
Mechanisms of Stylistic Approach in Analyzing Literary Texts: Abou El Kacem Chebbi's "Al Sabah Al jadid" (The New Morning) Poem

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ABSTRACT:

Critical curricula have made remarkable progress in our Arab world even if they have not reached the level reached by Europe. However Arab critics have become obsessed with them and took their reins in studying analyzing and evaluating the literary text. One of these curricula that served literary texts and crystallized their aesthetics is stylistic.

Keywords:

stylistics · style · literary text · Abou el Kacem Chebbi.

INTRODUCTION

Stylistics, is a modern critical approach, that revolves around the study of literary texts through interpretation and analysis. It represents an advanced stage in the evolution of rhetorical and critical studies. Stylistics has been able to overcome the weaknesses and shortcomings of Arabic rhetoric, forming a contemporary approach to analysis and criticism. It goes beyond partial or formalistic studies, delving into deeper and more comprehensive analyses. Stylistics, by its nature, focuses primarily on language for analyzing and studying texts. It reveals aspects of specificity and distinction in language. While linguistic studies explore what is said, stylistics investigates how it is said, highlighting a significant distinction between linguistic and stylistic studies.

In its early development, stylistics drew on and benefited from linguistic study advancements. However, it later charted its course in studying and analyzing linguistic phenomena in literary texts. Stylisticians were able to employ linguistic stylistics critically and rhetorically. Stylistics excelled in linguistic studies, surpassing older critical studies that viewed language merely as a means to explain and simplify the text's meanings to reach the main idea in it.

Historically, linguists did not pay attention to the artistic value of language or the ability of the creative writer to deviate from the basic rules of language or what we call the direct standard language, to the artistic language that forms the literary text. This oversight negatively impacted the evaluation of artistic image and attempts to understand it.

Stylistics, on the other hand, deals with the language of the text as a means of decoding the language in the text, which is clearly reflected in the analysis of the creative aspects of the text and its relationship to the creative writer. Reading literary texts can be a stylistic and critical reading, This is because we deal with the aesthetic and artistic structures found in it and deal with the linguistic structures to reach the connotations and extract the meaning. This allows critics to engage in a conscious study of the text.

As linguistic studies evolved, modern criticism focused more deeply on the internal relationships within a text, grounded in language. Language analysis implies text analysis since a

critical perspective on the text can only be formed through an understanding of its components and the unique characteristics that these components impose on both the text and the critic.

The Stylistic Approach distinguishes itself with objectivity and the absence of the critic's subjectivity. This is because the critic deals with the vocabulary and language of the text, issuing judgment on these components that form the text. Stylistics relies on studying linguistic phenomena in literary texts, and this is what came in our definition of stylistics.

Style: linguistically and terminologically

1.1 Linguistically: The Arabic linguistic lexicon has addressed the concept of stylistics in many dictionaries. For instance, Ibn Manzur in his dictionary "Lisan al-Arab" (the Tongue of the Arabs) defines it under the entry "Salb" as follows: " style is said for a line of palm trees, and every extended path is considered a style... the style, the way, the route,, and the path... It is said that you are on a bad path... The plural of style is « Asalib » (Styles) (with the dammah): art... It is said that so-and-so took on styles of speech, meaning different kinds of speech." (1)

Similarly, Al-Fayyumi in his dictionary "Al-Misbah Al-Munir" defines style with a the dammah on the hamza as "the way, the art. He is on a style of the people, meaning he follows one of their paths. Salb (style) is what is subtracted, and the plural is Aslab." (2)

Additionally, "Al-Zamakhshari" also defines it in his dictionary "Asas al-Balagha" under the entry "Salb" and says: "He removed his garment, and he is called 'Salib' (the remover). And he took the belongings of the slain and the belongings of the slain ones. And the bereaved wore salab refers to mourning And she wore mourning clothes and mourned for her deceased, so she is Maselb,' and 'Al-Ihdad' :mourning for the husband. Tasleeb is general, She walked in the style of so-and-so, meaning she followed his way and spoke with good manners. And metaphorically: his heart and mind is taken away, meaning he is deprived of reason (3)

2.1 Terminologically: The ancient Arabs paid special attention to the concept of style, considering it as a gateway to uncovering aesthetic values within texts. This was evident in their focus on words, which they addressed at two levels:

The first level is the material level, which relates to the concept of the word in its formal aspects.

