

The sound level in the Najwa al-Ghoroub group by Mikhail Na'ima

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Abstract:

The focus of this study is a stylistic examination of the poetry collection "Sunset Whispers" authored by Mikhail Naimy. Mikhail Naimy stands out as one of the leading expatriate authors and poets of the twentieth century. Born in 1889 in Jabal Sannine, this Lebanese poet and writer initially attended the Palestine Society School in Baskinta before pursuing nearly five years of higher education in Ukraine. After that, he moved to the United States to further his studies, spending over two decades there, during which he achieved American citizenship. He was part of the Pen League, established by Gibran Khalil Gibran in New York in 1920, and served as an aide to Gibran. This particular collection has been selected because it encapsulates the essence of Naimy's literary innovation during the later part of his life, when he returned to Lebanon after experiencing exile. Within these pieces, the poet articulates his philosophical perspectives on a range of themes, including nature and the human experience, among others. This study aims to illuminate the poet's work, particularly this collection, created during a peak phase of his artistic talent as he navigated life in both his homeland and abroad, amid feelings of separation and loss. Considering the scarcity of research on this remarkable poetry collection, we aim to concentrate on it to reveal the profound meanings and significance it holds within Mikhail Naimy's oeuvre, from both phonetic and morphological viewpoints.

Keywords: stylistic study, Najwa Al-Ghoroub, Michael Naima.

the introduction:

In the Name of God, the Most Gracious, the Most Merciful. All praise is due to God, the Lord of the Worlds, and may peace and blessings be upon the most noble of prophets and messengers,

Muhammad the Trustworthy, and upon his pure and virtuous family. Mikhail Naimy is regarded as one of the most significant poets of the diaspora era, distinguished by a unique approach to poetry and creativity. His works reflect a balance between preserving the traditional form of Arabic poetry and embracing innovation in poetic arts. Language plays a pivotal role in shaping literary texts, which underscores the importance of stylistic studies relying on modern linguistics to analyze poetic works. Such studies examine literary texts through detailed linguistic analyses, deconstructing the phonetic, morphological, structural, and semantic layers within the text. This approach is evident in the chapters of this research, which delves into Mikhail Naimy's poetry through a stylistic lens. The focus of this study centers on his poetry collection **Sunset Whispers**, aiming to explore its stylistic dimensions and dissect its linguistic elements at various levels—phonetic, morphological, structural, and semantic. By breaking these linguistic phenomena into their core building blocks, the study applies methods of analysis varying according to the linguistic level pertinent to Arabic expressions. Mikhail Naimy was selected for this research due to his prominence as a poet of his era and his noteworthy contributions as a philosopher. His collection **Sunset Whispers** stands out as a work filled with occasional poetry and profound philosophical reflections on human existence, which he speaks of as life's greatest marvel. Stylistic studies often focus on analyzing the dimensions of texts, whether literary works, Quranic passages, or other genres. This research examines Naimy's poetic texts using a descriptive analytical method that corresponds with the broader field of linguistics. It presents the concept of style by discussing critical opinions and linguistic theories while examining its ties to both classic rhetoric and modern stylistics. The study highlights stylistic aesthetics by exploring meter, rhyme, phonetic variations, and other musical aspects of poetry. At the morphological level, Naimy's adept use of word forms and derivations becomes evident as he carefully constructs vivid artistic imagery seamlessly intertwined with semantic depth. He skillfully varies between active participles, quasi-adjectives, and verbal derivatives to enhance the aesthetic appeal of his expression while clarifying his intentions in simple yet rhetorical forms for ease of comprehension. The research also explores the semantic level within **Sunset Whispers** from a broader analytical perspective. Importantly, it emphasizes how different linguistic levels—phonetic, morphological, structural, and semantic—remain intrinsically interconnected throughout Naimy's

works. The research methodology consists of two main sections: 1. **Audio Recording Section**: An examination and analysis of auditory elements within selected poems. 2. **Biographical Section**: A study of Mikhail Naimy as a representative figure among diaspora poets through an overview of his upbringing, literary works, and personal experiences.

The first topic: audio level

Repetition (letters and words):

The poet Mikhail Naimy provides a profound example of linguistic and stylistic mastery in his poetry collection **Sunset Whispers**. One notable technique he employs is the deliberate repetition of the letter "waw" (و), which serves as a conjunction. This choice is not only grammatically significant but also crucial to the nuanced connotations and rhythm that underpin the texts. Consider a passage where Naimy reflects on the mind's nature: What a gift! What a disaster! The horizon's response is the mind: It never lingers in one place even for a moment, It never moves in a straight path, And the hands and feet, eager to gather everything the eye sees, And everything the ear hears, And everything the nose smells. All of these find their essence within my skull. Here, the letter "waw" is recurrent at the start of each clause, creating a connection and rhythm that binds the ideas together. It symbolizes unity, coordination, and elevation. More importantly, it mirrors the intricate workings of the mind—a remarkable organ that sets humanity apart from other creatures. It enables humans to perceive sight with their eyes, hear through their ears, detect scents with their noses, taste through their tongues, and experience touch through their hands and feet. Naimy poignantly describes the mind as a "notebook," capturing its ability to encapsulate diverse functions within the skull—a protective structure housing the brain. Repetition serves as a cornerstone of Naimy's poetic style. It not only contributes to the internal musicality of his verses but also enhances the overall artistic framework of his poems. Whether repeating letters, words, phrases, or structures, Naimy's use of repetition always carries a distinct semantic purpose—it reaffirms meaning, emphasizes themes, or creates rhythm. The recurrence is purposeful, grounded in serving specific emotional or artistic aims. When examining the repetition of "waw," its multifaceted connotations—signifying conjunction, unity, oath, or collectiveness—become evident. This poetic device lends a special auditory quality to Naimy's work. For example: She was in tears at certain hours, And traces of crooked boards remained upon her. More than "oh," "ah," and

"ouch," And the trails of disappointment darkened her features. Here, we observe the repetition of "and traces" at the beginning of each phrase. Although the statements differ in specifics, they converge on a shared theme: the burden of disappointment. Through this accumulated imagery—tears at uncertain hours, painful exclamations of frustration, darkness clouding her expressions—Naimy powerfully conveys vulnerability and despair. The poet's repeated imagery and references to fragility echo a state of weakness and hopelessness. This sense of despondency is further underlined through subtle clues like "tears," "disappointment blackened her face," "decline shattered her," and "weak remnants." Repetition here becomes a tool to stress the slow unraveling of strength, the emotional withdrawal, and an overarching sensation of collapse. The depth of Naimy's understanding of language and his ability to integrate subtle emotions into verse demonstrate his literary prowess. Even while influenced by foreign cultures through his prolonged periods abroad, Naimy sustains an intimate connection with his native linguistic and artistic traditions. Looking deeper into **Sunset Whispers**, Naimy also exhibits his fondness for reprising entire phrases to underline profound meanings or conditions significant to him. Another passage illustrates this vividly: Only humanity can perceive The greatness and power of love. If it were not in the pupil of the eye, All that could be seen by sight was a blur within a blur. Everything the heart adored appeared as a mirage within a mirage. In this excerpt, repetitions such as "if it were not" and "everything was" enhance the thematic depth while also reinforcing clarity and emotion. They introduce an intricate dance between vision and obscurity—an acknowledgment that without love's illuminating force, life is distorted and incomplete. By reiterating these phrases, Naimy captivates readers with an emphasis on clarity born from love's unique perception. Ultimately, Mikhail Naimy utilizes repetition as an artistic strategy that infuses layers of meaning into his poetry. Whether through recurring letters like "waw," repeated phrases, or parallel structures, his work demonstrates how linguistic nuances activate emotional resonance while emphasizing themes tied to human experience, emotion, and introspection.

Repeat the structure

We also notice in this passage that the poet used the structure (in it with the present tense verb) and repeated it several times as he was speaking to us and describing the creation of man and his making of

this wondrous structure that he fashioned with this beautiful image or gentle form. The poet says:

In that temple man lives his life - long or short.
He sleeps and wakes up in it.
He eats and drinks in it.
In it he dreams his dreams of torment and non-torment.
In it he holds his banquets and funerals.

