Lexical-Stylistic Analysis of Magical Realism in *"Bird's Mountain"* by Ammar Ali Hassan

Submitted By

Mostafa Muhammad Abady Khalil

Supervisors

Prof. Mohamed Mazen Galal Mohamed   **Dr. Mahmoud Sayed Ahmed El-Bagoury**

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Abstract

This study is mainly devoted to making a lexical-stylistic analysis of magical realism in "*Bird's Mountain*" novel by Ammar Ali Hassan so as to give a deep view of a magical realism meaning through the writer's choice of language. The analysis is carried out following the checklist of linguistic and stylistic categories presented by Leech and Short (2007). The checklist provides systematic rules for collecting some relevant linguistic data within the text with the aim of a stylistic lexical analysis and offers four levels for analyzing the linguistic choices according to the writer's style. These levels include lexical categories, grammatical categories, figures of speech, and context and cohesion, but the current study handles lexical categories only. Findings reveal that the narrative style of Ammar Ali Hassan in his novel strives to depict human reality using unfamiliar words and unexplored worlds, breaking the monotony that has long dominated readers' subjectivity. The combination of the real and the imaginary in this emerging artistic trend creates a sense of excitement and astonishment when these two realities collide in the reader's imagination.
Key terms: Stylistic analysis, Leech and Short Model, Magical Realism, Sufism, Ammar Ali Hassan.

تهدف هذه الأطروحة بشكل رئيسي إلى إجراء تحليل أسلوبي معجمي للواقعية السحرية في رواية "*جبل الطير*" لعمار علي حسن؛ وذلك لإعطاء رؤية عميقة لمعنى الواقعية السحرية من خلال اختيار الكاتب للغة. يستند التحليل على القائمة المرجعية للفئات اللغوية والأسلوبية التي قدمها لييتش وشورت (2007). توفر القائمة قواعد منهجية لجمع بعض البيانات اللغوية ذات الصلة داخل النص

بهدف التحليل المعجمي الأسلوبي، وتقدم أربعة مستويات لتحليل الاختيارات اللغوية وفقا لأسلوب الكاتب. وتشمل هذه المستويات الفئات المعجمية، والفئات النحوية، وأشكال الكلام، والسياق والتماسك النصي، إلا أن الدراسة الحالية تتناول الفئات المعجمية فقط. تكشف النتائج أن الأسلوب السردي لعمار علي حسن في روايته يسعى إلى تصوير الواقع الإنساني باستخدام كلمات غير مألوفة وعوالم غير مستكشفة، كاسرًا بذلك الرتابة التي سيطرت طويلًا على ذاتية القراء. إن الجمع بين الحقيقي والخيالي في هذا الاتجاه الفني الناشئ يخلق شعوراً بالإثارة والدهشة عندما يصطدم هذين الواقعين في مخيلة القارئ.

المصطلحات الأساسية: التحليل الأسلوبي، نموذج لييتش وشورت، الواقعية السحرية، التصوف، عمار علي حسن.

1. Introduction

1.0 Preface

Magical realism is an artistic direction based on the blending of opposite elements in the context of a literary work; illusions, and strange perceptions are mixed with the context of the narrative, which maintains an objectively neutral tone. This artistic direction employs supernatural fantasy elements that amaze the recipient and confuse his senses. He is unable to distinguish between what is real and what is imaginary. The term magical realism first appeared in 1925 AD; when the critic Franz Roh used it, to represent a kind of drawing close to surrealism, where the drawn subjects and things are close in their strangeness to dream worlds, and

what departs from the familiar world of symbols and shapes. Then this term has been used in the story in its two main forms, the novel and the short story, since the thirties of the twentieth century (Aldea, 2011).

The writer Ammar Ali Hassan is considered one of the most prominent contemporary writers of magical realism in Egypt and the Arab world. A number of critics were impressed by his successful experience in magical realism, and described this experience as a serious attempt to establish an Arab magical realism that draws from a certain immortal Arab and folk heritage. Also, none of the novelist's work is free of magical scenes, in addition to the uniqueness of some of his works with the current of magical realism, such as the novels of "*Bird's Mountain*" *and* "*Worshipper's Tree*".

This study includes a stylistic analysis of "*Bird's Mountain*" novel by Ammar Ali Hassan so as to give a deep view of magical realism meaning through the writer's choice of language. The analysis is carried out following the checklist of linguistic and stylistic categories presented by Leech and Short (2007). The checklist provides systematic rules for collecting some relevant linguistic data within the text with the aim of a stylistic analysis and offers four levels for analyzing the linguistic choices according to the writer style. These levels include lexical categories, grammatical categories, figures of speech, and context and cohesion, but the current study handles lexical categories only. Leech and Short (2007) point out that while the checklist itself is a selective type, leaving out many details allows the reader to get the important and relevant features within the text through a linguistic survey.

This study is theoretical, analytical and descriptive that focuses on nouns, verbs, and adjectives in order to show the literary relevance of the linguistic choices made by the writer. It aims to discover the magical use of language through the choice of words to understand its effects on readers, and to explore and investigate how particular choices made by the writer contribute to create particular meanings.

1.1 Statement of the Problem

Although there has been enough attention given to stylistic analysis of novels, none of these analyses has dealt specifically with Ammar Ali Hassan's novels from the linguistic perspective. Ammar Ali Hassan is a traffic writer; thus deserves to attract our attention through emphasizing and analyzing his novels linguistically. Sometimes, we have certain ideas but we don't know how to express ourselves through the use of language. We can see many novels which are written by Ammar Ali Hassan and we can't know the meanings of these novels or what the author implies using the language in a certain way. The reason behind the choice of this discipline and this topic is that many readers have suffered from their inability to understand what is beyond the word.

In the views of the literature review, it is found that there is a lot of literature in this particular genre. However, there is scarcity of literature on this area. Thus; this study will fill in this gap especially from the linguistic perspective. The researcher performs a linguistic analysis of a novel which is not previously analyzed. No one has ever touched on the use of an English model like Leech and Short with Arabic novels

like Ammar Ali Hassan's Bird's Mountain novel. In addition, the stream of magical realism in the writer's novel is an artistic phenomenon worthy of academic study, in order to reveal his creativity in this fictional field. This research can be used to enrich the study of literature. The greater part of the analysis would be to interpret the meaning and uncover the intent of the author's literary texts through Stylistics. Academically, those who like to study about lexical categories that focus on magical realism can use this research as a reference.

1.2 Research Questions

To comprehend the value of the lexical items used in magical realism as reflected in *Bird's Mountain* novel by Ammar Ali Hassan, the study raises the following research questions:

1. How can Ammar Ali Hassan attain magical realism by using lexical devices?
2. Based on Leech and Short's model, what stylistic features prevail in *Bird's Mountain* novel?
3. How do these features contribute to supporting meaning, enriching the aesthetic value and reflecting magical realism or artistic function of *Bird's Mountain* novel?

1.3 Objectives of the Study

The aim behind using stylistic categories suggested by Leech and Short (2007) is to help, collect a range of data which may be examined in relation to literary effect of each passage. The categories are placed under four general headings: Lexical categories, grammatical categories, figures

of speech, and cohesion and context. This study mainly focuses on lexical categories. Thus, it should be considered whether there is any kind of deviation from the norm by foregrounding or departure from it by means of language code depending on certain features.

The conducted Thesis aims at achieving the following research objectives:

1. To clarify and analyze the lexical devices used in *Bird's Mountain* novel by Dr. Ammar Ali Hassan in order to reflect his Magical Realism.
2. To describe the effects caused by lexical categories displaying the concept of magical realism.

