

The Pivotal Liaison between Peculiarities and Discrepancy in Literary Writings

تبيان الصلة بين الاختلاف والتميز في الكتابات الأدبية

✉ BOUTOUIL Sarra

sodi64@hotmail.fr

Université USTO MB Oran (Algérie)

Reçu le:16 /03/2023 Accepté le:25 /06 /2023 Publié le:30/06/2023



ABSTRACT:

RÉSUMÉ

ملخص البحث

The myriad outlooks pertaining to the Regionalism literary trend propels researchers to highlight an assorted array of points among which this paper's topic holds a fundamental place. This paper investigates how peculiarity and distinction are correlated and how distinction enables a literary production to compete with tough counterparts within the literary arena. It explores the unique elements (including style and language that permitted any literary trend to be one-of-a-kind and eccentric. It uncovers how distinctive literary writings gained recognition and unparalleled success through providing picturesque portraits about their often parishes. This paper puts a great deal of emphasis on the way a literary work can be original using sundry attention-grabbing ingredients. This text uncovers all the elements of distinctiveness that allow any work to be unique.

Keywords: Trend; Depictions; Style; Parish; Theme; Language

يبحث هذا المقال في كيفية ارتباط الخصومية والتميز وكيف يمكن التمييز الإنتاج الأدبي من التنافس مع نظرائه الأقوياء في الساحة الأدبية. يستكشف العناصر الفريدة للغة مثل المتميزة التي سمحت لأي اتجاه أدبي أن يكون فريداً من نوعه. إنه يكشف كيف اكتسبت الكتابات الأدبية المميّزة اعترافاً ونجاحاً لا مثيل له من خلال تقديم صور خالصة عن رعاياهم في كثير من الأحيان . يركز هذا المقال بشكل كبير على الطريقة التي يمكن بها للعمل الأدبي أن يكون أصلياً باستخدام مكونات متنوعة تجذب الانتباه. يكشف هذا النص عن كل عناصر التميز التي تتبع لأي عمل أن يكون فريداً.

الكلمات المفتاحية: نوعية، المنطقة، الموضوع، اللغة

1. Introduction:

Following the instructions, the standards and what is generally agreed on in any place in the world is inevitable. At work, in studies, in the society, in life in general one must follow some unavoidable paths that everyone has to walk through in order to stay within the boundaries. Notwithstanding following the troops can sometimes be the beginning of the end. Similarly, it can be deemed as an aspect that astonishingly brought about an astounding budding. To what extent can being a follower or a revolutionary affect a whole writing journey? If we refer to the regionalist writers, what can be stated about their relationship with being a follower and being a distinctiveness lover?

As it is the case with practically everything that has newly arisen, it can generate either a surprisingly novel stunning thing or a disastrous unsuitable change. This is what can be expected from the emergence of a totally freshly born idea or trend in a literary terrain or any other sphere. As far as regionalism and regional products are concerned, it generated not only the dazzling change in the writing realm, but also a dreadful transformation. Nonetheless, one was victorious over the other; that is, one side could be prevalent. They succeeded in shaping their own style and language.

On the other hand it is most of the time a benediction, in other words seeking uncommonness and uniqueness and being particular may quite easily push somebody or something to the first class. It enables them or it to be tough contenders or a tough contender.

One of the prior issues which the researcher needs to consider as part of your research design is indeed the approach.

2. Literature Review

2.1 The Concept of Distinctiveness

Not coincidentally, an assorted array of critics endeavoured to define the word that goes beyond its fifteen letters, distinctiveness. As a term, it means uniqueness and the word itself is unique. Because of the fact that this thesis and this chapter in particular deals with distinctiveness in literature, it is extremely fundamental to put a great deal of emphasis on what it is and what are the elements the presence of which may give birth to distinctiveness and uniqueness in the literary work. At the outset: “Traditional definitions of distinctiveness point to the processing of non overlapping attributes or features (e.g., Nelson, 1979). Presumably, encoding of unique or item specific attributes facilitates retention by increasing the discriminability of the item during retrieval. This definition essentially equates distinctiveness with the encoding of differences. (BURNS, 2006, p.109).

2.2 Determinants of Unconventionality

No matter what the field is, it ought to have a considerable number of elements that play a key role in establishing for it the unconventionality and distinctiveness. Differently said, in each domain in this life, we can find a wide and diverse range of crucial basic features that help enormously in the ornamenting of a certain element in this domain and make it different and distinctive.

With regard to literature, there are jumbled array of fundamental elements that constitute the heart of distinctiveness. Many literary products may be divergent in a way or another, yet there shall always be some points that set some of these works apart in a positive sense. Whether it is a short story or a novel or any literary writing ought to contain a special ingredient that offer the opportunity to it to get that touch of sourness that gives it the distinctiveness needed. It is not to bring elements that transcends the borders of that literary field but to create a literature that unconventional enough to be set apart All this depends entirely on how the reader or the critic sees the unconventionality and the uniqueness of the piece of work.

