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**The Syntactic Level and Its Stylistic Manifestations in Modern Algerian
Poetry: Mufdi Zakaria's Poem "November, Your Majesty
is Within Us" as a Model**

المستوى التركيبي وتمظهراته الأسلوبية في الشعر الجزائري الحديث

"قصيدة "نوفمبر جلّ جلالك فينا" لمفدي زكرياء أنموذجا

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Abstract:

This study examines the **syntactic level** in modern Algerian poetry, highlighting its stylistic manifestations through an excerpt from the *Iliad of Algeria* titled "November, Your Majesty is Within Us." It aims to unveil the components of the syntactic level and the significance of their deployment through discourse deviation and the multiplicity of its forms, serving as a tool for the poet to express his emotions towards the Algerian Revolution, and the immense heroism and sacrifices of Algerians that secured their victory and independence. This research seeks to identify the elements of the syntactic level and their transitions, employing a methodology that endeavors to uncover the secrets of the poet's style and his artistic creative domains at the syntactic level. Key findings include:

- The poem represents a sophisticated model of the **declarative style** sought by modern stylistic studies.
- The analyzed text reveals the **poet's stylistic features** and his utilization of grammatical structural elements.

Keywords: Mufdi Zakaria, syntactic level, style, verb, sentence.

ملخص :

يتناول هذا العمل المستوى التركيبي في الشعر الجزائري الحديث، ويلقي الضوء على تجلياته الأسلوبية من خلال قصيدة مقتطفة من إلياذة الجزائر بعنوان "نوفمبر جلّ جلالك فينا". ويعمل على إظهار عناصر المستوى التركيبي ودلالة استخدامها من خلال زيغ الخطاب، وتعدد أشكاله وهيئاته كوسيلة للشاعر للتعبير عن عواطفه تجاه الثورة الجزائرية، وشجاعة الجزائريين وتضحياتهم العظام التي حققت لهم النصر والاستقلال .
ويهدف هذا البحث إلى تحديد ركائز المستوى التركيبي وتحولاتها وفق منهج يحاول كشف خصائص أسلوب الشاعر وميادين إبداعه الفني على المستوى التركيبي. ومن أهم النتائج التي توصل إليها :
- القصيدة نموذج راق للأسلوب التقريري الذي تسعى إليه الدراسات الأسلوبية الحديثة .
- القصيدة المدروسة كاشفة عن السمات الأسلوبية للشاعر وتوظيفه للعناصر التركيبية و النحوية.
كلمات مفتاحية : مفيدي زكرياء..، مستوى تركيبى، أسلوب. فعل، جمل.

1. Introduction:

Reading literary phenomena extends beyond the circumstances of the literary text, its conditions, and normative analyses, to delve into creative and artistic interpretation in accordance with a modern stylistic approach. This approach is built upon **declaration** and focuses on **grammatical formation** and its elements as a vast domain for engaging the recipient in discovering the deviation of the speech act that appropriates conventional structures, soaring into the realm of beauty and infusing the recipient with a spirit of interaction and emotional response, thereby participating in the search for the syntactic patterns of the literary text and their diverse dimensions.

This work attempts to explore the **syntactic level** from a stylistic perspective in modern Algerian poetry, taking Mufdi Zakaria's poem "November, Your Majesty is Within Us" as a corpus for study and analysis, and shedding light on the elements of the syntactic level and their stylistic manifestations. This research aims to examine the stylistic aspects of this poem to reveal stylistic phenomena in modern Algerian poetry through the syntactic level, with the objective of uncovering the secrets of the Algerian Revolution's poet's style.

The research adopted a **stylistic methodology** for the syntactic analysis of this poem, in pursuit of identifying the stylistic characteristics distinguishing the literary text in terms of its syntactic elements, namely **verbs, sentences, and rhetorical modes**. Additionally, **descriptive and statistical methodologies** were employed to determine the forms and multiplicity of syntactic level elements, and the deviation of discourse from its customary pattern in Mufdi Zakaria's work. The following plan was adopted for this study:

1. Introduction
2. The Nature of Stylistics
 - 2.1. Style Linguistically
 - 2.2. Style Terminologically
 - 2.3. The

Relationship Between Stylistics and Grammar

3. The Syntactic Level and Its Elements
 - 3.1. The Syntactic Level
 - 3.2. The Poem
 - 3.3. Content of the Poem
4. The Syntactic Level and Its Stylistic Applications on the Poem
 - 4.1. Verbs
 - 4.2. Sentences
 - 4.3. Rhetorical Modes
5. Conclusion Recommendations