...

Get out of this structure.
It's not yours anymore !⁽¹⁾

Here we find that the phrase (in it with the present tense verb whose subject is a hidden pronoun whose meaning is "he") has been repeated eleven times in this passage, and in this there is a semantic meaning that the poet wants to convey to us, emphasizing that in the continuous repetition of this grammatical structure that is distinguished by presenting the quasi-sentence consisting of the preposition (in and the pronoun ha) before the verbal sentence, as it would have been more appropriate for him to begin with the verb and then the quasi-sentence, so the phrase becomes (he eats in it, or resides in it, or.... etc.).

This style was repeated many times in the literary texts of the poet Naima, and this, if it indicates anything, indicates his linguistic prowess and his ability to write literary texts with wonderful styles, and his works in the literary arena are the best evidence of that, as was explained in the first chapter, and we also find it in his saying:

Nothing I have seen on earth or in heaven,
Nothing I touched, tasted, or smelled,
I didn't hear a sound⁽²⁾.

We see the sound of the letter "m" clearly, especially when repeated. It has distinctive qualities and a beautiful tone through the nasal quality that accompanies it and the letter "nun," which makes the speech more musical and has a sweeter tone.

Morphological level

Morphological analysis

The ancient Arab linguists were interested in studying morphology with care, and they were interested in By reviewing and studying the content Word and convert it to Meanings Different, and among these scholars is the linguist Ibn Jinni: Where Baba devoted in his book:(Properties)He called it the door to power; The word is strong in

meaning Focusing on: Proportion and correspondence between words, By saying This is a good chapter from Arabic.; ..Rough and rough, the meaning of rough is not the meaning of rough, because it contains the liberation of the ‘ayn and the addition of a waw...and The place is green; If they wanted to know that there was a lot of grass in it, they said: “A’shashab” and the same is the case with the verb “fa’la”...Towards destiny.. I was able to find the closest meaning...: Fate....God says- God Almighty says: “God does not charge a soul except [with that within] its capacity. It will have whatever it has earned, and it will bear whatever it has committed”⁽³⁾.

The interpretation of God Almighty is that he earned reward In addition no Acquiring bad things is a matter. underestimated, He says: -His Name is Glorified- "Whoever brings a good deed will have ten times the like thereof, and whoever brings an evil deed will not be recompensed except the like thereof "⁽⁴⁾.

You see in this noble verse that Good deeds: It is made smaller by adding it to its parts.1-10,becauseThe punishment for evil is that it is fulfilled and not doubled. No As a reward for it, He taught him power perpetrator bad perpetrator Good⁽⁵⁾. We refer to what Naima said when he said:

Only man can realize.

The greatness and power of love,

"It was not in the pupil of the eye, all the eye could see was a blur. In the fog,If it is not in the eardrum, everything the ear hears is discordant. It is what prompts the tongue to speak, everything the tongue says is delirium. It is what does not move the fingers of the hand.NoValue in everything you do, and in everything you give or take. And if it is not in the heart’s love, then everything the heart loves is a mirage within a mirage"⁽⁶⁾.

"We can say then that morphology is: a science that studies the transformation of a word into different forms according to the intended meaning"⁽⁷⁾.

Morphology applies to verbs and nouns in the language, which can be transformed into different forms. It does not apply to letters because they stick to one state and are built and not declined by vowels or letters, as we find in nouns and verbs. Letters acquire their meaning and significance with something else, so they have no meaning on their own.

"The formula is important.. the language Because it can be used to increase.. They represent the intellectual molds into which general meanings are poured. They define them and give them their own size and meaning"⁽⁸⁾.

The poet has the freedom to choose what suits the poetic text in terms of meaning, meter or rhyme, as well as the external and internal music of the text., Arabic has two styles...⁽⁹⁾ Formulating new structures for the language.

First: Internal transformation: in word formulation, through Manipulation of Her internal movements, And the words have something to do with it. And Fixed element and moving element, The word structure towards: victory, and the variable It has several movements. which determines Its meanings Towards: victory, victory, and victory.

Second: Addition or affixation, which is the addition of consonants specific to meaning, and they are either prefixes, suffixes, or fillers for the word. For example: qātal (he killed), fawā qātal (he was killed), maqtūl (he was killed), qātil (he was killed), and astaqātil (he killed) istaqātil (he killed), fawā mustaqtāl (he killed).

Types of derivatives

- 1- It indicates a meaning by stripping it of its state.
- 2- Meaning and essence together.

Definition of derivatives in the Arabic language

- 1- Origin (source): An event devoid of tenses: Like (overflowed), The Euphrates is flooding. Here we quote the words of the poet Naima: No wonder. My soul scolds me most severely⁽¹⁰⁾.

- 2- Mimi: It starts with an extra Example: (killing: killing).

Among these sources are the sources that are in the form of "mafa'ala" such as "mushara' ah" and "mu'awwanah." An example of this is the poet's saying:

We know that goodness is in obeying your will,
In stripping yourself of the self that is separate from your self⁽¹¹⁾.

- 3- name : The source is equal in meaning On its meaning And it differs from it with the letters of its action For example: (The man took a bath,..(Categories). An example of this is the poet's saying: And I made all of these into categories and types⁽¹²⁾.

- 4- time: It happens once (He took one sip). An example of this is his saying:
In which there is no truce or compromise⁽¹³⁾.
- 5- The verb It means the verb: It indicates a form; Event occurrence and type.. (Soon and far away...) as the poet said:
But you soon forgot. And soon you denied your daughtership and my motherhood⁽¹⁴⁾.
- 6- The artificial source: It is a noun that indicates the meaning of the source, formed by adding a stressed yaa and a feminine taa, such as: (You must continue studying and continue to excel). We find it in the poet's saying:
The child's mother is Mai, my niece Naguib, who has been watching over my physical and mental well-being for thirty years.
- 7- The agent: derived from the pattern:agent, to indicate who did the deed (The successful student). As the poet Naima said:
How many rulers have impoverished their subjects?
Their injustice humiliated them the most terrible injustice.
In the name of the Sultan who gave them power⁽¹⁵⁾.
- 8- Exaggeration noun: the source of the passive verb to indicate On the verb Such as: (extracted, generous). An example of this is the poet:
Neither near nor far,
Neither Asil nor Achilles⁽¹⁶⁾.
- 9- The anthropomorphists (The adjective) In the active participle: noun factory From the source of the triliteral verb Lieutenant To indicate Who did the action? on Active identification Such as: (the worker;(Toiler). An example of this came in the form of fa'alaa, where he said:
And in the conflict and dispute,
From the bitterness of hatred and pain⁽¹⁷⁾.
And with the courage of hatred and malice.
- 10- Preference: Formulated on the weight of: (I do) to indicate Two things that are common and one of them exceeds the other Like: (whale greater From the shark), and this is what we find in the clip where Naima said:
Don't miss a moment,
About planting the biggest trick in their souls and thoughts,
They are the most honorable of deeds.
Their message is the noblest of messages⁽¹⁸⁾.

- 11- Exaggeration: The active participle indicates exaggeration. Certainly and exaggerated Such as: (Giving - Forgiving) Example: But it is a disagreement that has been going on for ages. Who used the palms, feet and teeth⁽¹⁹⁾.
- 12- Time: Place and their name: Two nouns formed from the verb to indicate Time and place Example: (playground The neighborhood (Big) as the poet said: Forgive me, my Lord, I burned incense on the money altar⁽²⁰⁾.
- 13- Instrument names: From the triliteral verb to indicate Instruments that produce sound:(steering wheel-Scalpel- file- spindle). Electrified and magnetized with atoms, It is impossible for any microscope to see it⁽²¹⁾.

Source

The infinitive works as its verb if it is correct to replace the infinitive, “that,” and the verb replace it.

For example, the sentence: (Among the signs of faith is a Muslim’s love for his brother and his assistance to him), the two verbal nouns (love and assistance) have two objects, which are (his brother and him), because it is correct to replace them with the verbal noun and the verb, so we say: (Among the signs of faith is that a Muslim loves his brother and assists him), as the poet said:

Don't add more confusion to your confusion.