For some to be unique is to have unparalleled depictions, for others it is the unconventional Form, and for some others it is the Particular Well-defined Geographical Regions do determine the distinctiveness of . Moreover, the recurrent theme and the characters' noticeable personality trait are greatly considered as features that can as well be one of the shining distinguishing features. Differently said, the uniqueness of the literary product rests utterly on where the distinctiveness lies. Frank Balzac, the talented writer and critic endorses this point in his following words:

Balzac estime déjà à cette époque que Scott a assuré, par l'élaboration du roman historique, la conjonction de manières et de genre jusque là séparés...En ce sens le réalisme dont Balzac se réclame (« Ce ne sont pas des faits imaginaires : ce sera ce qui se passer partout »)lui permet d'opérer un saut au-delà de l'art : le roman est à lui seul le genre qui, les effaçant, réalise tous les autres. Il ne s'agit pas de dépasser la littérature, mais bien de la réinventer. (CHARTIER, 2000, p. 113)

In this considerably prominent chapter, one shall uncover the different distinguishing elements to which all the literary productions owe their uniqueness, distinctiveness, and enticement. The following are some of the key element responsible for establishing the exceptionality as well as the unconventionality: providing astounding detailed depictions, the unconventional form, particular well-defined geographical regions, the recurrent theme, the characters' noticeable personality trait, and the sparkling peculiar style of writing.

2.2.1 The Sparkling Peculiar Style of Writing

After scrutinising the literary productions of any literary pen, one shall end up with the conclusion that any piece of written work has got its own writing style that can be either the cause of a detriment or the cause of many benefits. Yet before stepping forward to any further point, anyone who deals with literature, most notably literary criticism has to be acquainted with the meaning of style. Chris Baldick enhances this point in his book by saying: "Style, any specific way of using language, which is characteristic of an author, school, period, or *GENRE. Particular styles may be defined by their *DICTION, *SYNTAX, *IMAGERY, *RHYTHM, and use of *FIGURES, or by any other linguistic feature.(BALDICK, 2001, p. 247)

2.2.2 The Recurrent Themes

Needless to say that all stories share the fact that they need dominating themes around which the stories themselves can build a basis. Indeed, it has become very plausible and normal to find that almost every literary movement has a group of writers whose literary works do have element in common. As an example, the realists share some themes that are typical for the literary trend. Among these elements, one can openly say, the themes. All this depends entirely on the trend and its focal points. For instance, some share the theme of slavery; others share the theme of rural versus urbanism and so forth. The group of regionalist writers is no exception. Likewise, they had themes that were shared between them.

2.2.3 Particular Well-defined Geographical Regions

Regardless of where the region is located, its structure will clearly surface as soon as a body of customs, creed and cultural luggage is brought to light. Besides, the blatant particularity that each region is characterized by allows it to possess an identification card without which it cannot be able to be recognised. Nonetheless, some regions possess specific and extremely manifest features the presence of which produces uniqueness. Additionally, these kinds of regions (those whose unique features distinguish them enormously) grow with a noticeably rapid pace of popularity. As a result, employing such kind of region in a literary production enables the piece of work to be one-of-a-kind. At last we come to the conclusion that when employing a particular well-defined geographical region in a work this is one of the elements that make the work distinctive.

Thanks to an assorted array of elements, some regions succeeded in ornamenting their status among many others.

Among these elements, we can find the following: historical or geographical characteristics, people-related or political features or rather artistic elements, it was a pretty easy task for some places to use their characteristics as a catalyst to make their presence noticeable. And, subsequently they are referred to as particular and original places. Therefore, it is worth being considered as an element with which the work gained uniqueness. In the following saying, Gary Scharnhorst and Tom Quirk enhance this point: "In other words, there is something distinctive about it—the manners, dialects, legends, inborn attitudes of mind, and so forth are firmly rooted in place. (SHARNSHOT, 2010), p. 57.

For instance an area can be well known for the strategic place where it is located. Others may be famous for historical background. On the other hand, there are some regions whose people have a say in what concerns its distinctiveness. The originality of the people may result in the unconventionality of the region.

2.2.4 The Unconventional Form

As opposed to other elements that engender distinctiveness, the writing form¹ (It can be referred to either as writing form or writing genre) is the front with which any literary production can face readers. Notwithstanding, the form and not the content, as it is the case more or less everywhere, entices people at the first sight. One can easily notice this fact in any writing. Inevitably, there are divergent forms to which writing adheres. Not coincidentally, each literary trend is customarily known for a specific and blatant form of writing. Each new movement is accompanied by a literary form and eventually constituting a tough contender in the literary sphere. Furthermore, it is quite common place to say that each phase related to a particular movement was prosperous in what concerns momentous writing forms. For instance, most of the literature of early settlers is comprised of journals, diaries, and letters. Another good example could be that of the Puritanism period when practically all of their writings were characteristically in the form of poetry, sermons and diaries.