2. The Nature of Stylistics:

2.1. Style Linguistically:

In *Lisan al-Arab*, it is stated: "A row of palm trees is called *uslub* (style), and every extended path is an *uslub*." It further states: " *Al-uslub* is the path, the way, the method. It is said: 'You are in a bad *uslub* (way/manner)...' Its plural is *asalib*. *Al-uslub* (with *damma* on the 'a') is the art or genre. It is said: 'So-and-so adopted *asalib* of speech,' meaning different genres of it. And 'his nose is in an *uslub*' if he is arrogant." It also mentions: "Their noses are in an *uslub* due to pride"¹

2.2. Style Terminologically:

Ahmed Al-Shayeb defines it as: "Style consists of ordered meanings before it is harmonized words; it forms in the mind before it is uttered by the tongue or written by the pen".² This means that style does not depart from the realm of language and its connection to literary and artistic creation, which is closely linked to levels of expression, its means, and purposes. "The science of stylistics is concerned with studying the means used by the speaker to express specific ideas"³

It can be inferred from the above that style is "the linguistic method a speaker employs in composing his speech and choosing his words, or it is the linguistic approach singularly adopted by the speaker in conveying his meanings and intentions through his speech, or it is the distinct character or art of speech that the speaker uniquely employs".⁴ As for **stylistics**, it is "a science that studies language within the system of discourse",⁵ meaning that stylistics is concerned with revealing

manifestations of artistic creativity and linguistic and rhetorical beauty.

2.3. The Relationship Between Stylistics and Grammar:

Grammar (Nahw) is considered the fundamental basis upon which linguistic study, in general, and stylistic study, in particular, are built. It is concerned with **lexical cohesion** and **semantic coherence** to form an integrated unit embodied in the text with its structures and meanings.

The **sentence** is the primary unit in linguistic analysis. Stylistics, as a branch of linguistics, transcends the sentence to the **text as an integrated unit**, being a sequence of nominal sentences, verbal sentences, and other variables.⁶

3. The Syntactic Level and Its Elements:

3.1. The Syntactic Level (Grammatical):

The **syntactic level (grammatical)** is the system that studies the **structure or the sentence structure**,⁷ From this, it becomes clear that the syntactic level studies the internal relationships between the units forming the text, considering them as bearers of diverse meanings and connotations. The elements of studying the syntactic level begin with the study of **verbs, sentences** in their different types, and **declarative (khabari) and interrogative/imperative (insha'i) styles**.

3.2. The Poem:

"November, Your Majesty is Within Us"⁸

November, Your Majesty is within us, Are you not the one who instilled certainty in us?

We swam through torrents of our blood, Towards victory, we steered the ships.

And we rose, igniting fire and light, Crafting revolutionaries from our very core.

We inspired our revolution to its goal, And our revolution then inspired the world.

Our forehead faced adversities with scorn, And we scoffed at oppression and oppressors.

And politics bowed, willingly or unwillingly, To a people who willed... and raised their heads high.

We gathered scattered forces for the war of salvation, And through it, we traversed the clear path.

Had it not been for the cohesion of our ranks that protected us, We would have been criminal brokers.

Oh, if only Palestine would follow our footsteps, And fold years as we have folded them.

And care for Jerusalem, not for the chairs, Swaying right and left by them.

We occupied humanity and filled the world, With poetry we recite like prayer, Its praises from the depths of Algeria.

3.3. Content of the Poem:

The poetic text explicitly refers to the **role of the Algerian Revolution** in liberating colonized peoples. This role manifests either through France granting independence to its colonies to focus on and preserve Algeria as the jewel of its colonies, or through colonized peoples emulating the glorious Algerian Revolution. The text also addresses the **National Liberation Front**, under whose banner all national movements united, forming an armed national movement that succeeded in liberating Algeria and deterring the brutal colonization. It also contains a call to Palestinians to take the Algerian Revolution as a guiding light to achieve the desired victory.