Perhaps the strangest thing I have seen from your confusion.

These are the councils that you have invented⁽²²⁾.

Active participle

The active participle that functions as its verb in the language comes in two forms:

- 1- It is coupled with Al: In this case, it works without conditions, such as: (The man who is grateful to his Lord, who is patient in the face of his affliction is a true believer).
- 2- That it be stripped of the “al” and in this case the past tense does not work, and there is a defect in it, except on two conditions:
 - A- It should mean the present or the future, not the past, such as: (The teacher is coming now).
 - B- That it be preceded by a negation, question, adjective or adverbial, such as: (Are you satisfied with your brother (question)

your brother did not listen to my advice (negation)⁽²³⁾, An example of this is the poet's saying:
The ignorant and the wise,
and white and black,
The atheist and the believer⁽²⁴⁾.

Exaggeration forms

Exaggerated forms work like verbs under the same conditions as active participles, so we say: «My brother is patient in times of calamity, bears the burdens of his family, and is hospitable to them»⁽²⁵⁾. For example, the poet said:

And a large audience of relatives, friends, readers and fans.
All of them,
With all the humanity in people's behavior that touches my heart⁽²⁶⁾.

Passive participle

The passive participle functions like the verb and in the same way and under the same conditions as the active participle, as previously mentioned. However, what follows it is a substitute for the subject and not the subject. An example of this is (How beloved the liar is). An example of this is his saying:

With imagination, I transcend the boundaries of the familiar and the reasonable.
And I see the traces of my feet in every soil⁽²⁷⁾.

Adjective

The adjective functions like a verb in three cases:

- 1- If the noun after the adjective comes in the nominative case, it is considered the subject, such as: (I studied under a man of noble lineage).
- 2- If what comes after the adjective is in the accusative case and is masculine, it is considered a distinguishing noun, such as: (such as: This one is kind-hearted).
- 3- If what comes after the adjective is in the accusative case and is definite, it is parsed as a direct object, such as: (This is a kind-hearted girl).
- 4- If the noun after the adjective comes in the genitive case, it is considered a complement to the noun, such as: (This is a kind-hearted girl)⁽²⁸⁾. We find this in the poet's saying:
It bothered him that the men were slow moving,
So he invented the car and the airplane⁽²⁹⁾.

Superlative

The comparative works on the noun that follows it as follows:

- 1- The subject is raised in hidden pronouns, such as: (Silence is better than speech), where we notice that there is a hidden pronoun after the comparative (better) and its interpretation is (he) and it is parsed as the subject.
- 2- The accusative case indicates differentiation, such as: (Fajr prayer is more blessed than other prayers).

The accusative case is used for the preferred noun if it is followed by an object, such as: (Prayer is the greatest form of worship in Islam)⁽³⁰⁾. Where the poet said:

More than twins.

This is how I live and people live⁽³¹⁾.

note:

We conclude that the names There are seven derived nouns: the active participle, the passive participle, the adjective, the comparative noun, the noun of time, the noun of place, and the noun of instrument. Derivation is taking one word from another with a connection between them in meaning and a change in pronunciation, such as (Hasan) from (Hasan) and (Amil) from (Amal).

present tense verb

"It is what indicates the occurrence of something during or after the speaking time, such as: he stands, he says, which indicates the present and the future. The present tense is preferred if the present tense is stripped of the indications that denote the present or the future, and this is what most scholars agreed upon. The present tense is indicated by the accompaniment of (now) and what is similar to it and by the lam of initiation and its negation (laysa), (ma), and (in). The future is indicated by future circumstances such as (tomorrow) and by attributing to an expected, and by requiring a request or a promise, and by the accompaniment of a nasb, or a tool of hope, pity, or reward, or (law) the source, or a nun of emphasis, or a letter of relief, which is (seen) or (sawfa) or (saw) or (su) or (si)"⁽³²⁾.

As we mentioned previously, if we come to the verbal structures in the poem, we find that most of the verbs are present tense verbs, and the present tense verb is more present, flowing, dominant, and dense than the past tense verb. These present tense structures have temporal connotations, I mean that most of them are raised, and the raising in the

present tense indicates the present, just as the accusative indicates the future, and the jussive indicates the past. "The immediate temporal structures arouse suggestive feelings that continue to expand and branch out, thus reviving memories stuck in the feeling, whose dimensions extend and expand, creating a continuous movement that follows events"⁽³³⁾.

When Mikhail Naimy spoke about the body, he began his talk with the movement represented by the action of building with what, so the movement of compliance arises for the purpose of building, then their movement escalates towards the natural elements, so you witness many transformations (the house remains, becomes part of it, sleeps and rises, eats and drinks...) as he said:

As for me and my kind,
You have distinguished me, my Lord,
Above instinct⁽³⁴⁾.

This indicates the continuous event resulting from the building of the body, as if life began with the building of that body, as the verb (lives) suggests the happiness or sadness that is achieved thanks to the movement of human life, whether long or short, and the poet draws a unique image that contributes to explaining the movement of man gradually in its formation and sculpting, as he started from the first step which is (builds) so he likened to us the building of the body the building of a house that becomes gradual in events and shows that if this house burns or collapses, it leaves an impact on the soul of its owner and he also wants to clarify that God (Glory be to Him) is the one who builds and makes our bodies and makes our appearance what we are.

We notice the poet's clear movement of the present tense within the text, due to his awareness of its necessity in the dramatic structure and its contribution to activating elements accompanying human nature such as (sleeping and rising, eating and drinking, dreaming, holding banquets, etc.).

But the focus on the present tense tells the reader that the poet has another meaning, as he is connected to the current stage in which he lives, and conveys his suffering, thoughts, and the cultures that have been transmitted to him, without ignoring his original culture.

We also found that most of the verbs in the poem were in the structure (yaf'al), followed by other forms, which reflects the order mentioned by grammarians approximately, and therefore its

significance, as you see, is that the movement of the structural performance of verbs is derived from the spirit of the poem in its effectiveness, because effectiveness requires an absolute address to the individual or human being according to what he says, and it is what the poet addresses, and it is the clearest in conveying his suffering and surrender to the inevitable fate, and we mention in this section what the poet brought from the present tense verbs where he said:

They eat, drink and earn money with money.

With money they breathe, move and work.

With money they climb to the top^{R(35)}.

past tense

The past tense verb came in second place in the collection in general and this section in particular, and the reason for this is its connection to incidents, stories, situations and memories that he recalls through poetry, and from here the poet is able to draw the listener and take him on a mental journey, within the world of diverse meanings, as if the poet is testing us with this style, linking his concerns with the outside world, so he used the verbs (burned - collapsed), and established the receptivity between his present full of stability and reassurance and his future full of anxiety and sadness when his house burns or collapses, confirming his longing for the happy past, and this may lead to burning and collapse in his soul, as we notice a set of associations between the poet and his self, so the mixture occurs between his present and his past.

The past tense verb indicates that an event has occurred or happened in general. It indicates that it has been completed and stopped in the present tense, because it indicates that something happened before the time of speaking, such as: (The house burned down), meaning that the time of burning was stopped.

"And The verb comes in the past tense, and carries the meaning of the present, continuation, or future. The past tense is used to mean the present in some cases. These forms are in the past, and the intended meaning is the present. The speaker used them in the past tense to indicate the truth of what was intended and to confirm the intention to do so"⁽³⁶⁾.

The past tense verb is used to indicate continuity, such as: "And God is Forgiving and Merciful"⁽³⁷⁾. Whatever was and will be, and He is existing now, may His glory be exalted. Ibn Malik (d. 5672) said: «The past tense is used to refer to the present by the imperative, and to the future by the request and the promise, and by the conjunction with

what is known to be future, and by the negation with “la” and “in” after the oath. The past and future are possible after the hamza of equality, and the letter of specification and whenever and where, and by being a relative pronoun, or a general description of the indefinite noun”⁽³⁸⁾.

So the past tense verb also has many meanings, and the poet controls them through its formulation and combination with others in a phrase or compound sentence, and from it comes the final meaning that the poet wants to convey to us, as we find in this passage where he said:

Although I never begged for money,

Except I felt disgusted with myself and the money⁽³⁹⁾.