The second level is associated with the behavioral aspects of verbal expressions: the artistic level. (4)

1.3 Style Among Ancient Arabs:

1.3.1 Abu al-Hasan Hazim ibn Muhammad al-Qurtajani: He blended the views of "Abd al-Qahir al-Jurjani" and "Aristotle" in his book "Manahij al-Balagha wa Siraj al-Udaba". We note the following from his work:

-The style should be proportional to the meanings.

-The composition (Nadhm) should be proportional to the words.

He explains this by saying: "Style is about the manner of continuity in describing a certain aspect, akin to composition in words, which is a representation of how continuity is manifested in words and phrases. (5)

From this statement, we infer that, from Abu Hazim's perspective, style pertains to meanings, whereas composition pertains to words.

-Al-Qurtajanni also presented two other opinions in defining the nature of style: (6)

The First is that, Ijaz Qurani (The miraculous nature of the Quran) stems from its consistent usage of both eloquence and rhetoric.

The Second, he associated style with the nature of the literary genre in his discussion of the genre of poetry and its two divisions (serious and comic), influenced by Aristotelian comedy and tragedy. (7)

Abu Hazim al-Qurtajani also defines style as: « Style is a form obtained from semantic compositions, whereas composition (Nadhm) is a form obtained from verbal compositions, and style in meanings is equivalent to composition in words. » (8)

From this, we note that Abu Hazim al-Qurtajani's view of style was limited to poetry, without considering other literary genres known to the Arabs. Additionally, this perspective did not go beyond the stage of allusion and alert to the stage of establishment and experimentation.

1.3.2: Ibn Khaldun:

He addressed style in the chapter on the craft of poetry and its methods of learning, stating: "Know that it [Style] is a form in which structures are woven, or a mold in which they are cast, and it does not return to speech in terms of conveying its full meaning, which is the function of syntax, nor does it return to speech in terms of conveying its root meaning from the qualities of structures, which is the function of rhetoric and expression." (9)

And he says elsewhere: 'It is a form in which structures are woven, or a mold in which they are cast, and it does not return to speech in terms of conveying its root meaning, which is the function of syntax (i.e., grammar), nor does it return to speech in terms of conveying its full meaning from the qualities of structures, which is the function of rhetoric and expression. Rather, it returns to a mental image of structures completely regular in their conformity to a particular structure. And that image, extracted by the mind from the constituents and forms of the structures, is then reproduced in the imagination like a mold or template, and the correct structures are selected by the Arabs based on syntax and expression, and they are arranged accordingly.' (10)

From Ibn Khaldun's two statements, we summarize his concepts of style as follows: (11)

*Style is a mold in which linguistic structures are cast.

*Style is a mental image of the structures extracted like a mold or template.

*Style varies with the diversity of topics, as he says: 'For every art of speech, there are styles specific to it, found within it in various aspects.' Thus, the style of poetry differs from that of prose, and the style of heroic differs from that of love poetry, and so on."

*The essence of style lies in selecting structures and arranging them in the mold. (12)

We conclude that Ibn Khaldun's formulation of beautiful style is an art that relies on natural disposition and skillful mastery of eloquent speech. He utilized two types of literature to clarify the concept of style. (13)

From this we conclude: that style in Abu Hazim al-Qartajani's view is opposite to composition (Nadhm), as it includes the entire literary text and is determined by the composition of meanings, while it departs from the concept of style as individual characteristics. Here we find that Ibn Khaldun also followed the same path as al-Qurtajani, making style related to meanings and an array of methods for the artistic language. (14)

4.1 Style Among Modern Arabs:

Among modern Arab scholars, several literary figures and critics have attempted to discuss style while addressing some critical and rhetorical issues. Their definitions of style vary, reflecting the cultural backgrounds of these scholars. Some are deeply rooted in traditional Arab culture, while others are influenced by Western studies. Some seek to innovate and reconcile old and new in Arabic studies. Among them are:

1.4.1 Ahmed al-Shaib:

Al-Shayeb dedicated a book specifically to style, in which he provided several definitions. The most significant ones include:

- "Art of speech, encompassing narratives, dialogues, similes, metaphors, writings, reports, wisdoms, and proverbs."

- "The method of writing or composition, the method of selecting words and composing them to express meanings with the intention of clarification and influence."