1.4 Significance of the Study

Stylistics naturally combines between Linguistics and Literary studies, which is very interesting and specifically important for those who have a general interest in English language and literature, and also those who have a special interest in Stylistics. It will be encouraging for those who would like to do stylistic analysis on different kinds of literary texts, and those who would like to go further investigating the works of Ammar Ali Hassan.

The importance of this study stems from being a link in the development of the Egyptian novel that struck due to the immortal Arab and popular heritage; the current of magical realism in the writer's novel is an artistic phenomenon worthy of academic study, in order to reveal his creativity in this fictional field, especially since the writer tried to create an Arab model of magical realism based on some Arab heritage techniques derived from the tales of "*Arabian Nights*" and the world of Sufism. Filled with surrealism and the miraculous,

and some popular biography techniques such as the phenomenon of prophecy.

In general, this thesis can be used to enrich the study of literature, and to give the constructive contribution to development of literary study in relation to intrinsic of novel, especially in stylistics that focuses on lexical analysis. Academically, those who like to study about lexical categories that focus on Magical Realism can use this research as a reference.

1.5 Rationale of the Study

The study of Stylistics is essential to the study of linguistics and language. Knowingly, Stylistics, simply defined as the (linguistic) study of style. From the linguist's angle, it is 'Why does the author here choose this form of expression?' From the literary critic's viewpoint, it is 'How is such-and-such an aesthetic effect achieved through language? Style being a relational concept, the aim of literary stylistics is to be relational in a more interesting sense than that already mentioned: to relate the critic's concern of aesthetic appreciation with the linguist's concern of linguistic description. We use the term 'appreciation' to comprehend both critical evaluation and interpretation (Leech and Short, 2007).

Within the current study, the researcher discusses lexical rules applied in *Bird's Mountain* novel by Ammar Ali Hassan. Such lexical features are complex and logical which enable the author to express his thought and deliver his message.

In Ammar Ali Hassan's novel, lines are packed with meanings with a large number of reflections and modifications. Selecting and analyzing these lines enhances the aims and objectives of this study. Such study tries to prove

that magical realism can be attained by mastering linguistic tools. Stylistics, as a sub-branch of linguistics, plays an important role in highlighting the Magical Realism passages of *Bird's Mountain* novel.

In addition, what motivated the researcher to prepare this study were reasons, including:

- ◄ **First:** the writer's serious attempt to establish an Arab model of magical realism, drawing on the wellsprings of the Arab narrative heritage such as "*Arabian Nights*", the dignity of Sufism, and folk biographies.

- ◄ **Second:** the writer's richness in the current of magical realism, and the completeness of his magical world with its miraculous, surreal and mythical dimensions; thus, the current novel has become a fertile field for scientific research that the researcher sees in addition to the library of linguistic studies.

- ◄ **Third:** Preparing a new academic study that deals with a topic in which our local environment in Upper Egypt is clearly represented. Hence, this study draws the researchers' attention to the creativity of writers about the environment of Upper Egypt, which is full of myths and folk tales that make Upper Egypt an ideal environment for magical realism.

1.6 Research Methodology

The researcher uses in his research qualitative and quantitative methods that will use descriptive analysis. Descriptive analysis method is used to analyze the stylistic effect. In this research, the main focus of stylistic analysis

goes to lexical categories applied into *Bird's Mountain* novel written by Ammar Ali Hassan. Thus, the writer is going to use stylistics approach to explain how the elements of language can describe the lexicon that chosen by the author and support the idea of Magical Realism.

This study is composed of five sections. section one includes an introduction of the study. section two presents the review of related literature. Theoretical framework is included in section three. Data analysis and discussion is shown in section four. Finally, section five presents findings and conclusions.

2.Review of Related Literature

This section presents a review of related literature. It shows samples of the previous studies which are related to this research. It revolves around the following studies:

- **Studies Relevant to Style, Stylistics and Stylistic Analysis**
- **Studies Relevant to Magical Realism**
- **Studies Relevant to Ammar Ali Hassan's Literary Works**
- **The Research Gap**

2.1 Studies Relevant to Style, Stylistics and Stylistic Analysis

Elnaili (2013) conducts "*A Stylistic Analysis of Libyan Short Stories: The Connotation of Adjectives*". In this study,

the researcher sheds light on one of the writers` techniques by examining six Libyan short stories using a stylistics analysis approach. He analyzes the lexical feature of the language focusing on adjectives. He investigates how Libyan authors discuss socio-economic and political issues through the use of adjectives. He puts the adjectives into different categories: adjectives of color, physical adjectives, personal adjectives, emotional adjectives, adjectives of nationality, etc. He looks at how the denotative and connotative meanings of the adjectives reflect cultural concepts in Libyan society and the authors` perspectives. Data reveal that Libyan authors rely heavily on adjectives to help represent positive and negative images, as well as empowering and disempowering characters in the stories. Data analysis also reveals certain patterns in style such as the use of the colors black and white to create negative and positive atmospheres and to demonize and romanticize characters.

Al-Janabi (2015) conducts "*A Stylistic Analysis of Two Selected, English and Arabic, War Poems*". War as a human phenomenon, has its own literature. Poetry is a major genre in this literature. This paper is an attempt to investigate and analyze some stylistic features in two selected, English and Arabic, war poems. These poems share the same theme. Both promote the principle of sacrificing one's own life for the sake of homeland. This paper limits itself to analyze, the content words, tenses, semantic grouping of vocabulary and foregrounding in the two poems. The areas of analysis show great similarities in distributing the general content words (nouns, verbs, adjectives, and adverbs). In the analysis of the semantic areas of each content word, these poems reveal some similarities and some differences in their frequency rates. The poets, in both poems, resort to the present tense to

express their thoughts. Both poems demonstrate foregrounding, though in different degrees, in using repetition, deviation and parallelism. The sole significant difference is in the frequency use of adjectives, which is higher in the English poem than in the Arabic poem.

Khan et al. (2015) undertakes "*A Comprehensive Stylistic Analysis of Abdul Rashid Tabassum's Short Story "The Last Word,"* utilizing a framework based on Leech and Short's model (2007) to analyze figures of speech, encompassing grammatical, lexical, and phonological elements. The primary objective of the study is to explain the specific linguistic choices employed by the author and their resultant semantic implications. This analysis is conducted through a three-tiered approach, encompassing scrutiny of lexical and grammatical categories, figures of speech, and considerations of context and cohesion. Ultimately, the study posits that the author strategically employs apostrophes and rhetorical questioning to imbue the narrative with an address-like quality, while also leveraging frequent sound repetitions to craft a discernible musical pattern within the text.

Abdeen (2018) conducts "*A Corpus Stylistic Analysis of some Lexical and Semantic Devices in Young Adult Dystopian Fiction*". This research examines some lexical and semantic devices such as collocation, semantic preference, semantic prosody and lexical clusters in a compiled corpus of four trilogies of young adult dystopian fictions that cover the period from 2008 to 2013. The main objective of this study is to illustrate how the techniques of corpus linguistics validate literary analysis. Findings of the study revealed that corpus linguistics aids the exploration of textual and thematic features that may transcend traditional stylistic analysis.

Findings also showed that frequent occurrence of nouns referring to different parts of human body is associated with the important role played by body parts in dystopian fiction to identify the characters' physical and habitual traits. Furthermore, the frequent occurrence of adjectives as collocates of nouns referring to body parts reveals that dystopian fiction is descriptive and visual in nature.