Chapter Two: Stylistic applications of the collection Najwa Al-Ghoroub at the syntactic and semantic levels

Syntactic level

The structural level of the poem

"It is one of the levels of stylistic analysis in which the emotional content of the language is embodied, and it is represented in The stylistic deviation is based on a formula, and the deviation or departure represents the suggestive energies in the style"⁽⁴⁰⁾.

At this level, the sentence structure, patterns, and grammatical and rhetorical structures will be analyzed, examining them in terms of: presentation and delay, separation and connection, nominal and verbal sentences, etc.

example: "Separation and connection are an expressive phenomenon that deals with speech in both its spoken and written forms"⁽⁴¹⁾.

"Stylistics, with its contemporary theories and anatomical analyses, did not completely disappear from the realms of our ancient rhetoric, especially in relation to the discussions of structures. Rather, it stopped at these discussions as specific means in modern stylistic analysis, structural features of the style of the text, and ancient projects that reflect the spirit of deviation and displacement within the literary work"⁽⁴²⁾.

In this chapter, we will analyze the syntactic structures in samples from the collection “Sunset Whispers” by Mikhail Naimy, attempting to explore the syntactic stylistic structures by observing the manner in which these verses were formed. We have touched upon some of them and made them the subject of study, and we will touch upon the other samples in other studies and research, as the poet said:

They eat, drink and earn money with money.

With money they breathe, move and work.

They treat their diseases with money and bury their dead⁽⁴³⁾.

Through the poem, we notice the dominance of verbal sentences as a percentage of the total sentences that make up the poem. This is what gives it the advantage of dynamism and renewal, and thus pushes the message forward in order to achieve its semantic and aesthetic purpose.

Structural analysis of the poem

"The syntactic system of the poem is a very important level of the linguistic levels, and it is one of the aspects that linguistic drama deals with. The phenomenon of syntax is the arrangement and organization of speech to form the context of literary discourse"⁽⁴⁴⁾.

The linguistic structure of poetry is established through a network of interconnected relationships. This is evident at the phonetic level in the composition of sounds and their meanings, at the morphological level in the composition of morphological units and the construction of their words, and at the syntactic level in the construction and formation of sentences.

Hence, the words, through their connection and proximity, form a sentence for us that signifies something specific in the context of the poetic or prose text.

When reviewing the above passage, we are not in this chapter about presenting the types of sentences and their divisions and pillars and the grammatical and linguistic differences that we stopped at, but rather we are studying the effect of the structures of these sentences on the meaning of the poetic or prose text and its dimensions, because this poem or prose piece is nothing but a group of coherent sentences and phrases, composed of a specific semantic structure, each of which conveys a specific meaning that the reader or recipient understands, and we live these meanings every day because money is the engine of life in the world, there is no difference between one country and another of the countries, and when analyzing these structures and words, we find them more influential than others due to the poet's artistic ability to choose them in this form and with this structure, as the poet said:

But the wise man is stubborn and refuses to give up.

The long silence exhausts him⁽⁴⁵⁾.

Syntactic structures and their impact on text construction

"Grammatical structure is characterized by subtle properties, as it contains qualities such as richness, ambiguity, complexity and their effect in giving a special concept to the literary work as a way of composing, linking and organizing words. Therefore, we took the issue of organization of great importance in the aesthetics of pictorial activity and in clarifying Arabic poetry in general. Some critics noted that meaning in poetry cannot achieve clear independence and that it is linked to the idea of internal organizations of the words used in its formation or composition, that is, organization gives it richness and new material. This issue aroused the ancient critic and directed him to serious questions revolving around the structure of poetry, its language and meaning, and made him fascinated by the idea of complex interconnection or (system)"⁽⁴⁶⁾.

This idea, according to him, composes all the characteristics of the poetic expression, and encompasses all the meanings of the structures in poetry. Therefore, we should stop at it, as we find in the poetic passage where he said:

Another glimmer of hope crosses my mind, Lord.

What the amazing notebook contains,

which is in my skull...For everything I've experienced in my life⁽⁴⁷⁾.

If we go back to Al-Jurjani "We see that he confirms to us the concept of organization, which we find in the field of ancient and modern literary criticism to the extent that it became famous, and that is because he added to this term a specific and different concept at the same time from those who preceded him, so organization - in his view - is not merely composition or arranging words side by side or arranging them according to their situational meanings, but rather it is the organization of grammatical meanings in the speaker's mind in a way that makes these words related and interconnected with each other, where nothing else can convey their meaning or take their place. In his view, organization is nothing but the suspension of words to each other, and making some of them due to some"⁽⁴⁸⁾.

"The arrangement of words is not their succession in pronunciation like the arrangement of letters, but rather it is that you follow in your arrangement the traces of meanings, and arrange them according to the arrangement of meanings in the soul, and not the arrangement whose meaning is joining one thing to another however it came and happened, and therefore it was for them a counterpart to weaving, composition,

formulation, construction and the like, which requires considering the parts with each other, so that every placement wherever it is placed has a reason that requires it to be there, and even if it were placed in another place it would not be suitable"⁽⁴⁹⁾. We find this in the words of the poet Naima:

How I wish, my Lord,
Your Messenger is only a hand's breadth away from me,

...

There was something blasphemous about love in it !⁽⁵⁰⁾.

Therefore, the concept of systems or method depends on two basic things:

Selection and composition, but the test is evident at the level of arrangement of tools and words.

"The composition appears at the level of the sentence, and the meaning of treating these elements separately and believing in the division of the sentence or the presence of the rhetorical element, in the tool or word separately, is not a division to explore the aspects of each part separately, provided that it is clear in the systems of style, and is not achieved except through performing the intended psychological meaning, and this meaning is not performed obviously except through a useful stylistic composition, whether it is achieved at the level of the sentence or the level of brilliant sentences"⁽⁵¹⁾.

"Modern Arabic criticism has paid attention to this concept due to the importance of studying grammar in analyzing poetry decisively ... On a special beauty that the creator or innovator gives in one place rather than another, and that the word comes in one position rather than another"⁽⁵²⁾.

"Each specific grammatical structure of the sentence in Arabic poetry presents a different meaning that overlaps with another grammatical structure, as they together constitute specific semantic connotations...»⁽⁵³⁾, Example:

Yes, I am unjust, my Lord.

My injustice is the worst injustice⁽⁵⁴⁾.

Then the context of the sentences in the literary text gives a specific meaning to the text, which cannot exist without this context itself, because there are many methods of expression. Therefore, in our analysis of the context of the sentence, we mean its structural function in terms of connotation and meaning, and these connotations are many, as are the meanings, and each connotation has a different literary image

and another artistic taste that carries a new and different meaning that differs from other meanings.

This literary phenomenon resulting from the diversity of the structure of words in terms of the grammatical and rhetorical arrangement of words produces new meanings that may be more palatable and closer to the mind of the recipient and easier to hear in terms of the internal music that characterizes these letters, words and structures. These literary works depend on linguistic strength and delicate sense with the breadth of imagination and the rest of the qualities that the writer, poet and creative artist possesses so that he can compose words and sentences and formulate them to convey meanings that are more receptive in terms of connotation, artistic image and sound context in the science of rhetoric and rhetoric. The poet Mikhail Naimy was creative in this aspect when he said:

My Lord! You have bestowed upon me gifts,
If I wanted to count it, I would not reach the end.
Until he distracted me from it⁽⁵⁵⁾.

"So the semantic contexts of sentence construction, whether in poetry or publishing, are formed according to these dimensions that are presented by the literary text itself, since each word has a phonetic, morphological, or lexical meaning. Thus, when we construct a sentence from multiple words, each word takes a specific position in this sentence, where speech is linked and these words are linked to each other according to linguistic laws specific to the grammatical system, in which each of these words performs a specific function. It may be thought that linking the system to the literary or emotional meaning of the construction is more correct because it constantly reveals new relationships between things, and because its roots extend like a plant into other distant distances, so it is linked to more than one possibility, and symbolic situations are always prevalent that grammar, with its close tools and directed meanings that are completely controlled by the partial, cannot reach⁽⁵⁶⁾.