- "It is the verbal image through which meanings are discovered or speech is organized and composed to convey ideas, present imagination, or coordinated verbal expressions to convey meanings." (15)

Through his definitions of style, he identifies the procedural operations supporting the developments that have occurred in the field of human thought.

1.4.2 Saad Maslough:

Maslough presents a view that indirectly links style to its creator. He states, "Style is the choice or selection made by the creator of specific linguistic features to express a particular stance." (16)

1.4.3 Salah Fadhl:

He defines it as: "The science of style is the heir to the sciences of rhetoric." (17)

-He uses "the science of style" as a counterpart to "stylistics" and sees it as part of linguistics (18)

The Contemporary Literary Terms Dictionary includes the following meanings for style:

-Style implicitly refers to a concept that contradicts individual and creative use of the code and its social function.

-The concept of style is considered ideal, prompting criticism to question its significance.

-Style is the method of work and the means of expressing thought through words and structures.

(19)

Dr. "Rajaa Eid" also defines it in his book "Stylistic Research: Contemporary and Heritage" as:

-Style is the choice made by the writer between alternatives in expression.

-Style is a framework that encloses a pre-existing intellectual content.

-Style is the sum of sequential intrinsic properties.

-Style is a deviation from a familiar pattern.

-Style is a complete set of properties that must be present in a text.

-Style is the relationships between linguistic units that extend beyond mere expression to encompass the entire text. (20)

From these concepts, we derive two fundamental concepts:

1-Style is a common feature of several phenomena in language, time period, and literary genre, thus representing a characteristic of artistic texts, artistic works, and may represent the style of a language or a specific period.

2-Style is a distinctive and unique feature indicating an individual state, meaning that a certain text may reveal the stylistic uniqueness of a particular writer. (21)

5.1 Style among Ancient Arabs:

In accordance with the references in "Lisan al-Arab," the term "أسلوب" (style) denotes method, path, or art. This root in the Arabic language has no connection with the linguistic root of the word "style" in the English language.

The word "style" refers to a stylus, which is a tool for writing on wax tablets. It was derived from the Latin form "stylus", meaning a needle for printing (engraving). It took on the same general meaning in classical Latin, as well as in all modern languages. (22)

Terminologically, the word "Style" was associated with the term "rhetoric" for a long time in the old books of rhetoric. Style was considered one of the means of persuading the audience. (23)

One of the most significant studies in this field is Aristotle's "Rhetoric," wherein he divided matters of speech into three sections:

-Sources of proofs

-Style

-The arrangement of the parts of the speech.

Style, being the second section, that receives rhetorical attention as it is the persuasive element, with clarity being Aristotle's foremost aesthetic feature. (24)

European linguists in the Middle Ages inherited some concepts in their classifications of possible writing styles and divided style into three categories:

- 1-plain,
- 2-middle,
- 3-and sublime, or grand. (25)

The plain style is characterized by simplicity in usage and relies on everyday language, while the middle style employs embellishments in beautiful rhetorical structures, leaning on dialogue. The sublime style aims to move the listener and stir their emotions through precise formulation and all artistic means of embellishing speech. (26)

1.6 Style among Modern Western Scholars:

The concept of style varies depending on cultural environments and areas of work. Therefore we will explore definitions provided by several critics:

1.6.1 Bifon:

Most modern studies refer to Bifon's famous definition of style, which asserts, "Style is the man himself", and "Style cannot be taken, transferred, or modified." (27) knowledge, facts, and discoveries can easily fade away and transfer from one person to another, and acquired by those who are more skilled. These things exist outside of the human being, but style is the human being himself. Therefore, style can neither disappear nor be transferred nor change." (28)

1.6.2 Morri:

Morri suggests that style, for us, is a stance on existence, a form of being. (29)

1.6.3 Stendhal:

Style is adding to a certain thought all the circumstances that are capable of producing the effect that this thought should produce. (30)

1.6.4 Pierre Guiraud:

Pierre Guiraud views style as a method of expressing thought through language. (31)

Thus, Pierre Guiraud defines the concept of style in literary creation where language and its formation are important. Style, according to this, is an artistic formation of language, as colors are formed to give special meanings that were not seen before this formation. (32)

1.6.5 Rivatir:

"Literary style is understood to be any individual written form with a literary intention, i.e., the style of an author or rather the style of a specific literary work that can be called poetry or text."(33)

1.6.6 The French School:

Defines style as "the study of the way of expressing thought through language." (34)

1.6.7 Flaubert:

"Gives style a logical dimension of the essence within the environment and sees it as an absolute way of seeing things." (35)

Therefore, in contrast to the Arab stylistic reality, we find that stylistics among Westerners has emerged and evolved to the extent that it can be considered the new rhetoric that has flourished in the context of modern linguistic discoveries.