Faiz et al. (2018) delve into "*The Role of Adjectives in Mohsen Hamid's Novel, How to Get Filthy Rich in Rising Asia.*" Employing Leech and Short's (1981) model as a foundation, Faiz conducts a stylistic analysis of the novel, focusing on the linguistic function of adjectives. Through an empirical approach, Faiz aims to uncover the significance of the adjectives chosen by Hamid, shedding light on various aspects of Asian society. After a thorough analysis of the text, Faiz interprets how the adjectives employed by Hamid serve to characterize his stylistic tendencies. The study specifically delves into the positioning of adjectives in the text, both predicatively and attributively, to demonstrate their impact on conveying themes and language choices. This investigation is particularly valuable in establishing the correlation between specific themes and the author's choice of language at the level of adjectives. The study holds significant relevance for scholars of stylistics, particularly those interested in Hamid's literary works. Faiz's analysis employs linguistic tools to support literary interpretations and illuminate the meanings derived from these lexical choices. By exploring the efficacy of lexical choices in conveying meaning within the text, Faiz aims to showcase how stylistic elements contribute to the elaboration of meanings in a literary work.

Abed (2019) conducted "*A Stylistic Analysis of the Selected Short Stories by Mary Flannery O'Connor and William Sydney Porter*." This research has attempted to stylistically analyze selected short stories by O. Henry and O' Connor. The analysis has been carried out by using two different short stories by each one of them: "*The Last leaf*" and "*The Green Door*" by William Sydney Porter known by his pen name as O. Henry while "*Judgment day*" and "*Good Country People*" by Mary Flannery O'Connor. A variety of stylistic devices suggested by Leech and Short (2007) and Simpson (2004) has been applied as a theoretical framework. The essential purpose of Abed's study is to discover the figurative use of the language through the language choice to understand its effect on readers. The analysis has confirmed that both of them are distinctive in a certain way in revealing meanings and reinforcing the aesthetic value showing a different impact on literature for many years.

Anwar (2021) tackles "*Conrad's Ability to Attain Ironic Meanings through a Syntactic-Stylistic Analysis Located within Conrad's Short Story "An Outpost of Progress" and the Novella "Heart of Darkness"*. Both literary works discuss similar themes regarding the colonial period of the White man in Africa. The selection of both works for analysis is built on the notion that both of them share ironical attitudes concerning imperialism. A qualitative analysis is conducted following the checklist of Leech and Short (2007) in order to categorize the syntactic manipulations which Conrad employs in both works. The procedures followed for collecting data are based on four stages. They include selecting the content, showing irony through Conrad's adjectival insistence, showing irony through Conrad's use of uncertainty verb "seem", and showing irony through lexemes

of uncertainty (uncertainty qualifiers). The study component concentration is applied to both syntax and stylistics resources which include an analysis of phraseological and clausal levels. The study concludes that Conrad's modifiers, especially adjectives, are proved to be of great help to achieve his ironic purposes. Conrad's comparisons are dealt with uncertainty qualifiers. Stylistically, Conrad's verbal practice proves to be in accordance with his impressionistic imagery.

2.2 Studies Relevant to Magical Realism

Kaweh Khedri and Nour El-Deen Berwin (2013) aim at uncovering "*Magical Realism in the Arabic Novel "Worshipper's Tree" as a Model*". The researchers have found that all the features of magical realism have crystallized in the novel "*Worshipper's Tree*" and we receive it with a miraculous and magical text as the content of the book matches the school of magical realism. Indeed, it is a text that comes within the framework of magical realism with what we have seen and found in this novel. This novel is a highly expressive genre where the writer benefited from different forms and different genders such as magic, wonderful tales, science fiction. Magical realism, which we have identified in this paper, is a formative tool that contributes to the evaluation of magical realism and gives it fresh Revelations, since magical realism is a mystical type that reflects human rupture and translates into a transparent literary form of social, historical and cultural fabric, in a form that is open to many interpretations, as we have referred to it.

Mahmud et al. (2015) explores "*Magical Realism in Marquez's Strange Pilgrims*". At the articulation of G. G. Marquez's name the term which immediately crosses the

readers' mind is magical realism. In his much acclaimed "*Strange Pilgrims*" Marquez perfectly embodies magical realism as a technique of revamping the marvelous into actual existence. Incorporating the elements of macabre and fantastic, the stories of the anthology reverberate with apparently familiar events that take on magical and strange implications as the Latin American characters attempt to come to terms with a foreign environment. Marquez appropriately shows his taste for magical realism, the perfect mixture of fantasy and hyperbole exhibited in a framework of reality, which pervades throughout the stories of "*Strange Pilgrims*". His narration is so serious and natural that he is able to produce a magical terrain where everything is possible and believable. This is the main reason why the stories of "*Strange Pilgrims*" attract, convince and seduce the readers. The paper proposes to make a detailed critique on how in "*Strange Pilgrims*" Marquez, with his captivating narrative style, examines the ordinary events and details of the exiled Latin American characters combining realistic, everyday details with the elements of fantasy, folk legends and stories of magic.

Eid Khalifa (2016) aims at identifying *"Magical Realism in Ammar Ali Hassan's Literary Works*," analyzing them in a literary way. The researcher uses a descriptive and analytical method that mainly focuses on the text; through collecting evidences and analyzing them to reach certain results about the trend which is the subject of this thesis. Khalifa (2016) consists of introduction and four chapters; in the introduction, the researcher tackles two main elements .The first one defines the magical realism and its origin. The second one defines the writer; his lifetime and creativity. This thesis

concluded with the following notes: Firstly, magical realism has its Arabic roots, such as the miraculous tales of *"Arabian Nights"*, travel books, folk biographies, and Sufi books replete with the dignity of the righteous and their miraculous tales. Secondly, magical realism is a literary term denoting a novelist trend that flourished in Latin America in the sixties of the twentieth century, at the hands of a number of prominent novelists, led by the Colombian writer Marquez, author of the novel *One Hundred Years of Solitude*, which contributed to his winning the Nobel Prize in Literature in 1982. Thirdly, magical realism combines the ancient and the modern. The old is like the miraculous, and the modern is like the use of myth in the artistic and literary concept that crystallized in modern literary works in the twentieth century, and the awareness of the surreal side. The surreal, the miraculous, and the legendary are the trends of magical realism.

Utari (2016) tackles *"Magical Realism in Mitch Albom's novel "The First Phone Call from Heaven"*. The objective of the research was to analyze magical realism elements in the novel. The researcher conducted the research by using descriptive qualitative method. Technique of data collection used note taking technique with theory of magical realism by Wendy B. Faris. The researcher found that there are five elements of magical realism that contain in the novel such as the irreducible element, the phenomenal world, the unsettling doubt, merging realms and the disruption of time, space and identity. Besides, the writer also analyzed about what happen to the characters of the novel and their perception on the phone call from heaven. Therefore, the writer concluded that this novel is magical realism because the characters of the

novel experienced hyper reality where they cannot distinguish between magic and reality.

Sheikh (2018) deals with *"The Novel of Death in its Magical Structure"*. It attempts to uncover some aspects of the Arab writers' imagination of death, their intellectual and artistic perceptions of the idea of death and their meditation on it. In addition, it aims to reveal the use of the structure of realistic magic to put a number of ideas on death to rephrase concepts and connotations across various technical configurations, and to follow the artistic visions contained in the novels and the technical composition that came in to access the new technical facts and indications. The research discloses two main axes in which the Arab writers dealt with the issue of death: the soul and the pursuit of eternity. The narratives in the first axis presented the essence of the soul and its journey to its inevitable fate, as well as its thorny relationship with the transient body. In the second axis, the narratives presented an artistic vision of a form of reconciliation with death, as well as another form of surrender and submission to his demeanor and tyranny.