Understanding is not achieved or understood unless the listener understands all of these connotations, such as knowing the difference between the intensive form fa'al and the active participle fa'il.

Grammatical formation comes in response to an internal psychological and emotional influence, or to depict a specific social situation, or a close individual feeling that depends in its explanation and interpretation on some of the circumstances specific to the creator

or some of the emotional tendencies specific to the recipient. Therefore, the poetic sentence from this perspective is an influential unit, and its effect does not appear to be a composite of separate influences in isolated words, but rather sentences are understood from the image of the comprehensive system.

The poet or writer must have the literary talent that enables him to manage the meaning and mental image through the use of various methods by combining words in a way that matches the concept of speech and grammatical logic according to the linguistic system or the usual grammatical system in the field of literary works. Here, the writer, whether a poet, narrator or otherwise, must diversify the styles of expressions so that boredom and the recipient's alienation do not occur due to the repetition of a certain phrase, which arouses in him a feeling of agitation and lack of enjoyment that attracts the recipient to the text, unlike what we find with unjustified repetition. From here, it becomes clear to us that the skilled writer is the one who has the ability to diversify in the style of formulating expressions and choosing the appropriate word in the appropriate place to put the expression in the best artistic image in terms of meaning (phonetic, morphological, syntactic, semantic, lexical, etc.). "The structural level is what shows us the extent of the writer's creativity in composing these phrases and the final image that reaches the recipient, and this is what we find in this section of "Sunset Whispers"⁽⁵⁷⁾.

Poverty is a deadly and detestable disease.

I hate him so much,

In their bodies and souls with evil⁽⁵⁸⁾.

And then they are afflicted, the first of which is the types and kinds of paralysis: "When we look at modern linguistic studies of style, we find that it is possible to divide the recent effort in the field of linguistic stylistics into three types: There is a school that views style as a deviation from the norm, another as a recurrence or collusion in a syntactic form, and a third as a special exploitation of the possibilities of grammar"⁽⁵⁹⁾.

"If we look at the last school, we find that it helps to reach the method that the creator follows in formulating his creative work, where he begins by choosing a specific signifier from among a group of multiple signifiers, after which he begins to compose a specific grammatical formula, in which he places those signs, and after that the grammatical structure becomes an organization of the laws or an

achievement of them within specific conditions, as it is the abstract, organized image extracted from the linguistic model of the functional structure that connects the linguistic meanings that carry the meaning"⁽⁶⁰⁾.

"Due to the great importance of grammar in linguistic and stylistic studies of literary works, there is a great convergence of ideas between Abdul Qaher Al-Jurjani (d. 471 AH) and the contemporary linguistic thinker Chomsky (1928-...), the author of the theory of transformational generative grammar, who focused his attention on studying the structure of the sentence and the possibility of analyzing it on the basis of distinguishing and differentiating between two types of structure: the surface structure and the deep structure, and the possibility of generating new sentences and phrases that a person has not heard before, but which are understandable due to their consistency with the pattern of the deep structure"⁽⁶¹⁾. Where he says:

Poverty is a deadly and detestable disease.
I hate him a lot,
More deadly to bodies and souls together,
It is the disease of wealth.
It is the business of people and nations⁽⁶²⁾.

From here we know that the structure and composition are of great importance in showing the meaning intended to be conveyed to the recipient in the image that the poet or writer chooses and desires, whether it is poetry or prose, the state surrounding this writer, where when the poet wants to draw for us a picture (sadness or joy) or a picture (weakness or strength) and other pictures, then the grammatical structure and the organization of the phrase from presenting or delaying and in terms of the use of derivatives, each has its own significance and meaning. When presenting or delaying, the phrase or sentence is more emphasized than the usual sentence and structure, and the formula of the adjective is more emphasized than the formula of the active participle or the passive participle because it is a fixed characteristic of the person and is stronger than other derivatives. Thus, the grammatical structure is organized according to rules set by grammarians through several standards, as is the case in the verses on the previous page.

We can say:

Most linguistic judgments are based on deep structure, which, as Chomsky defines it, is a mental conception of a sentence that contains all the elements that go into its interpretation. Thus, the issue of degrees of grammar is connected to a fundamental point in Chomsky's theory,

which is the idea of (deep structure), i.e. the intellectual unity of meaning, which is expressed through the original rules of grammar.

So what does Chomsky see in the theory of transformational generative grammar? He sees the sentence as having two levels of structure:

- 1- superficial or apparent structure
- 2- And deep or substructure.

"The surface structure corresponds to the structure of the internal units that make up the sentence, and the deep structure consists of the underlying grammatical relationships that determine the meaning of the sentence"⁽⁶³⁾.

From here we realize that Chomsky's concern was directed towards linking language to the mental aspect in a reconciliatory attempt to solve the problem that Al-Jurjani (d. 471 AH) faced. «The effort of each of them crystallized in giving grammar syntactic capabilities derived from its rational rules"⁽⁶⁴⁾.

Grammatical construction patterns

We expect that it may allow us to look at the situations of the sentences and phrases used, especially in terms of construction and news, as in the forms of verbs and the states of the adopted pronouns, and other things that fall within the grammatical level of expression. We must form an idea about the extent of the composition of these situations, and this was clear. In the previous examples.

conditional verbal sentence

Condition language: "Commitment to something and commitment in sale and grammar, and the collection is conditions and in the hadith two conditions are not permissible in sale, which is your saying: I sold you this garment for cash for a dinar, and on credit for two dinars, and it is like two sales in one sale"⁽⁶⁵⁾.

Condition in grammar: "It is linking one thing to another, with the presence of a conditional tool, such that the second cannot be achieved unless the first is achieved"⁽⁶⁶⁾.

There are eleven conditional tools: (that, if, from, what, whatever, when, when, where, wherever, wherever, which). The second condition is not fulfilled unless the first condition is fulfilled.

The non-assertive conditional tools are: (if, if not, asma, if, whenever, when).

The poet Mikhail Naimy employed the conditional sentence in his collection "Sunset Whispers" for various purposes. The tools were employed according to different and varied meanings, and this is what leads to the distinction of the literary work that tries in every way to clarify a certain content to the reader with this tool in this structure and in this image in the manner formulated in the phrase. Of course, every poet has a special fingerprint and style that differs from other poets according to the artistic abilities that he possesses and is distinguished by. We will expose some examples and clarify the meanings that are intended to be conveyed to the recipient through this formula or tool, as the poet said in one of his poems:

Even if complete silence was possible,
I would have preferred to remain silent.
Am I doomed, my Lord ?⁽⁶⁷⁾.

Here, the poet Michael Na'ih used one of the non-jussive conditional letters, which is "law": a non-jussive conditional letter that indicates the impossibility of its answer due to the impossibility of connection. An example of this is the Almighty's saying: "And if Allah had known any good in them, He would have made them hear. And if He had made them hear, they would have turned away while they are averse"⁽⁶⁸⁾.

The significance here is clear in these verses where the answer to the condition (I would have preferred silence) is not possible because the conditional clause (absolute silence was possible) is not possible. The recipient or reader might wonder how silence has an effect, and absolute silence has an effect when it is possible and capable of bearing that, so it is suppressed, as the poet describes it and says: (Is it decreed that I live torn apart?). How beautiful is the image and significance of the state in which he lives, torn between speech that is of no use and silence that is not possible, through the conditional tool, the conditional verb clause, the conditional answer clause, their grammatical structure, and the words used in them. It is the combination of two opposites at once (speech that is of no use) and (silence that is not possible).

The poet also said in another passage:
If the house burns down or collapses,
Something was burned or destroyed in the soul of its owner⁽⁶⁹⁾.

In this passage, we see that the poet used the conditional tool (if), which is a conditional tool. Non-assertive, it indicates a future time condition based on stillness and to indicate a matter that requires

conveying an idea, which is that the issue of the burning or demolition of the house is at the same time a burning and demolition in the soul of its owner due to the pain and sadness it causes. This is a wonderful construction to express the artistic image of this event in the human soul.

Meaning of pronouns

Structuralism has drawn researchers' attention to the value of the mechanisms and tools that connect the components of a text, ultimately creating a tightly connected structure, whether these mechanisms or tools are verbal or semantic.

