentioned my views on "Perception" and "interpretation". Books such as *Introduction to the Semiotics of Literature*, *Text Interpretation*, and *Narration* have dealt with issues.

## **3. Methodology**

In this article, at first, the basic keywords such as comprehension, interpretation, context, text, selection, combination, and narration are explained, and then critique and its types and stylistics based on human perception are defined. In this discussion, different samples of literary texts are mentioned.

## **4. Results**

In this article, I claim that we face hundreds of different situations in history. The Greek invasion, the Arab invasion, the Mongol invasion, the Turkish government, the fall of Constantinople government, the Church government, the Crusades, the plague and cholera epidemy, the colonial domination, World War I, and hundreds of other realities in the

world around us could potentially affect "Context B" and consequently "Context C" of the people of that time. In these numerous situations, some have become prominent. This prominent situation is the one that has influenced human creations and has manifested itself in these creations, from literature and painting to music and philosophical thought, and so on. These material realization of a kind of "dominant idea" reveals to what extent a "situation" has become a "prominent situation".

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