2.3 Studies Relevant to Ammar Ali Hassan's Literary Works

Ammar Ali Hassan's novels have been tackled by other researches, using different ways in their analyses:

Abou Ratiba (2017) carries out "*The Dialogic Ideological Discourse in the Arabic Novel: Ammar Ali Hassan's Novel Al-Salafy as an Example*". The critical study of the novel *Al-Salafy* which is written by Ammar Ali Hassan

is considered a social critical Study. This study shows the attachment between the discourse and the dialogue of the context which is social, economic and politician. It also adopts the idea of Carl Popper to classify the human societies. This study clarifies the conflict between different ideologies inside the contemporary novelist discourse. This conflict produces groups of conflicting ideologies which change the structure of the society and its culture. The study shows the nationalization and domestication of the idea which produces the culture of the rejection of the other, self-inflating and the control of one point of view, which lead to the increasing of ideological violence. The study aims at highlighting the role of the contemporary novel in the discussion of society's issues.

Karima Bucrash (2017) aims at uncovering *"The Narrative and Semantic Functions of Sufi Speech in the Contemporary Arabic Novel "Worshipper's Tree" by Ammar Ali Hassan as a Model"*. The researcher has reached that *"Worshipper's Tree"* is a fictional text, carrying fictional characters and events filled with magical atmosphere and woolly dignities. The Sufi discourse is formed in the narrative of *"Worshipper's Tree"* through the Sufi language that reaches its peak in the talk of the soul, the talk of the main character acting as a knot to himself, and in the talk with Hafsa, as shown in the Sufi vows of Akef, Hafsa and Hajj Hussin. One of the results of the research is that the Sufi speech can convey a pure Arabic novel which is different from the Western one, and even if its narrative functions intersect with other novels, the semantic functions of the Sufi speech in the contemporary Arabic novel distinguish it from novels that did not employ such a speech. In addition, one can conclude, on the whole, that the Sufi discourse in

"Worshipper's Tree" novel opened up room for imagination, and that's what distinguishes it from religious discourse that has no room for it. This is the Sufi discourse which makes a distinction to the contemporary Arab narrative that wants to emancipate from realism to imagination that grants other possibilities to reality, not to depict it, even if referred to as such reality.

Abou Aliuo (2019) investigates "*The Character in Bab Rizk Novel by Ammar Ali Hassan*". The novel constitutes a world full of revealing visions of the real world, and the world of the novel portrays reality in its own way, which sometimes outweighs reality for the audacity of subtraction and treatment of the idea around which the novel revolves, to present amazing and exciting models in a high-level artistic style. Ammar Ali Hassan is a researcher in political sociology, a storyteller and novelist who focused his novels on the social and political dimensions, and in some of his novels, he was able to create an Arab model of the stream of wonders, or what is known as magical realism. With regard to the novel "*Bab Rizk*", she provided a model for the character that was supposed to be arbitrarily and lost, which led to her not achieving oneself and lacking the social role of her.

In the views of the above studies, it is found that there is a lot of literature in this particular genre. However, there is a scarcity of literature on this point. Thus; this study will fill in this gap especially from the linguistic perspective. As a result, this study is very important because of the following points:

- The researcher performs a linguistic analysis of a novel which is not previously analyzed.

- No one has ever touched on the use of an English model like *Leech and Short* with Arabic novels like Ammar Ali Hassan's selected novel.
- The current of magical realism in the writer's novel is an artistic phenomenon worthy of academic study, in order to reveal his creativity in this fictional field.
- This research can be used to enrich the study of literature.
- The greater part of the analysis would be to interpret the meaning and uncover the intent of the author's literary texts through Stylistics.

3. Theoretical Framework

This section presents a theoretical framework of the study. It revolves around some perceptions of various terms and concepts used in this study such as Style, Stylistics, Stylistic analysis, Magical Realism, Sufism, Ammar Ali Hassan.
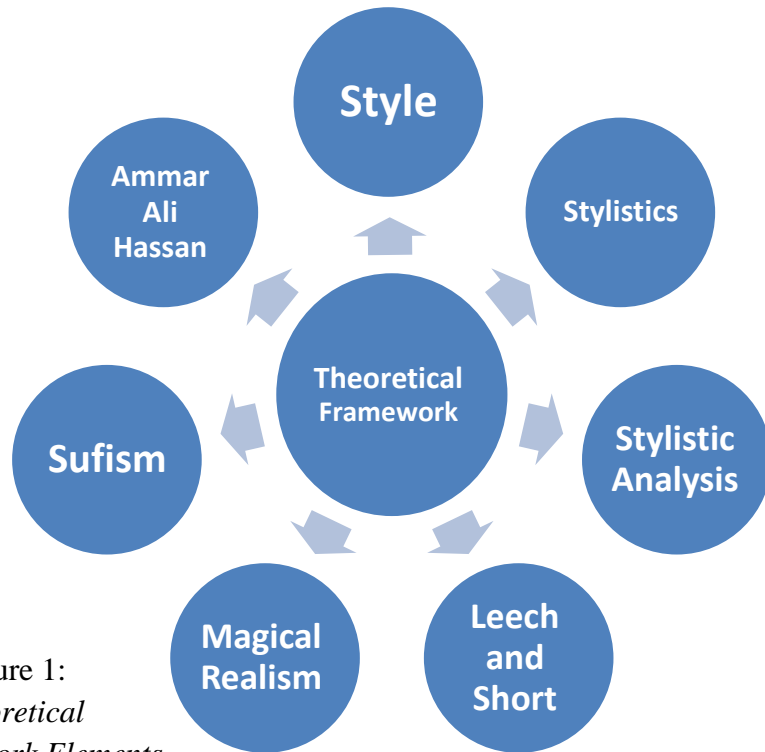
Figure 1:
Theoretical Framework Elements

3.1 An Overview of Style

Style is a way in which language is used: i.e., it belongs to parole rather than to langue. In its most general interpretation, the word 'style' has a fairly uncontroversial meaning: it refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on. In practice, writers on style have differed a great deal in their understanding of the subject, and one source of disagreement has been the question 'To what or whom do we attribute style?' In the broadest sense, style can be applied to both spoken and written, both 'literary' and 'everyday' varieties of language; but by tradition, it is particularly associated with written literary texts, and this is the sense of

the term which will concern us. (Leech and Short, 2007, p.10).

A style is defined in terms of a domain of language use (e.g., what choices are made by a particular author, in a particular genre, or in a particular text. Within the field of literary writing, there is again scope for varying definition and emphasis. Sometimes the term has been applied to the linguistic habits of a particular writer ('the style of Dickens, of Proust', etc.); at other times it has been applied to the way language is used in a particular genre, period, school of writing or some combination of these: 'epistolary style', 'early eighteenth-century style', 'euphuistic style', 'the style of Victorian novels', etc. All these uses seem natural and serviceable. It would be artificial to limit our understanding of style to one of them, let us say authorial style, and exclude the others. The only assumption one makes in using such expressions is that in the corpus of writings referred to there are some characteristic uses of language, which are capable of abstraction as a style (Leech and Short, 2007, p.10).

Brooke, Wang, and Hirst (2010, 2013b) outline various dimensions of style that are reflected in the lexicon, such as colloquial versus literary, concrete versus abstract, subjective versus objective, and formal versus informal. For example, while the words "residence" and "occupied" have an objective nature, "home" and "busy" have a subjective connotation. Similarly, the word "tasty" is colloquial, while "palatable" is more literary in nature.