4. The Syntactic Level and Its Stylistic Applications on the Poem:

4.1. Verbs:

A **verb** is "that which indicates a meaning in itself, associated with a time".⁹ Its divisions are:

a) **Past Tense Verb (al-fi'l al-madi)**: "That which indicates a meaning in itself, associated with past time".¹⁰

b) **Present Tense Verb (al-fi'l al-mudari)**: "That which indicates a meaning in itself, associated with a time that may be present or future" (Al-Ghalayini, 2005, p. 27).

c) **Imperative Verb (fi'l al-amr)**: "That which indicates a request for the occurrence of an action from the addressed agent, without the *lam al-amr* (imperative *lam*)"¹¹

d) Verbs in the Poem:

Verbal Sentence	Structure
Jalla Jalāluka (<i>Glory be to You</i>)	Past verb + subject (explicit)

	noun – <i>Your Majesty</i>)	<i>the forehead high</i>)	subject (hidden pronoun – <i>he</i>)
Baththa finā al-yaqīna (<i>He instilled certainty in us</i>)	Past verb + subject (hidden pronoun – <i>He</i>)	Jama' nā li-ḥarbi al-khalāṣ shatātānā (<i>We united our scattered selves for the war of deliverance</i>)	Past verb + subject (attached pronoun – <i>we</i>)
Sabbaḥnā 'alā lujujin min dimānā (<i>We swam upon waves of our blood</i>)	Past verb + subject (attached pronoun – <i>we</i>)	Salaknā bihi al-manhaja al-mustabīna (<i>We followed the clear path through it</i>)	Past verb + subject (attached pronoun – <i>we</i>)
Ruḥnā (<i>We went forth</i>)	Past verb + subject (attached pronoun – <i>we</i>)	Waqāna (<i>He protected us</i>)	Past verb + subject (hidden pronoun – <i>he</i>)
Nasūqu as-safīna (<i>We steer the ship</i>)	Present verb + subject (hidden pronoun – <i>we</i>)	Taqfū khuṭāna (<i>It follows our steps</i>)	Present verb + subject (hidden pronoun – <i>she</i>)
Tharnā (<i>We rose up</i>)	Past verb + subject (attached pronoun – <i>we</i>)	Taṭwī (<i>She folds, shortens the path</i>)	Present verb + subject (hidden pronoun – <i>she</i>)
Nufajjiru nāran wa nūran (<i>We ignite fire and light</i>)	Present verb + subject (hidden pronoun – <i>we</i>)	Ṭawaynā (<i>We folded up</i>)	Past verb + subject (attached pronoun – <i>we</i>)
Naṣna 'u min ṣulbinā ath-thā'irīn (<i>We make the rebels from our core</i>)	Present verb + subject (hidden pronoun – <i>we</i>)	Tamīlu (<i>She inclines</i>)	Past verb + subject (hidden pronoun – <i>she</i>)
Nulhimu thawratana mubtaghāna (<i>We inspire our revolution with our goal</i>)	Present verb + subject (hidden pronoun – <i>we</i>)	Shaghalnā al-warā (<i>We occupied the world</i>)	Past verb + subject (attached pronoun – <i>we</i>)
Tulhimu thawratunā al-'ālamīn (<i>Our revolution inspires the world</i>)	Present verb + subject (explicit noun – <i>our revolution</i>)	Nurattiluhu kaṣ-ṣalāt (<i>We recite it like prayer</i>)	Present verb + subject (hidden pronoun – <i>we</i>)
Tuskhiru jabhatunā bil-balāyā (<i>Our front endures the trials</i>)	Present verb + subject (explicit noun – <i>our front</i>)	e) Analysis of the Verb Table:	
Naskharu bi-ḡ-ḡulmi wa-ḡ-ḡālimīn (<i>We mock oppression and the oppressors</i>)	Present verb + subject (hidden pronoun – <i>we</i>)	From the table, we observe that the poet employed past tense verbs and present tense verbs in almost equal measure. Past tense verbs were used to denote the realization and occurrence of events , the sacrifices made by Algerians, and the difficulties they faced in their struggle for liberation and freedom, as well as pride in the Algerian Revolution, which became the aspiration of all colonized peoples.	
Ta' nū as-siyāsatu (<i>Politics bows down</i>)	Present verb + subject (explicit noun – <i>politics</i>)	The significance of using present tense verbs lies in continuity, renewal, and the repetition of the action and its	
Arāda (<i>He intended</i>)	Past verb + subject (hidden pronoun – <i>he</i>)		
A' lā al-jabīn (<i>He raised</i>	Past verb +		

attribute. Through their deployment, the poet touched upon the Algerian people's heroism and their victories that achieved independence, and his call to the Palestinian people to emulate the Algerian Revolution for the liberation of Jerusalem and to transcend the temptations of power within the embrace of colonialism.