"Pronouns also come as pillars that indicate effective arteries in the construction of the fabric of the text as connecting tools on the one hand, and on the other hand as threads that organize the process of constructing meaning. Pronouns, in the words of Muhammad Fattouh"⁽⁷⁰⁾:" It represents the right nerves of the poetic text and the sum of its distinctive features"⁽⁷¹⁾. For example:

How can I live happily with him?

He is the commander whose command cannot be reversed"⁽⁷²⁾.

Pronoun in language and terminology:

Conscience language: "Pronouns. The pronoun means the hidden. It is a passive participle from (admaratuhu) meaning I concealed and hid it. It is the secret and what is inside the mind.

The conscience is the thing that you conceal in your heart. You say: I concealed the inflection of the letter if it was moving, so I made it still. I concealed something in my soul. The noun is the conscience, and the plural is pronouns"⁽⁷³⁾, It is said: He concealed something, meaning he hid it. It is also said: He concealed something in his soul, meaning he resolved to do it in his heart.

The plural pronoun is pronouns: "The implicit is what you conceal within yourself and is difficult to grasp. It is a psychological structure in which values are integrated and is essential for accepting or rejecting what the individual does or intends to do"⁽⁷⁴⁾.

"As for the pronoun in terminology: it is the word used to indicate the absent, the speaker, or the addressee, such as (I, we, you and your descendants, he and his descendants). The pronoun: the meaning of the implied, and the implied, which is the terminology of the Basrans. As for the Kufians, they used the term metaphor, and the metaphor in the

language: is to speak of one thing and imply something else, and it means to center something in the conversation.

The Basrans believe that the pronouns are a type of metaphor, and every pronoun is a metaphor, but not every metaphor is a pronoun. So the metaphor is the use of a noun in place of a noun, by way of allusion and brevity. This may be done with explicit nouns, such as "you, so-and-so" and "such-and-such" as a metaphor for the integrated speech"⁽⁷⁵⁾.

The attention of writers to the pronoun in various studies is an interest that is distributed within the framework of many trends, part of which is related to identifying the person speaking, because identifying this type of pronoun is closely related to the perspective from which it is launched, and closely related to the nature of the judgment that it issues, whether it is necessarily subjective (within the framework of the system of the self), or objective (within the framework of absence), or between (in the use of the addressee).

Choosing a particular pronoun is important for the process of linguistic communication, because it determines the organization of the discourse that is directed to a group of special meanings. Pronouns, as Pierre Giroux says, distinguish the persons who are the subject of the discourse, according to their roles within the process of communication: the one who speaks, the one to whom the speech is directed, and the one about whom it is spoken. They play a predominant role in literary communication, considering that they make the reference alternate between the writer, the reader, and the person, and they are consistent with the three functions: the referential, emotional, and cognitive functions⁽⁷⁶⁾. We notice how he diversifies the pronouns, whether separate or connected, as he said:

To eat from their memory,
And the memory of the universe,
The fruits of the seeds of good and evil they sowed in them.
That is their reward.
And that is their punishment.
That is their judgment⁽⁷⁷⁾.

The use of pronouns in a text represents a basic element of the textual structure and is fundamentally linked to the connotations it generates from one context to another according to the movement of meaning in the text. The three sounds (he-I-you) do not represent an

expressive or aesthetic value that remains with it every time it is used, but rather the function is determined.

"The interest of modern studies in dealing with pronouns helps push the recipient towards a positive movement that parallels the movement of the creator himself"⁽⁷⁸⁾, This approach to poetry, which indicates a new approach to the poetic text, has drawn the attention of researchers to the search for the active voice or pronoun in the poetic text that participates in producing the meaning and its nature according to its diversity between the speaker, the addressee, and the absent.

The poet Mikhail Naimy's collection of poems, "Sunset Whispers" is full of this style and the abundance of pronouns in it, which he used to express the different meanings that he wanted to emphasize in order to attract the recipient's attention. These pronouns are either explicit or implicit, as the poet says:

As for me and my kind,
I know, you have taken me, my Lord⁽⁷⁹⁾.
I know, Lord⁽⁸⁰⁾.

In the first model, we see that Mikhail Naimy used the apparent pronoun, and its meaning was to distinguish between him and his kind. Then he comes and tells us this distinction (by speech, by reason, by imagination, by management, and by knowing good and evil). As for the second model, he used the implicit pronoun in (I know), so here the subject is an implicit pronoun that is not apparent, and its meaning is I. If we examine the collection of poems, "Sunset Whispers," we find many of these models with different meanings.

Advancement and delay

The style of presentation and delay is one of the important topics that has received a great deal of attention from grammarians and rhetoricians. It is a phenomenon of the Arabic language, often used by poets and writers. Presentation and delay are part of the field of stylistics as a choice in expression, and as a deviation from the familiar pattern.

Languages are characterized by a special system in the way words are arranged within their structures, and this order is binding in the arrangement of literary phrases and various sentences. The Arabic language requires that we begin by presenting the subject before the predicate according to the system of rank, as well as presenting the verb before the subject, and the subject before the direct object. The direct

object of a nominal sentence is basically composed of a subject and a predicate, and the predicate precedes the predicate, but this is not a fixed principle⁽⁸¹⁾.

Here, the prepositional phrase came before the verb, so it should have been said (they defend themselves and their young ones, their yard) instead of (they defend themselves and their young ones, their yard). In this construction of the phrase, there is a semantic purpose, which is to emphasize what they are defending, so that it is clearer to the reader.

And the poet also said:

By speaking, I walk the paths of lovers⁽⁸²⁾.

With patience and silence I return to myself⁽⁸³⁾.

Great is the difference between the will of the knower,
And the will of the ignorant⁽⁸⁴⁾.

semantic level

When we study the collection of poems, "Sunset Whispers" by the philosopher poet Mikhail Naimy, from a semantic perspective, this does not mean that the other levels are separate from each other, as the connection between the levels is a closely related connection. I have previously presented at the phonetic level the importance of the sound circles and their impact on the meaning in the texts of the poet Naimy, in addition to the importance of the phonetic structure in determining the features of meaning and stylistic phenomena in the collection. This is what we will present at this level, especially the vocabulary of the poems and the symbolic connotations they carry. Despite this connection and harmony between the semantic level and the rest of the levels, the semantic and symbolic connotations in Mikhail Naimy's poetry cannot be overlooked. We have previously presented that the most important connotations in the collection are the symbolic connotations, and this is what we will try to clarify in this section. We have also previously presented a detailed explanation of the importance of studying the semantic level in poetic texts and the opinions of scholars on connotations and their divisions. Mikhail Naimy's collection of poems has provided a wealth of connotations of contrast, opposition, symbolism, simile, and other connotations in the subject of study. Morale, which carried within it a pioneering experience, and perhaps

we can delve into it and explore its depths to dictate its connotations and clarify its wonderful literary status, as in the poet's saying:

Yes. Death is terrible, my Lord.

Terrible. Terrible. Terrible.

I was absolutely terrified by the death of children⁽⁸⁵⁾.

If we look at the poet's experience and the environment in which he lived, as well as his affiliation and upbringing, we can see that he was born in Mount Sannine in Lebanon in 1889 AD, which is considered one of the rural areas that is distinguished by its abundance of trees and picturesque environment, which he used to mention in many of his poems in which he showed the impact of that environment on his texts. Therefore, we find that the connotations of the philosophy of nature and creation that his texts included are among the most frequently mentioned connotations in the collection "Sunset Whispers", as well as the connotations of contrast that indicate a deep poetic and linguistic language, which made his texts carry vivid connotations, and other abstract ones. Perhaps this is a result of the poet's mixing with different cultures in the Arab and Western region, benefiting from the events that these regions witnessed, as he interacted with Arab and Islamic issues. Therefore, the poet's texts and their literal and metaphorical connotations were appropriate with his scientific and literary upbringing, as the connotation of language is not limited to words, with their sounds and letters, but rather signs are also connotations of language.