Cudden defines style as the characteristic manner of expression in prose or verse, emphasizing how a particular writer says things. The investigation and analysis of style involve examining a writer's choices in terms of word

selection, paragraph structure, rhetorical devices, and their usage (Zeru: 1996, 7).

Lehman (1996) suggests that style can be attributed to genres, individuals, periods, or languages. Scholars ascribe Shakespeare's writings to him based on his distinctive style. Style can also be identified for specific periods, such as the Renaissance or the Enlightenment. In terms of language, German is often associated with obscurity, while French is considered to convey clarity in style.

M.H. Abrams (1999) defines style as the mode of linguistic expression in verse or prose used by writers or speakers. Analyzing a writer's specific style involves examining their aims, sentence patterns, word choices, and use of figurative language.

Wales (2001:372) opines that style refers to the perceived distinctive manner of expression in writing or speaking, just as there is a perceived manner of doing things, like playing squash or painting. It is similar to someone writing in an ornate style', or speaking in a comic style'. This is that different situations call for stylistic variations. Hence, style can be seen as variation in language use, whether literary or non-literary.

Croft and Myers (2004) explain that style has to do with the way the text is written in terms of grammar, phonology, cohesion and graphology which are linked very closely to the purpose and consequently to the audience. That is to say, that in any language or literary product and analysis, the writer's choice of words and style used in writing them must not only be purpose and audience centered but also be believed or accepted to be justifiable semantically and pragmatically.

3.2 An Overview of Stylistics

Stylistics is defined differently by different scholars but having somewhat similar concepts:

Stylistics is a branch of applied linguistics that applies linguistic models to literary texts. According to Widdowson (1975), stylistics is the study of literary discourse from a linguistic perspective. David Crystal (1980) sees stylistics as a part of linguistics which "studies certain aspects of language variation". It involves analyzing the specific choices made by writers in terms of word selection and sentence structure, with the aim of conveying a particular emotion or meaning.

Short (1996) states that Stylistics interprets the connection between language and aesthetic function. Therefore, the analysis of the style is an attempt to explore or extract the artistic elements based on writer's choice of language so awareness for each text of the artistic effect of the whole and the way how fitting details into the whole should be considered.

In their book "*Exploring the Language of Drama*" (2002), Culpeper, Short, and Verdonk argue that stylistic analysis is a valuable tool for analyzing poetry and can also be applied to the language of dramatic texts. According to Simpson (2004), stylistics helps explore language and its creative use, contributing to meaning construction. It also enhances our understanding of how authors conceive and produce creative writing.

Simpson (2004) describes stylistics as a way of explaining texts that prioritizes language, as the forms, patterns, and levels of linguistic structure are important

indicators of a text's function. While linguistic features may not always directly assist in determining meaning, they can help uncover special types of meaning.

Donald Hardy (2007) argues how the relation between computation and stylistics and the way to approach linguistic and stylistic theory through the use of linguistic and literary devices which shows the interactive nature between spirit and matter, the interaction between "the grammatical voice and the physical bodies in her texts". According to Leech and Short (2007), stylistics is the study of language use and style. They argue that style is typically studied to interpret something, and literary stylistics specifically explores the relationship between language and artistic function, whether overt or covert.

On the other hand, Isidore (2010) emphasizes the importance of scientific rules in linguistic stylistics, including lexical, grammatical, contextual, cohesive, and figurative elements. However, literary stylistics differs from linguistic stylistics in that it incorporates external elements such as history, philosophy, and sources of inspiration to explain a text, with occasional focus on language elements.

In his book *The Routledge Handbook*, Michael Burke (2017) expands the scope of stylistics beyond rhetoric, poetic formalism, structuralism, and functionalism to include corpus, critical, cognitive, pedagogical, pragmatic, gender, and neuroscience approaches. Overall, stylistics is an interdisciplinary field that aims to understand how language works in various contexts.

3.3 An Overview of Stylistic Analysis

Leech and Short (1981, p.74) argue that stylistic analysis aims to uncover the artistic principles behind a writer's language choices. Each writer and text possesses unique qualities, so what may be important in one text may not necessarily be significant in another by the same or a different author. There is no foolproof technique for determining what is significant, so we must continually make ourselves aware of the artistic effect of the entire text and how linguistic details contribute to it.

A Checklist of Leech and Short (Lexical Categories)
(Leech and Short, 2007, p.61 - 62).

General
- Is the vocabulary simple or complex? formal or colloquial? descriptive or evaluative? general or specific?
- How far does the writer make use of the emotive and other associations of words, as opposed to their referential meaning?
- Does the text contain idiomatic phrases or notable collocations, and if so, with what kind of dialect or register are these idioms or collocations associated?
- Is there any use of rare or specialized vocabulary?
- Are any particular morphological categories noteworthy (e.g. compound words, words with particular suffixes)?
- To what semantic fields do words belong?

Specific
  ### (i)- Nouns

- Are they abstract or concrete?
- Do they refer to similar kinds of element, e.g. events, perceptions, processes, moral qualities, social qualities?
- Are there proper names or collective nouns?

(ii)- Adjectives

- Do they occur frequently?
- What kinds of attributes do they embody (physical, emotional, visual, colour, etc.)?
- Do they occur in comparative or superlative forms?
- Do they occur singly or in groups?

(iii)- Verbs

- How frequently do they occur?
- Are they linking, transitive or intransitive?
- Are they stative (referring to states) or dynamic (referring to actions, events)?
- Do they refer to physical movement, psychological states or activities, perception, etc?
- Are there more finite (complete-sense) verbs, or more participles (present or past)?

(iv)- Adverbs

- Do they occur frequently?
- What kinds of meaning do they have (i.e. do they describe manner, place, direction, frequency, degree, place, etc)?
- Do they occur in comparative or superlative forms?

3.4 Magical Realism

From a term used in 1925 by a German art critic, Franz Roh, to indicate the demise of Expressionism, magical realism grew to become an important feature of the Boom

literature of the 1960s in Latin America (particularly in Gabriel Garcia Marquez's *One Hundred Years of Solitude* of 1967) until it became, by the 1990s, in the words of Homi Bhabha '*the literary language of the emergent postcolonial world*' (Hart and Ouyang, 2015, p.1).

Following the boom of the 1950s and 1960s, magical realism began to be recognized as a global literary phenomenon. Magical realism has now been written by authors from innumerable countries of origin and thus is not the sole property of Latin Americans. (Sasser, 2014, p.1).

Magical realism is "a unique literary model that combines the old and the modern, the ancient is represented in the miraculous and the tales of grandmothers, and the modern is represented in the use of myth in the artistic, literary and cultural concept that crystallizes in many works during the first half of the twentieth century, and in the awareness of the surreal side, or beyond reality. Magical realism has three main trends, the miraculous, the mythical and the surreal. (Khalifa, 2016).

Magical realism serves more than just the purpose of entertaining readers with captivating narratives. Instead, it possesses various creative functions that writers aim to achieve through this unique storytelling technique. It acts as an artistic tool that presents visual reality in a distorted and irrational manner, affirming the strange and unsettling experiences of contemporary individuals. By doing so, it challenges the notion that this reality should be lived in a dreadful and immoral manner (Khalifa, 2016).

4. Data Analysis and Discussion

In this section, the researcher analyzes *Bird's Mountain* novel as follows: a background of the story is mentioned at the beginning of the section, then extracts are rendered one by one; and for each extract, the researcher mentions the extract itself, its translation and its interpretation.