2- The Emergence of Style (Stylistics):

The emergence of stylistics coincided with the renewal of language study and the emergence of modern linguistics. This was due to the differences in people's linguistic uses, which led to the emergence of two important ideas in the emergence of style:

1-The distinction between language and speech.

2- The reasons for the differences in language use.

The true emergence of the birth of stylistics can be traced back to the French scholar Gustave Guiraud's 1886 observation that French stylistics was a field that was almost completely abandoned until then.

The word "stylistics" appeared in the 19th century, but it did not acquire a specific meaning until the early 20th century. This specification was closely associated with linguistic research. (36)

Charles Bally, one of the founders of stylistics theory, stated that stylistics concerns the study of the means employed by speakers to express specific ideas, and that literary work is the domain of stylistics. (37)

The Italian school played a significant role in attempting to instill a spirit of renewal in rhetorical studies and introducing the beginnings of stylistic thought in Arab culture, as seen in Sheikh Amin Khuli's book "Fan Al Qawl." (The art of Discourse)

Aristotle, in his work "Rhetoric," discussed style and differentiated between beautiful and ugly styles, categorizing them into connected and periodic styles. (38)

In ancient Arabic literature, the term "style" was used to denote the coherence and consistency of literary form in the speeches of rhetoricians, particularly regarding "the miraculous nature of the Holy Quran." The earliest known user of this term was Al-Baqlani in his book "the Miraculous nature of the Quran," where he explained that each poet or writer has a distinctive style attributed to them. (39) Therefore, we can summarize the following:

1-Stylistics, or the science of style, concerns everything related to style, revealing the distinctive (stylistic) characteristics of written and spoken expression. The term "style" carries a human, relative connotation, and stylistics has become a bridge connecting linguistic sciences (linguistics) with literary artistic creativity.

2-The most important principle on which stylistics relies is the duality of language and speech, which analyzes linguistic phenomena into language as a general, abstract, collective, unintended system, and speech as an individual, personal usage of that system.

3-Any theory in stylistics is based on a methodological hypothesis, asserting that a single signifier can be expressed through various signifieds, leading to multiple expressive forms, despite

the unity of the mental image. Stylistic comparison is the only means to reveal the distinctive characteristics of each expressive form or linguistic usage. (40)

Stylistics, is a modern critical approach, that revolves around the study of texts through interpretation and analysis. It represents an advanced stage in the evolution of rhetorical and critical studies. It goes beyond partial or formalistic studies, delving into deeper and more comprehensive studies. It stands as one of the most important approaches that emerged within the realms of linguistics, inaugurated by Ferdinand de Saussure through lectures that were compiled by his students after his passing. The stylistic approach relies on the fact that aesthetic experience is a shared experience between the writer and the reader, forming the essence of the literary message. Additionally, it studies the literary discourse in a scientific and objective way, studying literature based on its linguistic structure. This approach stems from diverse roots, primarily originating from two foundational disciplines:

-Modern linguistics (Olsounya)

-Aesthetics. (41)

3. Abou el Kacem Chebbi's "Al Sabah Al jadid" (The New Morning) Poem:

وأضأت الشموع	وحرقت البخور
The incense burnt	the candles glow
خالد لا يزول	إن سحر الحياة
Life's enchantment	eternal flow
من ظلام يحول	فعلام الشكاة
Why, then, complain	in shadows low
وتمر الفصول	ثم يأتي الصباح
Morning shall come	seasons aglow
إن تقضى ربيع	سوف يأتي ربيع
Spring shall arrive	its colors bloom
واسكتي يا شجون	اسكني يا جراح
Rest, oh wound	in evening's gloom
وزمان الجنون	مات عهد النواح
Gone is the era	of fear and loom
من وراء القرون	وأطل الصباح
Dawn's light breaks	dispels the tomb
وهدير المياه	من وراء الظلام
Beyond the darkness	the rivers' stream
وربيع الحياة	قد دعاني الصباح
Morning's call	a hopeful dream
هز قلبي صداه	يا له من دعاء
Such a summons	like a silent gleam
فوق هذي البقاع	لم يعد لي بقاء
No longer I dwell	in life's grand scheme