This is what Dr. Zaki Hussam El-Din calls "the semiotics of the word," as he tells us from the American scholar:⁽⁸⁶⁾ He is one of the linguistic scholars: "that The structure of language, with its signs and connotations, is what dominates human thought. People's experiences with their surroundings and their view of them differ according to their languages and the signs and symbols they carry"⁽⁸⁷⁾.

Language, with its meanings and connotations, is not only a means of communication or expression, but it is also one of the most important means of shaping and creating human thought. This importance of language lies in its connotations and expressive symbols. The study in this research will be about those connotations and their importance in the collection of poems by the poet Mikhail Naimy, "Sunset Whispers," where many temporal, spatial, and natural symbols appeared in his collection. The significance of historical and religious symbols also had a striking presence in the texts of the collection. Therefore, we will

begin by studying the significance of the historical symbol and the sacred symbols contained in the poems of "Sunset Whispers".

Symbol meaning

When examining the poems in the collection, we find that the poet Mikhail Naimy has used words that express meanings that transport the reader to a specific time or to a historical figure, whom the poet evokes in the texts. Their meaning and significance cannot reach the mind of the recipient without him delving into their depths and meanings. In the poet's words:

And the mind, my Lord⁽⁸⁸⁾

We find that Mikhail Naimy borrowed the word (mind) for its importance in evaluating human creation from all aspects, so he referred to (his mounts), which is also a symbol of the transformation of the human mind through his five senses, which are the eye in what it sees, the ear in what it hears, the nose in what it smells, the tongue in what it tastes, and the hands and feet in what they touch. He also said (the wondrous notebook), which means the series of ideas that the mind contains in the human skull and stores them there, and it is the tape of temporal and spatial events in the past, present and future, which the human being reveals when asked about them.

He described the mind as not settling for a single moment or in a single place, nor moving in a single direction. He likened it in a wonderful way, using the simile (as if), and described it as lightning in the clouds that move in the sky and do not leave a spot of the earth without passing through it with the broad winds. This is how he likened the mind to us.

These symbols (mind, horizons, gift, affliction, his mounts, the wondrous notebook) have connotations related to human nature and the extent of the wonders of God Almighty's creation, as the poet said (How wondrous it is!), and these connotations are very important to know the accuracy of the poet Mikhail Naimy's thoughts and the significance of his thought about the creation of the mind to show and clarify to the reader the creativity of the Creator in his making, which is the secret of honoring man and making him the best living creature on the face of the earth with what distinguishes him from the rest of the creatures of a mind that carries these feelings and can train matters and deserves to be a successor on the earth that God created for him and created everything around him in his service of plants, animals, seas, oceans and what they contain of living and non-living creatures, even

the mountains, sky and air. What a great creation is this that the poet is telling us about and what a dignity this is with which man has been honored.

simile

It is one of the rhetorical forms by which both poetic and prose texts are measured. It is based on the comparison between two things, provided that there is a mutual or shared relationship between them. Dr. Sharif Al-Jabbar quotes the important value of similes, which are: "That this importance depends on the degree of closeness and interaction between the two parties...." (89).

The poetic experience of Al-Sahih, especially in the collection "Sunset Whispers" by Mikhail Naimy, the subject of our research, carried many valuable and important expressions and images in which he surpassed the stage of the two sides of the apparent simile, to draw for us a beautiful artistic image. He used those images to convey his poetic nature to the reader in a way that stems from the pioneering poetic experience with the richness of the expression and the clarity of the meaning. Muhammad Ali Al-Kindi believes: "The creator of the text presents the tangible images based on his psychological connection to that image and does not present it merely by evoking it within his text. This psychological connection is what gives life to those texts and makes them connected to the recipient by evoking them also in themselves" (90).

Metaphor

It is a construction in which only the simile is mentioned, and the simile is omitted, with an allusion to it being mentioned by mentioning one of its necessities. It is not a description of the thing or the story in the true sense. Here, the poet wanted to indicate to clarify the meaning by shifting from one artistic genre to another and moving between them according to what the intended meaning requires of opposites. The goal is semantic and figurative. In the presented text, there are words in which the indication appears in their correct presentation, through the feelings of sadness and separation or joy or fear and intimidation, which he used in this text charged with the simile aspect. He was able to differentiate between them to understand the recipient and enable him to receive the feelings of sadness or joy that he feels, and to stir feelings from him through his ability to construct the image. Here, the poet borrows (the notebook) instead of (the mind) in the following passage:

Rather, the mind - and here is the amazing thing-

He can get out of that notebook or add more,

Whenever he wants⁽⁹¹⁾.

"Thus, these were the similes and their various connotations, which cast their shadows on the recipient to feel the writer's intention, as the style or stylistics of the simile is one of the most important means of clarifying the meaning and conveying it to the reader, and depends on the extent of the poet's ability to use these images and employ them in a way that serves the connotation, because the simile is an effective element in forming creative images in the literary text, whether poetry or prose"⁽⁹²⁾. Rhetoricians consider similes to be unreal expressions, i.e. metaphorical, and they are common in poetic texts. Aristotle considers them to be... "The most important types of metaphor, and he recommended reducing it in prose, and activating it and increasing it in poetry, because he believes that simile has a more poetic character than in prose"⁽⁹³⁾.

Contradiction

Al-Zubaidi said in Taj Al-Arus: "An opposite is anything that opposes something in order to overcome it"⁽⁹⁴⁾. Contrast is one of the most important stylistic methods used by literature to express its linguistic connotations and to introduce contrast in a poetic text. It is concerned with creating a semantic style, in addition to the internal tone, which is one of the most important and clearest sources in the poetic quality of poetic texts, with what it provides in terms of a complete semantic structure and wonderful artistic images.

When we contemplate his collection of poems, "Sunset Whispers" by the poet Mikhail Naimy, we find that he uses many contradictory words, and their use is appropriate to the poet's intention and goal. Either the person mentioned is praised and brought close to what he plants of joy and happiness in the hearts where sadness and grief have nested, or the opposite. We will discuss his collection of poems, "Sunset Whispers," and take some examples from his poems and analyze them according to poetic connotations, in accordance with the logic of stylistics within the semantic level and knowing the connotations that the poet wants to convey to the recipient to indicate an idea in society that is difficult to know or not clear to everyone. The poet adopted this style due to the multiplicity and diversity of stylistic forms throughout the ages, and this is so that the recipient does not feel bored due to the repetition of the same rhetorical style of the same poem.

Contrast is one of the characteristics of Arabic. It is a type of relationship between meanings, perhaps closer to the mind than any

other relationship. Simply mentioning a meaning calls to mind its opposite, especially between colors, such as mentioning white.

It brings to mind blackness, and the relationship of opposites is one of the most obvious things in the association of meanings. If it is permissible for one word to express two opposite meanings, because bringing one of them to mind usually excludes bringing the other.

When reviewing Mikhail Naimy's method of dealing with it through description and analysis, we extracted his concept of opposites, and found that it is characterized by ten features: (contextual interpretation, citation, explicit mention of opposites, ruling on the oppositeness of the word, explicit mention of sources, inflection of some words, analogy, preference, and derivation), and we discovered the extent of his influence on those who came before him, whether in agreement or disagreement, and we collected his sayings on opposites.

These examples show us the distinctive style through which the poet was able to attract the recipient's attention and draw him into the text and follow the steps of talking about what he reveals. He mentions a thing and then its opposite, and this is strange to the recipient, which arouses his feelings and makes him search for the reasons for this contradiction. Now we will take some poetic examples from his collection, "Sunset Whispers," the subject of our research.

The poet Mikhail Naimy said in one of his poems, talking about the characteristics of the human race and its distinction from other creatures, where he says:

As if the word is a double-edged sword:

Good and bad.

Or as if the word is a hamzat wasl.

And a hamzat qata' at the same time.

Or like honey mixed with colocynth.

Between a speech that does not quench my thirst and an impossible silence?⁽⁹⁵⁾

Here the poet likens the word to a sword, using the tool "ka-an-mana" (as if), and describes it as a sword with two edges, a good edge and a bad edge. Here is the place for the witness, he used contrast to show the reader that speech can only be true or false. If it is true, then it is a good edge, and if it is false, then it is a bad edge. We have received many hadiths on this subject from the greatest prophet Muhammad ibn Abdullah (may God's prayers and peace be upon him and his family

and companions) and from the pure imams from the family of Muhammad (may God's prayers be upon them all).