2.2.5 Providing Astounding Detailed Depictions

Once a very ornamented item is under somebody's eyes, he cannot refrain from staring at it. This is practically the case with the fairly well portrayed elements in a literary piece of work. With regard to this first distinguishing feature, the greatness of the stupendous depictions, the majority of writers tend to render the environment, situations, people, and everyday life in a more or less superficial way without being meticulous enough in what concern the portrayal and deeper depictions. In fact, this can be deemed as very normal and logical since these depictions depend on the written product and the writer. For readers, as well, a literary production of this kind is seen as great or even inspiring because of the presence of an element other than the fairly well depicted detail.

Thereby, as a deduction, one must say that when providing astounding detailed representations in a work, they will play the role of an accessory that enables the work to be distinctive enough. An amazingly interesting view point provided by thethe if we take Sade who endorses the idea as an example,

Le fabuleux, c'est le fictive selon Sade. Il se déclare pourtant pour le vraisemblable ; il exige du romancier pureté d'écriture et beauté du style (et il prêche d'exemple dans ses œuvres). La vérité de la nature dont il se réclame est « du côté » de Richardson, qu'il admire, de Fielding, de Prévost, son modèle,

¹ "Writing is everywhere. It can take on a great number of forms depending on what the writer wants to create. If you're a student, you likely live in a world of essays and papers. If you're an employee, your writing is likely

et de Diderot : une peinture forte des passions humaines, le gout et le culte de l'énergie. Mais si Diderot, et Richardson, prônent une vérité intense, mais quotidienne, si leurs audaces sont « gazées » par la préoccupation de la morale, intensité de Sade vise, au-delà de tout moralisme, l'extraordinaire, l'exceptionnel, l'étrange, précisément le fabuleux. (CHARTIER, 2000, p. 86)

In the preceding highly expressive words related to his outlook, Sade, the renowned novels' analyst or specialist, is necessitating some features, that the writer to be astounding and impressive at the level of style and writing, and that the work should be somehow peculiar astounding and eye-catching. Thus, the type of writing that he is biased towards highly requires a level sublimation as well as transcendence.

One can unhesitatingly avow that the regional literary productions had a brand with which they were famous in the literary market. In fact, they had an extremely distinguishing feature that had for a long period of time been associated with them. It is the elaborated shaping of characters. Probably the regionalists receive credit for initiating an eminent noticeable type of characters in American literature. Additionally, the fact that characters in the regional literary productions are original is an element archetypal to these works. There are some examples about these kinds of characters in American regional literature. This can be best approved by MacEdward Leach in his article: "Regionalism: Folklore in American Regional Literature":

Of various folk humorous characters certainly the most enduring, and eventually the most American, is the Yankee. Many stories, all amusing, or supposed to be so, were told of this character. His laconic speech, shrewdness, and ingenuity were common themes humorously exaggerated. The almanacs carried preliminary sketches of the Yankee. These continued in the Old Farmers Almanac, where the character was firmly established in American regional literature. (LEACH, 1966, p.393)

3. Methodology

Indeed, this written production draws upon several sources: written, oral digital and, to be noted, not all of them are cited the correlation between regionalism and distinctiveness through style, language and other elements is a theme that grabbed the attention of both literary critics and linguists. Thereby, this work needed many steps in order to be accomplished: American regionalist literary writings and edata related to the consideration and the scrutiny of those works. What establishes the validity of what was stated previously is the fact that opting for a simple theme or idea to discuss is not like selecting different literary works and discussing them. The process has to follow many steps with the attention to reach the culmination.

4. Conclusion and Recommendations

At last, what must be highlighted and that was firstly discussed and analysed is the concept of distinctiveness and how literary works endeavour to be distinctive Every literary production, including regional writings, seek tirelessly the elements that may grant a touch of uniqueness. This article shows how pivotal is The concept of distinctiveness,

determinants of unconventionality, providing astounding detailed depictions, the unconventional form, particular well-defined geographical regions, the recurrent themes, the characters' noticeable personality trait, and the sparkling peculiar style of writing.

5. Bibliography List :

1. Books :

-Baldick, Chris (2001), *The Concise Oxford Dictionary of Literary Terms*. (Edit 2), Oxford: Oxford University Press.

-Chartier, Pierre (2000), *Introduction aux grandes Théories du Roman*, Paris: Nathan.

-Leach, MacEdward (1966), "Regionalism: Folklore in American Regional Literature", *Journal of the Folklore Institute*, Vol. 3, No. 3, [Special Issue: The Yugoslav- American Folklore Seminar] , pp. 376-397.

-Scharnhorst, Gary, Quirk Tom (2010), *Research Guide to American Literature: Realism and Regionalism 1865-1914*, New York: Facts On File..

2. Articles

-J. Burns, Daniel, "Assessing Distinctiveness: Measures of Item-Specific and Relational processing." In R. Reed Hunt Professor of Psychology University.