It is notable from this analysis that the studied poetic text is devoid of **imperative verbs**, as the context does not necessitate their use. It is also important to highlight a stylistic feature characteristic of the poet's style: the **repeated combination of verbs** in many instances within this poem: (رحنا نسوق - *rahna nasooq* - we went driving), (ثرنا نفجر ونصنع - *thurna nufajjir wa nasna'* - we rose exploding and making), (نلهم ثورتنا فتلهم... - *nulhim thawratana fa tulhim...* - we inspire our revolution, so it inspires...), (وتسخر جبهتنا ونسخر... - *wa taskhar jabhatuna wa naskhar...* - and our forehead scoffs, and we scoff...).

4.2. Sentences:

a) **Sentence (al-jumlah):** A sentence is a predicative construction of two or more words, whether it conveys a complete meaning or not. The sentence is a linguistic phenomenon despite the difference between the term *kalam* (meaningful discourse) and *jumlah* (sentence). Thus, *jumlah* is more general than *kalam*. In this regard, Ibn Hisham states: "The correct view is that it is more general than *kalam*, as the condition for *kalam* is to be meaningful, unlike *jumlah*. This is why you hear them say: 'the conditional sentence,' 'the answer sentence,' and 'the relative clause sentence,' and all of these are not meaningful, so they are not *kalam*".¹²

b) **Nominal Sentence (al-jumlah al-ismiyyah):** "It is one whose beginning is an explicit noun, a nominalized verb (*mu'awwal*), a verbal noun (*ism fi'l*), or an uninhibited particle resembling a perfect or imperfect verb"¹³

c) **Verbal Sentence (al-jumlah al-fi'liyyah):** "It is one whose beginning is a perfect or imperfect verb"¹⁴

d) **Sentences in the Poem:**

Verbal Sentences and Their Patterns:

Most of the sentences in the text are **verbal sentences**, indicating **renewal, change, and continuity**.

Verbal Sentence	Structure
Jalla Jalāluka (<i>Glory be to You</i>)	Past verb + subject (explicit noun – <i>Your Majesty</i>)
Baththa finā al-yaqīna (<i>He instilled certainty in us</i>)	Past verb + subject (hidden pronoun – <i>He</i>)
Sabbahñā 'alā lujujin min dimānā (<i>We swam upon waves of our blood</i>)	Past verb + subject (attached pronoun – <i>we</i>)
Ruḥñā (<i>We went forth</i>)	Past verb + subject (attached pronoun – <i>we</i>)
Nasūqu as-safīna (<i>We steer the ship</i>)	Present verb + subject (hidden pronoun – <i>we</i>)
Tharnā (<i>We rose up</i>)	Past verb + subject (attached pronoun – <i>we</i>)
Nufajjiru nāran wa nūran (<i>We ignite fire and light</i>)	Present verb + subject (hidden pronoun – <i>we</i>)
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Naṣna' u min ṣulbinā ath-thā'irīn (<i>We make the rebels from our core</i>)	Present verb + subject (hidden pronoun – <i>we</i>)
Nulhimu thawratana mubtaghāna (<i>We inspire our revolution with our goal</i>)	Present verb + subject (hidden pronoun – <i>we</i>)
Tulhimu thawratunā al-'ālamīn (<i>Our revolution inspires</i>)	Present verb + subject (explicit noun – <i>our revolution</i>)

<i>the world)</i>	
Tuskhiru jabhatunā bil-balāyā (<i>Our front endures the trials</i>)	Present verb + subject (explicit noun – <i>our front</i>)
Naskharu bi-ẓ-ẓulmi wa-ẓ-ẓālimīn (<i>We mock oppression and the oppressors</i>)	Present verb + subject (hidden pronoun – <i>we</i>)
Ta' nū as-siyāsatu (<i>Politics bows down</i>)	Present verb + subject (explicit noun – <i>politics</i>)
Arāda (<i>He intended</i>)	Past verb + subject (hidden pronoun – <i>he</i>)
A' lā al-jabīn (<i>He raised the forehead high</i>)	Past verb + subject (hidden pronoun – <i>he</i>)
Jama' nā li-ḥarbi al-khalāṣ shatātānā (<i>We united our scattered selves for the war of deliverance</i>)	Past verb + subject (attached pronoun – <i>we</i>)
Salaknā bihi al-manhaja al-mustabīna (<i>We followed the clear path through it</i>)	Past verb + subject (attached pronoun – <i>we</i>)
Waqāna (<i>He protected us</i>)	Past verb + subject (hidden pronoun – <i>he</i>)
Taqfū khuṭāna (<i>It follows our steps</i>)	Present verb + subject (hidden pronoun – <i>she</i>)
Taṭwī (<i>She folds, shortens the path</i>)	Present verb + subject (hidden pronoun – <i>she</i>)
Ṭawaynā (<i>We folded up</i>)	Past verb + subject (attached pronoun – <i>we</i>)
Nurattiluhu kaṣ-ṣalāt (<i>We recite it like prayer</i>)	Present verb + subject (hidden pronoun – <i>we</i>)
Tamīlu (<i>She inclines</i>)	Past verb + subject (hidden pronoun – <i>she</i>)