يا جبال الهموم Farewell, farewell يا فجاج الجحيم Mists of sorrow في الخضم العظيم My boat has sailed فالوداع الوداع Fortresses crumbled	الوداع الوداع to mountains high يا ضباب الأسي in the dark sky قد جرى زورقي beneath night's eye ونشرت القلاع so I bid goodbye (42)
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The poem "AL Sabah Al jadid" was composed after "Fi Dhil Wadi el Mawt" (In the Shadow of the Valley of Death), yet it conveys a more balanced psychological state, though originating from the same poetic core: the conflict between the love of life and the acceptance of death. The first indication of this lies in its title, suggestive of optimism and joy. Had we not read the previous poem, we might have wondered about this new morning until its meaning gradually unfolds throughout the poem.

We must also notice, perhaps from the first reading, the mastery of the musical structure and its suitability for welcoming a new morning. The meter here is the Mutadarik, which is an active meter that is almost cheerful, hence its name, "mutadarik" or "overtaking." Its division into two halves adds to its lightness. The poet adheres to it throughout the poem, as is his usual custom in building the poem on a single meter, while diversifying its rhymes - also as is his usual custom - and adding a silent letter at the end (Failan refers to a grammatical correction known as "tadiil" used in fixing metrical patterns in Arabic poetry.) in all stanzas of the poem except one. This meter differs from the Khafif "light" meter, Halim "dreamy" and sahim "pensive", on which the previous poem was built. The rhyming scheme follows the following pattern:

1-An opening stanza : repeated after every two stanzas, consisting of three verses with two rhymes for the first and second half-lines.

2-Two four-verse stanzas : each ending with a single rhyme in the first three verses and sharing a rhyme in the fourth verse.

This pattern is repeated three times, after the verses of the repeated stanza. This mastery of the meter and rhyme allows us to compare it to models of musical composition, so we can claim that the poem is composed of three "movements" and try to describe each one and search for the relationships between them. However, we expand on the musical terminology and use it to refer not only to the sound relationships, but also to the semantic relationships.

The exact repetition of this pattern suggests the poet's control over his emotions, unlike what we noticed in the previous poem. The repetition of the introductory stanza in particular has a special significance, as it gives the poem a kind of stability, as if there is an idea that the poet resorts to constantly and draws on it to speak - unlike what we noticed in the previous poem, which is built on conflict and movement.

To clarify the contrast between the two poems, it is useful to return to the system we followed in analyzing the previous poem, starting with the sentence structure, then moving on to the images and vocabulary.

One might first notice the absence of interrogative sentences in the poem, save for one in the sixth stanza (among other distinguishing features of this stanza):

فَعَلَامَ الشَّكَاةِ مِنْ ظَلَامٍ يُحُولُ
 Why, then, complain in shadows low
 (43) ثُمَّ يَأْتِي الصَّبَاحُ وَتُتَمَّرُ الْفُصُولُ...؟
 Morning shall come seasons aglow

Here, the interrogation extends beyond its literal meaning—as rhetoricians would say—to denial. The absence of interrogative sentences means the poem does not express inquiry or narrate a dialogue. The prevalent sentence structure is the verbal sentence with a past tense verb. The past tense verb indicates the realization of its occurrence, as rhetoricians say, and its prominence signifies attention and interest, all indicating a certainty that the anticipated change has indeed happened—a sentiment expressed in the first verse of the repeated stanza, constructed with two congruent imperative verbs in both form and meaning:

اسْكُنِي يَا جِرَاحِ وَأَسْكُتِي يَا سُجُونِ (44)
 Rest, oh wound in evening's gloom

However, if the change has indeed occurred, if the poet's wounds have healed and his sorrows have ceased their lament, then why does he repeat his order for them to be calm and silent? Isn't the truth that the poet is holding himself together and being brave, and training his wounds to be calm and his sorrows to be silent? Let us return to that distinguished stanza:

خالد لا يزول	إن سحر الحياة
Life's enchantment	eternal flow
من ظلام يحول	فَعَلَامَ الشَّكَاةِ
Why, then, complain	in shadows low
وتمر الفصول	ثُمَّ يَأْتِي الصَّبَاحُ
Morning shall come	seasons aglow
إن تقضى ربيع (45)	(سوف يأتي ربيع)
Spring shall arrive	its colors bloom