On the authority of the Messenger Muhammad (may God bless him and his family and companions and grant them peace), he said: "Guard your tongue, woe to you! Is there anything that throws people on their faces into the Fire except the harvest of their tongues?"⁽⁹⁶⁾.

On the authority of Imam Ali (peace be upon him): "The tongue is a wild animal that, if left alone, will bite"⁽⁹⁷⁾.

On his authority (peace be upon him): "Most of the sins of the son of Adam are in his tongue"⁽⁹⁸⁾.

Then he moves to another image to compare the word with a hamzat wasl and a hamzat qat' and we all know the difference between them, as the first is deleted by connection and the second is not deleted in all cases and the rest of the differences and this image took a direction other than the sword which is a tool of war but rather took a linguistic direction specific to the masters of the language, then he returns and says as if it is honey but mixed with colocynth, as honey is known for its sweet taste and colocynth is known for its bitter taste and this is another contradiction that makes the recipient confused by this description due to the difficulty of honey meeting colocynth, and he draws for us another image of another opposite specific to the five senses which is speech, so he says: By speech I take the paths of lovers, and by speech I hate until I burn, here speech takes love once and takes hate another time and love is not hate and they are from the opposites and he progresses with speech sometimes he sings which is from ecstasy and once he laments which is from sadness, and likewise from the opposites he says by speech I pray and by speech I revel and thus he continues with the sense of speech doing the thing and its opposite (by speech I talk to you, and by speech I answer you, and by speech I bear witness to you, and by speech I testify (You have to) and all these contradictions make him live torn between them.

The poet also said, while talking to us about the soul:

But there is a way to sterilize it⁽⁹⁹⁾.

In these verses, the poet Mikhail Naimy speaks and explains to us the way to sterilize his memory record and the memory of the universe or to disable its effect, but he acknowledges and admits that his book is the exact opposite of what he wrote, as if he wrote forgiveness instead of hatred, chastity instead of debauchery, and love instead of hatred. This contrast makes clear to the recipient that he wrote good and left evil.

The poet moves on to mention those whose memory is filled with love, who remember good and abandon evil. This is the true meaning of the use of contrast in these verses, as he continues the discussion and confirms this by saying (those are the ones who have taken the path of good and evil to its end). Here, the person finds his true self, as the self is clear through action, whether good or evil.

Within a specific time and place, the significance of the contrast here is what determines the path and way that opens the most important doors of their lost paradise, so that they may enter and reside in it.

Michael Naye's use of antithesis indicates linguistic mastery and skill in making use of...The possibilities of language, which opened up rich spaces of creativity for his poetry in the Arab and Western literary milieu, as many of his works were translated into foreign languages, especially the United States. United States of America Where he lived in exile before returning to his homeland in Lebanon .

The conclusion

Praise be to God, Whom speakers cannot praise, Whose blessings cannot be counted by counters, and Whose right cannot be fulfilled by those who strive. And prayers and peace be upon the most honorable of creation, the master of all beings, Abu al-Qasim Muhammad (may God bless him and his pure and immaculate family and all his companions).

After God has blessed us with His grace, favor, and success in completing this thesis through the chapters and discussions it contains about the study of stylistics in the poetry collection "Sunset Whispers" by Mikhail Naimy, within the four levels (phonetic level, morphological level, syntactic level, and semantic level), the researcher may review the most important results and recommendations that the research has reached.

- 1- The poet Mikhail Naimy is one of the most important modern poets. He is one of the poets of the diaspora and was nicknamed the philosopher of poets for his mastery of linguistics, philosophy and other prevalent knowledge. He was studying and at the same time holding scientific circles and teaching students Arabic sciences in the countries of the diaspora, including the sciences of the Arabic language, as the poet spoke more than one language.
- 2- The verses and poems composed by poet Naima confirm his effective role in the development of Arabic literature and the transition from the old mold to a modern mold that is not bound by a single meter

and rhyme or what is called external music and the transition from the restrictions imposed by the ancients, while at the same time preserving the Arabic taste, internal music, solid language and eloquent words.

- 3- In the poetry collection, *Sunset Najwa*, we see a departure from the classical poetry form (vertical poetry) to free verse, joining the group of modern poets represented by Badr Shakir al-Sayyab and Nazik al-Malaika.
- 4- When studying the semantic level of some poems, we find that the poet possesses a great ability that distinguishes him from the rest of the poets of his time on the level of Arabic and Western literature, as he was called the philosopher of poets as a result of his valuable opinions that he provided to the literary movement, and his writings are the best evidence of that.
- 5- When we examine the innovation of sound in Mikhail Naimy's poetry, we find that he has chosen words well to suit the subject of the poem, whether it is a hope, a prayer, or something else.
- 6- As for the morphological level, he used the most appropriate morphological forms for the text, and most of them used the present tense verb first, followed by the past tense verb.
- 7- As for the phonetic, morphological, syntactic and semantic features of the collection "*Najwa Al-Ghoroub*", they are distinctive and numerous, and are unique to the poet Mikhail Naimy, as he is a scholar of the language and is well-versed in its secrets and sciences. Therefore, he wrote for us many wonderful works in different styles.
- 8- As for the phonetic aspect, the characteristics of sounds and their points of articulation were taken into consideration, and each sound was used in its appropriate place in order to perform its correct semantic function. Among them are the stressed letters, the medium letters, the soft letters, the emphatic letters, the independent letters, the voiced letters, the unvoiced letters, the closed and open letters, the gliding letters, and the silent letters, in addition to eight other characteristics that have no opposite.
- 9- As for the morphological level, the present tense is frequently used, which indicates that something happened during or after the time of speaking, such as: (He does, he says) The verb indicates the present and the future. The past tense verb indicates the occurrence of an event or its occurrence in general. It indicates certainty and

interruption in the present tense, because it indicates the occurrence of something before the time of speaking, such as: (The house burned down), meaning the time of burning was interrupted. Therefore, the past tense verb comes second, followed by the imperative verb.

- 10- The significance of his verses was clear, as if he lived in the middle of his city and was not influenced by the various Western cultures except towards renewal and modernity in Arabic literature, especially after the emergence of free verse in the literary arena.

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- 3- Surah Al-Baqarah: 286.
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- 5- Ibn Jinni, Al-Khasais: pp. 266-267.
- 6- Diwan, Sunset Whispers: pp. 127-128.
- 7- Al-Shartouni, Principles of Arabic: p. 8.
- 8- Pepper, Linguistics: p. 55.
- 9- Shaheen: SS43-44
- 10- Diwan, Sunset whisper: S93.
- 11- Diwan, Sunset whisper: p. 49
- 12- Diwan, Sunset whisper: S12
- 13- Diwan, Sunset Whispers: p. 83
- 14- Diwan, Sunset whisper: p. 117
- 15- Diwan, Sunset whisper: S88
- 16- Diwan, Sunset whisper: S34
- 17- Diwan, Sunset whisper: S118
- 18- Diwan, Sunset whisper: S51
- 19- Diwan, Sunset whisper: S113
- 20- Diwan, Sunset whisper: S109
- 21- Diwan, Sunset whisper: S37
- 22- Diwan, Sunset whisper: S120
- 23- Amen, «Clear Grammar»
- 24- Diwan, Sunset whisper: S121
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- 26- Diwan, Sunset whisper: S81
- 27- Diwan, Sunset whisper: S33
- 28- Amen, «Clear Grammar»: p. 76
- 29- Diwan, Sunset whisper: S27
- 30- The Chosen One «Basic grammar»: p. 55
- 31- Diwan, Sunset whisper: S32

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- 33- Ibn Malik, Facilitating benefits and completing objectives: p. 112
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- 57- Look Saloum, Theory of Language and Aesthetics in Arabic Criticism: p. 114
- 58- Diwan, Sunset whisper: S105
- 59- Al-Dali', Linguistics of Poetic Language: p. 33
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- 62- Diwan, Sunset whisper: S104
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