Nominal Sentences:

Nominal sentences appear in two instances:
a) "ولولا التحام الصفوف وقانا لكنا سماسرة مجرمينا"
"Had it not been for the cohesion of our ranks that protected us, we would have been criminal brokers."

• Explanation of Grammatical Structure:

- "لولا" (*lawla*) is a **particle of abstention due to existence**, implying a conditional meaning.
- "التحام الصفوف" (*iltihām al-sufūf*) functions as the **subject (mubtada')**.
- The **predicate (khabar)** is the word "وقانا" (*waqāna* - protected us).
- The **clause of the non-jussive conditional answer** is "لكننا سماسرة مجرمينا" (*lakunna samasira mujrimeena* - we would have been criminal brokers).

Here, the predicate "وقانا" is mentioned, despite the general rule that the predicate is **obligatory to be omitted (wajib al-hadhf)** if it signifies a general attribute in a context where it follows *lawla* or *lawma*. However, this is not unusual in Arabic linguistics; some grammarians permit either omission or mention of the predicate if there is an indication of it. An example is the Hadith: "Had it not been for your people being recently converted from disbelief, I would have rebuilt the Kaaba upon the foundations of Abraham." ¹⁵ The meaning of the conditional answer being abstained due to the condition's existence implies that being criminal brokers was prevented by the protective cohesion of their ranks.

b) In the line: "تسايحه من حنايا الجزائر" (Its praises from the depths of Algeria). This is a nominal sentence where "تسايحه" is the subject and "من حنايا الجزائر" is the predicate (a prepositional phrase acting as predicate).

As for the line: "بشعر نرتله كالصلاة" (With poetry we recite like prayer), there is a feature of **fronting and postposing (taqdim wa ta'khir)**. The original structure would be: "نرتله بشعر كالصلاة" (We recite it with poetry like prayer), which would be a verbal sentence.

The scarcity of nominal sentences in the poem, when they do appear, signifies

constancy and affirmation, emphasizing that without unity, there would be no victory. Because the poet is in a state of pride for the great November, which restored Algeria to existence and instilled life into it, **verbal sentences** largely dominate over nominal sentences to denote the **change and renewal** brought about by the sacred November Revolution.

4.3. Rhetorical Modes (Al-Asalib):

a) Declarative Style (al-uslub al-khabari):

"Declarative speech is that of which it can be said of its speaker that he is truthful or false. If the speech corresponds to reality, its speaker is truthful; if it does not correspond to it, its speaker is false" ¹⁶b) **Declarative Sentences in the Text:**

- We swam through torrents of our blood.
- Towards victory, we steered the ships.
- We rose, igniting fire and light.
- We craft revolutionaries from our very core.
- Our forehead faced adversities with scorn.
- We scoff at oppression and oppressors.
- Politics bowed, willingly or unwillingly, to a people who willed and raised their heads high.
- We gathered scattered forces for the war of salvation.
- We traversed the clear path through it.
- Had it not been for the cohesion of our ranks that protected us, we would have been criminal brokers.

c) **Non-Declarative (Insha'i) Style:** "Non-declarative speech is that which does not admit truth or falsehood in itself, because the meaning of its words, prior to being uttered, has no external existence with which it can be compared. If it corresponds to it, it is said to be truthful, or if it contradicts it, it is said to be false" ¹⁷

d) Non-Declarative Sentences in the Text:

Non-Declarative Style	Type	Tool
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وتطوي كما قد طوي السنين (And fold years as we have folded them) ألسنت الذي بثّ فينا اليقين (Are you not the one who instilled certainty in us) فليت فلسطين تقف خطانا (Oh, if only Palestine would follow our footsteps)	Vocative	Omitted, implied: " يا نوفمبر" (O November)
وتطوي كما قد طوي السنين (And fold years as we have folded them)	Interrogative	(Hamza)أ
وتطوي كما قد طوي السنين (And fold years as we have folded them)	Optative	ليت (Layta - if only)

e) Analysis of the Use of Declarative and Non-Declarative Styles:

From the above, the **prevalence of declarative styles over non-declarative styles** is clear. This is attributed to the aim of presenting and affirming facts. Most declarative styles serve to narrate sacrifices (e.g., "We swam through torrents of our blood"), discuss resistance and steadfastness in the face of occupation (e.g., "Towards victory, we steered the ships," "We rose, igniting fire and light"), and call for raising future generations to continue the revolutionary legacy and its connection (e.g., "We craft revolutionaries from our very core")... as well as unity in confronting enemies under the banner of the Liberation Front (e.g., "...We gathered scattered forces for the war of salvation")...