4.0 Background of *Bird's Mountain* Novel

The author has dated important stages of Egyptian history. *Bird's Mountain* novel deals with different pages of Egyptian Pharaonic, Roman, Coptic, and Islamic history, in a way that is based on the miraculous journeys through which the protagonist travels to ancient times and different stages of Egyptian history.

In the novel *Bird's Mountain*, the novelist Ammar Ali Hassan weaves a unique realism that rivals the magical realism of Latin American writers and even surpasses them in imagination, description, and narration. The writer's events based on magical realism are inspired by the magical nature that characterizes ancient Egyptian civilization. Samhan was working as a night guard in ancient Egyptian royal tombs, and his wild imagination and long nights urged him to imagine events that are difficult for the human mind to comprehend and believe. Every night, Samhan imagines himself involved in events that he himself cannot determine whether they are daydreams or curses of Pharaohs, and he also cannot decide whether these events are realistic or magical.

Samhan falls in love with Jamila, who visited him several times in his nightmares, and he finds no equal in her beauty. When he hoped that this love would culminate in a legal marriage, many societal challenges facing it would certainly arise. How will he convince his parents to marry a Christian girl? And how will the church accept this matter?

The writer proceeds in his novel influenced by Islamic Sufism, which is evident in his use of Sufi terminology and Islamic religious stories. We find Samhan following the path of righteous saints under the guidance of his sheikh Abd El-Atti, and the religious dimension has a significant impact in coining a new term called "magical realism in Arabic novels".

4.1 *Bird's Mountain* **Novel Extracts**

(The English translation is conducted by the researcher)

The story begins with the miraculous disappearance of *Bird's Mountain*:

"حين فتح الشيخ سمحان النافذة لم يكن الجبل مكانه. حملق بشدة مصارعا جيوش النمل التي زحفت في شرايينه، ثم عصر عينيه وفركهما بقسوة، وعاد ليرشق بصره في كل شيء أمامه، والدهشة تملؤه ممزوجة بالحيرة والخوف. وراح العرق يتفصد غزيرا من جبينه رغم النسمة الباردة، وهو غارق في كل ما قاله له شيخه «عبد العاطي» قبل أن تغمض عينيه إلى الأبد" *(1)*.

"When Sheikh Samhan opened the window, the mountain was not there. He gazed hard, wrestling the army of ants that had crawled through his arteries, then squeezed and rubbed his eyes harshly, and returned to gaze at everything in front of him, with astonishment mixed with bewilderment and fear. He sweated profusely from his forehead despite the cold breeze, and was drowning in what his sheikh "Abd El-Atti" had said to him before he closed his eyes forever ".

(**1**) - Bird's Mountain: (P.9).

The time in which Samhan noticed the disappearance of the mountain was before dawn just that:

"كان الليل يلملم رداءه الكبير فوق هامات البيوت، ويتسلل النور شحيحا من الشرف، فيكشف كتلا سوداء تعانق الفراغ، وتتدلى على بساط مفتوح حتى المدى. سواد عميق لا تهزمه طيور «البوقير»، ذات الريش الناصع البياض والنقاط السوداء الموزعة بعناية، والمناقير الطويلة بلون سن الفيل، والأهداب المتدلية بانسياب حول أعناقها. طيور بديعة تأتي من عند خط الاستواء في إفريقيا ذاهبة إلى أوربا ثم تعود، وفي الذهاب والإياب كانت تحط فوق الجبل، وتغطيه بكثرة أسرابها، وتنقر الأحجار ملتقطة حبات من ملح الكالسيوم" (2).

"The night took its big robe over the hurdles of houses, and the light crept in from balconies, exposing black blocks embracing the void and hanging on an open rug to the extent. Deep blackness undefeated by the "hornbill" birds, with luminous feathers and well-distributed black dots, long, elephant-colored beaks, and fringes that glide around their necks. Exquisite birds come from the equator in Africa and go to Europe and return, and on their way back and forth they would land on the mountain with abundant flocks, pecking the stones and picking up some calcium salt."

Samhan immediately goes to Jamila, who was in deep sleep, to awaken her and see the strange sight. She was asleep; he raised his jaw to make sure that what he had seen from the window was real and not a dream.

(²) - Bird's Mountain: (P.9).

"رفع هامته ليرى ما رآه من النافذة؛ فإذا بالغبش ينزاح قليلا عند مرمى البصر، وإذا بالكتل السوداء تخضر، والسجادة الهائلة المبسوطة تحت أقدام الشجر تبدو خضراء وتهادى أريج الفل والياسمين إلى أنف سمحان، وهو يتقدم مذهولا نحو الذي كان بالأمس جبلا" (3).

"He raised his head to see what he saw from the window; the darkness moved a little as far as the eye could see, the black masses turned green, the huge carpet which is spread under the feet of the trees appeared green, and the scent of Foll and Jasmine wafted to Samhan's nose, as he advanced stunned towards what was yesterday a mountain''.

The events of the novel have proceeded in a sequence, one delivering the other, and they combine the reality of Samhan leaving his house, taking his food and drink to the place of the mountain; and the magic of the disappearance of the mountain turning into a garden. Sheikh Samhan was struck by surprise, doubt and hesitation to interpret and accept what had happened to that disappeared mountain. What a difficult moment it was when a favourite place suddenly disappeared. Samhan is unable to explain what had happened to the place to which he was attached.

The presence of the number "seven" is miraculously illustrated in the novel of *Bird's Mountain*; he said,

"هذه القبة تتلون كل يوم بلون مختلف .. سبعة ألوان على أيام الأسبوع،
تتسربل المدينة بواحد منها كل يوم؛ فهي زرقاء وخضراء وصفراء وحمراء، وهذا
التجدد يقتل الملل" **(4).**

"This dome is coloured every day with a different colour.
Seven colours on days of the week, one of which drops out
of the city every day; they are blue and green, yellow and
red, and this regeneration kills boredom."

The number here is related to the magic of the legend, where the dome changes color every day, throughout the week.

4.2 Extract Analysis and Discussion

Bird's Mountain novel is the journey of an antiquities ranger in history when someone calls him every night and he follows him into a different period of time, mingling with his people, witnessing their rituals in weddings and sorrows, and revealing religious and worldly myths, thus giving him the opportunity to strive. He becomes a devout Sufi, he falls in love with a girl who was a nun's project, and together they face the arrogance of the hateful sectarian reality, as they travel in time and space, fleeing from dual religious extremism.

The following table displays the frequency of the content words in the previous extract based of Leech and Short model.

(**3**) - Bird's Mountain: (P.13).

(**4**) - Bird's Mountain: (P.401).