Firstly, there's this nominal sentence with its nominal predicate, confirmed by "إن". Its predicate is affirmed by another similar in meaning and akin in form because it is a present verb. Present verb is so named because it resembles the noun, and this is one of the linguistic features distinguishing this stanza from the rest of the poem's stanzas. (For there is only one nominal sentence besides this in the poem, and it appeared at the start of the fifth passage: "In my broad heart, a temple devoted to beauty"). The affirmation that life's enchantment is eternal suggests a hesitation in accepting this issue. From whom does this hesitation stem? Who is addressed by this statement? It must be those wounds and sorrows, for though we don't hear their voices, undoubtedly the poet hears their whispers.

And although he orders them to be calm and silent, he treats them with kindness and blames them gently, like reproach, using the rhetorical device of negative interrogation. Then he follows up trying to instill reassurance in them about the future. Therefore, four present tense verbs follow each other: *يحول* (transforms), *يأتي* (comes), *تمر* (passes), *يأتي* (comes), and the last one was preceded by a future particle (the present tense verb did not appear except once before that, at the end of the second stanza, and its position is a descriptive sentence in the context of one of the sentences that begin with the past tense verb).

We must note the linguistic features characterizing the final stanza, particularly its sentence structure. Most of this stanza is constructed on quasi-sentences. Perhaps grammarians prefer to parse the word "farewell" as the object of an omitted verb or as a gerund standing in place of its verb, but parsing matters little as long as the linguistic reality is that it's a single word conveying a complete meaning.

All words of this kind bear an emotional charge, but these words, in particular, are undoubtedly highly charged emotionally. They are repeated four times in this stanza and not in any other.

As for the vocative, it is a quasi-sentence by agreement, because it's not included in the "Isnad" (assignment). This also means it's an emotional outcry that doesn't prove anything. After these exclamations, only three half-lines remain, following the standard sentence pattern used throughout the poem but with a significant addition that hasn't been repeated often, the qualifying particle "قد" (may). It's as though this final stanza came as a farewell and the smaller half-line as an acquiescence, and both carry contradictions: for farewell is only offered to a beloved, so why bid adieu to these things one should be happy to part from? And acquiescence is usually a request for safety in the sanctuary of purity, yet here it responds, setting off on a journey fraught with peril.

The struggle between life and death in the heart of the poet has not ended, but he has only managed to tame it. He bids farewell to life, concealing his nostalgia, displaying his contentment, and welcomes death joyfully with this new morning, even though he doesn't know what lies beyond the distant journey.

The amalgamation of such contradictions is something only poetry can accomplish, and only those proficient in understanding the poet's tools can comprehend it. As I read this poem with my students, most of them didn't hesitate to label it as pessimistic or sorrowful. In fact, the poet mobilizes in the first two stanzas, in particular, a number of nouns and verbs indicating sadness, tragedy, and death, while words like morning, singing, and melody barely find their place. When I referred them to the title "New Morning" and what the morning suggests of meanings of optimism, joy, and renewal of life, they doubted for a moment, without finding it easy for them to accept another interpretation. Here, I realized that the poet manipulates the meanings of phrases in a way I haven't encountered elsewhere, which I can name "negation of negation". By this, I mean negating

something negative that is assigned to or imposed upon another negative, and the result of this relationship, logically, is positive, but the phrase's implication suggests confirmation of negativity.

When Chebbi says "مات عهد النواح"، the verb "مات" evokes its painful associations, as does the source "النواح" before the listener or reader connects them to conclude that the death of the era of mourning means its end, and hence the possibility that the new era will be good.

You realize that he came up with this expression that contradicts its appearance with its essence on purpose, because another poet could have said - and it is more likely that he would say "The era of mourning has passed." You see the same style, in a more complex way, in his saying "In the valleys of destruction, I buried the pain." The words "destruction," "buried," and "pain" are all words with negative meanings, their sad echoes resonate in the mind before we translate them as getting rid of his pain.

The poet used the same structure in the following verse: "ونثرت الدموع لرياح العدم" And I scattered the tears for the winds of nothingness," and then - in a milder way - in his saying "وأذبت الأسى" And I melted the sorrow." This structure doesn't seem to us – upon reflection – as mere linguistic trickery or a mental puzzle but rather as a precise expression of a psychological state. The poet didn't achieve a kind of contentment or reassurance – almost resembling happiness – except by multiplying misery or delving deeper into it.