The **non-declarative styles** are few, which is due to the poet's focus on stating facts. However, the **vocative style** in the first hemistich of the first verse ("November, Your Majesty is within us") and the **interrogative style** in the second hemistich of the same verse ("Are you not the one who instilled certainty in us?") serve the purpose of **pride and glorification**. The **optative style** in the ninth verse ("Oh, if only Palestine would follow our footsteps...") expresses the poet's desire for a beloved matter to be realized: that Palestine follows Algeria's path, enduring suffering and years,

and that its people do not become preoccupied with positions and chairs under the abhorrent occupation.

f) Analysis of the Use of the Refrain:

The interpretation of the recurring refrain:

We occupied humanity and filled the world, With poetry we recite like prayer, Its praises from the depths of Algeria.

This refrain, appearing after each section in the *Iliad*, serves as a **tribute to the achievements of the Algerian Revolution** and its architects, and a **commemoration of its victories and heroic deeds** that made it a guiding light for the world that rejects injustice and its proponents. It became an exemplar to be followed everywhere and at all times.

The Algerian Revolution was a resounding cry in the face of colonialism, restoring Algeria to existence and firmly establishing the national identity that prides itself on its Algerianness. The poet employed the two past tense verbs (شغلنا - *shaghalna* - we occupied and ملأنا - *mala'na* - we filled) to denote the **undisputed achievement of victory**. The land of Algeria became the destination of revolutionaries and the aspiration of free people, occupying a vast space in the world of remembrance and immortalization. He also used the present tense verb (نرتله - *nuratilluhu* - we recite it) to indicate **affirmation of existence and the continuity of the homeland's anthem** throughout all its regions.

From the foregoing, we conclude that the poet Mufdi Zakaria was deeply in love with Algeria and its revolution, producing poetry rich with gems that celebrate the heroism of men and the sacrifices of heroes. He succeeded in immortalizing his poetic experience and conveying it to the recipient in a magnificent form imbued with art and beauty. The greatness of his poetry stems from the greatness of Algeria and its revolution; for him, Algeria is the paradise of revolutionaries and the destination of those who seek guidance.

5. Conclusion:

At the conclusion of this work, which explored the stylistic phenomena in Mufdi Zakaria's poem "November, Your Majesty is Within Us," focusing on the syntactic (grammatical) level and its elements in the form of a stylistic study aimed at revealing the features of the poet's style, it is appropriate to highlight the research's key findings:

- The poem is rich in **stylistic phenomena**, especially at the **syntactic level**, concerning verbs, sentences, and rhetorical modes.
- The employment of **past tense verbs and present tense verbs** in the poem was balanced, as the poet was in the context of affirming facts and portraying the grandeur and victories of the Algerian Revolution.
- The poetic text largely relies on **verbal sentences** to indicate change, renewal, and continuity.
- The **dominance of declarative styles** in the text is attributed to the poet's pride in the Algerian Revolution, his affirmation of facts, and his narration of events.
- Mufdi Zakaria's brilliance is manifested in his use of words and their various and multiple deviations from conventional usage.
- Mufdi Zakaria is skilled at conveying his poetic experience to the recipient, which fosters a spirit of inquiry and enjoyment.
- The poem reveals the poet's personality, deeply devoted to Algeria and its glorious revolution.
- Stylistic analysis holds paramount importance in uncovering points of beauty and creativity in literary texts.
- The syntactic level plays a crucial role in revealing the poet's poetic prowess and artistic genius.
- The variation in stylistic study approaches stems from the differing perspectives of those engaged in stylistic analysis.

Recommendations:

- Employing stylistic analysis in the study of literary texts, especially at the secondary education level.
- Focusing on modern Algerian poetry and working to reveal its artistic features according to modern stylistic approaches.
- Encouraging interest in Mufdi Zakaria's poetry and applying modern analytical studies to it.
- Motivating Bachelor's and Master's students to incorporate stylistic applications in their graduation theses.

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