Table 1: *Extracts Findings Based on Leech and Short's General Category*

Lexical Analysis Based on the Checklist of Leech and Short	
Content Words	**%**
Total	**100**
Simple vocabulary	98%
Complex vocabulary	2%
Formal vocabulary	100%
Colloquial vocabulary	0%
General vocabulary	80%
Specific vocabulary	20%
Descriptive vocabulary	100%
Evaluative vocabulary	0%
Emotive words	87%
Referential words	13%
Idiomatic Phrases and notable collocations	25%
Specialized vocabulary	22%

Chart 1*: Extracts Findings Based on Leech and Short's General Category*
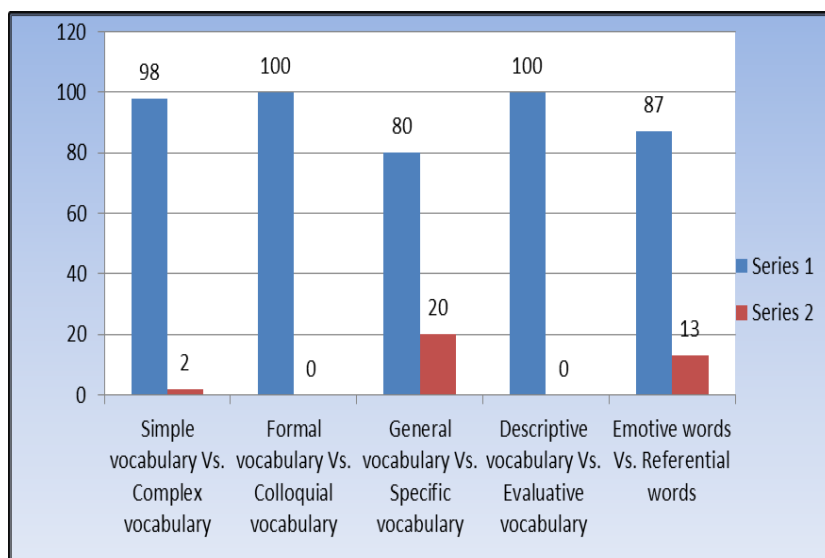
By analyzing the previous extract, the results reveal that the novelist skillfully uses collocations with highly style. The use of notable collocations in the previous extract can have several implications and effects, including:

1. Enhancing the realism of the narrative: By using collocations, the writer can impart a realistic quality to the narrative, as these linguistic combinations are considered familiar and cohesive parts of everyday language used by people in daily communication.

2. Directing emotions and scenes: The use of collocations can guide the emotions and scenes in the novel, as these combinations can help create a specific atmosphere or convey particular emotions.

3. Achieving coherence and continuity: By using collocations logically and sequentially, the writer can achieve coherence and continuity in the text, making it smoother and more connected.

Generally, the use of collocations in "*Bird's Mountain*" novel can contribute to enhancing the realism of the narrative and directing its linguistic and emotional effects on the reader.

The writer's vocabulary is (100%) descriptive. The use of descriptive vocabulary in the selected novel can have several associations and effects, including:

1. Creating a visual image: The use of descriptive vocabulary can help create a strong visual image of the events and characters in the novel, allowing the reader to imagine the environment and events more clearly, and making them appear real and tangible to the reader.

2. Enhancing details: Descriptive vocabulary helps enhance the details and add depth and realism to the novel, contributing to attracting the reader and keeping them engaged in the story.

3. Creating a mood and emotional impact: Descriptive vocabulary can help create a specific mood in the novel, whether it's a mood of sorrow, excitement, joy, or others, contributing to conveying emotions and feelings to the reader.

In brief, the use of descriptive vocabulary in a narrative text is considered a powerful tool for enriching the reading experience and adding depth and impact to the novel.

Nouns

In the following table, the researcher shows nouns mentioned in *Bird's Mountain* Novel Extracts and their types based on Leech and Short's model.

Table 2: *Varieties of Nouns in "Bird's Mountain" Extracts*

	Nouns		Types of Nouns				Nouns Referring to				
	Source Language	Target Language	Abstract Nouns	Concrete Nouns	Proper Nouns	Collective Nouns	Events	Perceptions	Processes	Moral Qualities	Social Qualities
1-	الشيخ	sheikh	-	√	-	-	-	-	-	-	-
2-	سمحان	Samhan	-	-	√	-	-	-	-	-	-
3-	النافذة	window	-	√	-		√	-	-	-	-
4-	الجبل	mountain	-	√	-	-	√	-	-	-	-
5-	مكان	place		√	-		√	-	-	-	-
6-	جيوش	armies	-	√	-	-	√	-	-	-	-
7-	النمل	ants	-	-	√			-	-	-	-
8-	بصره	his eyes	-	√	-	-	-	√	-	-	-
9-	شرايينه	arteries	-	√	-	-	-	√	-	-	-
10-	عينيه	his eyes	-	√	-	-	-	√	-	-	-
11-	قسوة	harshness	√	-		-	-	√	-	-	-
12-	الدهشة	astonishment	√	-		-	-	√	-	-	-
13-	الحيرة	bewilderment	√	-	-	-	-	√	-	-	-
14-	الخوف	fear	√	-	-	-	-	√	-	-	-
15-	العرق	sweat	-	√	-	-	-	√	-	-	-
16-	جبينه	forehead	-	√	-	-	-	√	-	-	-
17-	النسمة	breeze	√	-	-	-	-	√	-	-	-

-18	الخلاء	emptiness	-	√	-	-	-	-	-	-	-
-19	عبد العاطي	Abd Al-Atti	-	-	√	-	-	-	-	-	-
-20	الأبد	forever	√	-	-	-	-	-	-	-	-
-21	الليل	night	-	√	-	-	-	-	-	-	-
-22	رداء	robe	-	√	-	-	-	-	-	-	-
-23	هامات	hurdles	-	√	-	-	-	-	-	-	-
-24	البيوت	houses	-	√	-	-	-	-	-	-	-
-25	النور	light	√	-	-	-	-	√	-	-	-
-26	الشرف	balconies	-	√	-	-	-	-	-	-	-
-27	كتل	blocks	-	√	-	-	-	-	-	-	-
-28	الفراغ	void	√	-	-	-	-	-	-	-	-
-29	بساط	rug	-	√	-	-	-	-	-	-	-
-30	المدى	extent	√	-	-	-	-	-	-	-	-
-31	سواد	blackness	√	-	-	-	-	√	-	-	-
-32	طيور البوقير	hornbill birds	-	-	√	-	√	-	-	-	-
-33	الريش	feathers	-	√	-	-	-	-	-	-	-
-34	البياض	Whiteness	√	-	-	-	-	√	-	-	-
-35	النقاط	dots	-	√	-	-	-	-	-	-	-
-36	عناية	care	√	-	-	-		√	-	√	√
-37	سن	sharpen	-	√	-	-	-	-	-	-	-
-38	الفيل	elephant	-	√	-	-	-	-	-	-	-
-39	المناقير	Beaks	-	√	-	-	√	-	-	-	-

#		English									
40-	الأهداب	Cilia	-	√	-	-	√	-	-	-	-
41-	انسياب	Flow	√	-	-	-	√	-	-	-	-
42-	طيور	birds	-	√	-	-	√	-	-	-	-
43-	أعناقها	necks	-	√	-	-	-	√	-	-	-
44-	خط الاستواء	equator	-	-	√	-	-	-	-	-	-
45-	إفريقيا	Africa	-	-	√	-	√	-	-	-	-
46-	أوربا	Europe	-	-	√	-	√	-	-	-	-
47-	الذهاب	back	√	-	-	-	√	-	√	-	-
48-	الإياب	forth	√	-	-	-	√	-	√	-	-
49-	الجبل	mountain	-	√	-	-	-	-	-	-	-
50-	كثرة	abundant	√	-	-	-		-	-	-	-
51-	أسراب	flocks	-	√	-	-	-	-	-	-	-
52-	الأحجار	stones	-	√	-	-	-	-	-	-	-
53-	حبات	Pills	-	√	-	-	-	-	-	-	-
54-	ملح الكالسيوم	calcium salt	-	-	√	-	-	-	-	-	-
55-	هامته	his head	-	√	-	-	-	√	-	-	-
56-	النافذة	window	-	√	-	-	-	-	-	-	-
57-	الغبش	darkness	-	√	-	-	-	-	-	-	-
58-	مرمى	As far as	-	√		-	-		-	-	-
59-	البصر	eye	-	√	-	-	-	√	-	-	-
60-	الكتل	masses	-	√	-			-	-	-	-
61-	السجادة	carpet	-	√	-	-	-	-	-	-	-