He mourned for himself for what he expected from his approaching death, until it became apparent that mourning held no value or meaning for him anymore, so he ceased it. The idea of death pained him, until he realized that the pain itself fades away, dies, and is forgotten. so he decided to bury it with his own hands, and cried when the thought of nothingness, which he was about to face, but then he realized that nothingness is the fate of everything, that there are "winds" that scatter everything in the universe, so he cast his tears towards them.

Based on this observation, we can say that the entire poem does not contain a single sentence conveying the meaning of boredom, pain, or even surrender. However, this does not imply that it expresses naive optimism or philosophical tranquility. It's neither this nor that.

Indeed, the style that negates pain remains saturated with pain. If we find it repeated within the triplet stanza that resonates throughout the poem, it means that it is a constant tone throughout the poem. Similarly, achieving the occurrence through past verbs constitutes another constant tone.

Yet, between these two tones lies an important distinction: the idea of the first tone, triumphing over pain by delving into it, resembles a strong opening to a musical piece with three movements, followed by rapid successive rhythmic beats, emerging from the repetition of the conjunction "و"

(and), especially in the third stanza. However, it recedes into the background of the composition in the second and third movements, merely reminding of its presence.

As for the last fixed melody, achieving the occurrence, persists throughout the composition, albeit varying in tempo from movement to movement. After the rapid pace in the first movement (note that the second stanza in this section is the only one that does not end with a rhyme), a relatively slow-paced stanza ensues. It's the only segment where the heavy "ن!" is used, featuring an abundance of present tense verbs and containing a lengthy interrogative sentence. The third movement is faster than the first, thanks to the predominance of quasi-sentences in the final stanza.

Let's leave sentence structure aside and focus on imagery and vocabulary. In this particular poem, the value of semantic fields linking scattered images and vocabulary regardless of their sentence functions becomes apparent. Thanks to the "negating the negative" composition, the poet managed to imbue the poem with an aura of gloom and pain, obscured by the meanings of the sentences. This observation prompts us to return to the musical model once again. By utilizing two different effects - one related to sentences and the other to vocabulary - the poet constructed his basic melody, which we termed "achieving the occurrence," in a complex manner as in the types of musical composition that are described as "polyphonic". This complex structure appears in the first and third movements (especially the second and last stanzas). As for the second movement, it does not exceed the repeated stanza. As if polyphony meets in this poem with the speed of the rhythm.

Thus, we find the slow pace in the middle movement (after the repeated stanza) occupied by a single cluster-like image, giving it a softness in form that aligns with the mood of reverence and contentment prevailing within it. Although linked to what comes after death, the poet connects it to life. Is this because he is a lover of life's pleasures? He is a lover of beauty, and beauty for him has a spiritual essence that extols "visions and imagination," thus he has no difficulty in associating it with worship, as he did previously (in the second and third stanzas) with singing.

There is no life and death, but rather life and non-life. Life is spiritual beauty, its enchantment is eternal and perennial, a spring after spring. The era of mourning, the time of madness, is the era in which this truth was not realized. The realization of this truth fills the second movement with joy, and the anticipation of the new morning makes him restless and anxious. Thus, the third movement (especially the closing stanza) comes fast-paced, filled with imagery, and the two tones - the tone of joy and the tone of sorrow - embrace and intensify, here he's bidding farewell, he does not bury the pain or scatter tears to the winds of nothingness, as in the first movement.

He bids farewell to a less beautiful life to embrace a more beautiful one: "mountains of worries" and "fog of sorrow" are things of this life he bids adieu to. Perhaps sorrow was beautiful because it could be melted into the beauty of existence (in the third stanza), but "mountains of worries" and "fog of sorrow" likely allude to "non-life," which disfigures the beauty of this life. The distinction

between "life" and "non-life" - a fundamental distinction in Chebbi's view of existence - holds a far-reaching meaning for this poem.

4-Conclusion: In light of the foregoing, we can assert that stylistics has emerged as an approach for studying and interpreting texts within their linguistic context. This was exemplified through our analysis of Abou El Kacem Chebbi's "Al Sabah Al jadid" (The New Morning) Poem on an applied level. It became evident that stylistic analysis is capable of encompassing the linguistic study of literary texts, paving the way for its autonomy in directly engaging with texts.

5-Footnotes:

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