62-	أقدام	feet	-	√	-	-	-	√	-	-	-
63-	الشجر	trees	-	√	-	-	-	-	-	-	-
64-	أريج	fragrance	√	-	-	-	-	√	-	-	-
65-	الفل	Foll	-	-	√	-	-	√	-	-	-
66-	الياسمين	Jasmine	-	-	√	-	-	√	-	-	-
67-	أنف	nose	-	√	-	-	-	√	-	-	-
68-	سمحان	Samhan	-	-	√	-	-	-	-	-	-
69-	جبل	mountain	-	√		-		-	-	-	-
70-	القبة	dome	-	√	-	-	-	-	-	-	-
71-	يوم	day	√	-		-	-	-	-	-	-
72-	الملل	boredom	√	-	-	-	-	√	-	-	-
73-	أيام	days	√	-	-	-	-	-	-	-	-
74-	الأسبوع	week	√	-	-	-	-	-	-	-	-
75-	المدينة	city	-	√	-	-	-	-	-	-	-
76-	التجدد	regeneration	√	-	-	-	-	√	√	√	√
77-	لون	colour	-	√	-	-	-	√	-	-	-
Frequency of Nouns			**22**	**44**	**11**	**0**	**13**	**25**	**3**	**2**	**2**

The writer begins his novel with a very strange magical scene, where Sheikh Samhan opens his window and suddenly discovers in no advance that the mountain is not existed on its place, after which Sheikh Samhan enters a state of astonishment mixed with confusion and fear. He doesn't believe what he sees. Samhan then went to his beloved wife, "Jamila", to tell her what he saw, but she was dormant.

The narrator excelled in selecting proper nouns. As each name of the novel's characters has a significance and meaning that expresses his inner personality; for example, in the novel "*Bird's Mountain*", we find famous names such as: (Samhan - Jamila - Abd Al-Atti).

The reader asks whether what Sheikh Samhan sees is real or fiction, reality or magic. The vocabulary plays a major role in communicating this situation to the reader. The author uses words that refer to miracles, such as:

(الدهشة – الحيرة – الخوف – الليل – النور)

(Surprise - confusion - fear - night - light).

The previous extract reveals that the writer is influenced by the picturesque aspects of nature. He used these realistic natural manifestations to create a new and unfamiliar magical world. The text contains many words taken from nature, such as:

(الجبل – النمل – النسمة – الليل – النور – طيور – حبات – الأحجار – الشجر – القبة – لون)

(Mountain - ants - breeze - night - light - birds - Pills - stones - trees - dome - colour).

These natural nouns are selected by the writer to simulate unfamiliar events; so that the reader may be confused about whether what he is reading is reality or fiction. All of these nouns add an atmosphere of attraction and excitement. Moreover, it distances the reader from routine and familiar reality, which makes him enjoy a unique and enjoyable reading experience.

The author also uses concrete nous such as: (الجبل – جيوش – البيوت – النافذة) to point out that the text is not pure fiction, but it has realistic roots. (mountain - armies - houses - window)

There are words referring to parts of the human body that reflect Sheikh Samhan's state when he looked up the mountain and did not find it in its place, such as:

<div align="center">

(His eyes - his sight - his forehead)

(عينيه – بصره – جبينه)

</div>

Adjectives

In the following table, the researcher shows adjectives mentioned in *Bird's Mountain* Novel Extracts and their variations based on Leech and Short model.

Table 3: *Varieties of Adjectives in "Bird's Mountain" Extracts*

	Adjectives		Physical Attributes	Psychological Attributes	Visual Attributes	Auditory Attributes	Colour Attributes	Emotive Attributes
1-	الباردة	Cold	-	-	-	-	-	√
2-	غارق	Drowning	-	√	-	-	-	√
3-	الكبير	Big	√	-	-	-	-	-
4-	سوداء	Black	-	-	√	-	√	-
5-	مفتوح	Open	√	-	√	-	-	-
6-	عميق	deep	-	√	-	-	-	√
7-	الناصع	Spotless	-	-	√	-	√	-
8-	السوداء	black	-	-	√	-	√	-

#		English						
9-	الموزعة	Distributed	√	-	√	-	-	-
10-	الطويلة	Long	√	-	√	-	-	-
11-	المتدلية	Glide	√	-	√	-	-	-
12-	بديعة	Exquisite	√	-	√	-	-	√
13-	الهائلة	huge	√	-	√	-	-	-
14-	المبسوطة	spread	√	-	√	-	-	-
15-	خضراء	Green	-	-	√	-	√	-
16-	مختلف	Different	√	-	√	-	-	-
17-	زرقاء	Blue	-	-	√	-	√	-
18-	حمراء	Red	-	-	√	-	√	-
19-	صفراء	Yellow	-	-	√	-	√	-
20-	خضراء	Green	-	-	√	-	√	-
Frequency of Adjectives			9	2	16	0	8	4

Magical realism is a movement that originated in Latin America and has gained global recognition. It is deeply rooted in the experiences and perspectives of Latin American writers themselves. It is crucial to consider this context when discussing, studying, comparing, or applying magical realism to works of fiction and storytelling.

Through the good reading of the previous adjectives in a coherent context, the creativity of the novelist in selecting the adjectives and employing them

properly becomes clear to us. The aforementioned Attributes in the previous table have contributed greatly to creating an atmosphere of mystery and suspense for the reader. These Attributes have also contributed to adding complexity to the plot and depth to the events that place the reader in a state of astonishment at what he reads of scenes that seem unreal, such as the disappearance of the mountain and the change of dome color.

One of the clear features of the writer's style is his attention to minute details. His description of the breeze as "cold," the blackness as "deep," and the carpet as "enormous" and "extensive". These features enhance the reader's mental description and visual representation.

Adjectives also play a major role in establishing magical realism through the use of attributes that indicate the colors of objects, such as:

(سوداء – الناصع – زرقاء – حمراء – صفراء – خضراء).

(black - bright - blue - red - yellow - green).

Verbs

In the following table, the researcher displays verbs mentioned in *Bird's Mountain* Novel Extracts and their classifications based on Leech and Short model.

Table 4: *Varieties of Verbs in "Bird's Mountain" Extracts*

	Verbs	Types of Verbs	Verbs Referring to

	Source Language	Target Language	Transitive Verbs	Intransitive Verbs	Stative Verbs	Dynamic Verbs	Physical Movements	Speech acts	Psychological States
1-	فتح	opened	√	-	-	√	√	-	-
2-	يكن	be	√	-	√	-	-	-	-
3-	حملق	gazed	-	√	-	√	√	-	-
4-	زحفت	crawled	-	√	-	√	√	-	-
5-	عصر	squeezed	√	-	-	√	√	-	-
6-	فرك	rubbed	√	-	-	√	√	-	-
7-	عاد	returned	-	√	-	√	√	-	-
8-	يرشق	gaze	√	-	-	√	√	-	-
9-	تملؤه	fill it up	√	-	-	√	√	-	-
10-	راح	sweated	-	√	-	√	√	-	-
11-	يتفصد	breeze	√	-	-	√	√	-	-
12-	تهب	Blow	√	-	-	√	√	-	-
13-	قال	said	-	√	-	√	√	√	-
14-	تغمض	closed	-	√	-	√	√	-	-
15-	يلملم	took	√	-	-	√	√	-	-
16-	يتسلل	embracing	√	-	-	√	√	-	-
17-	يكشف	reveal	√	-	-	√	√	-	-
18-	تعانق	hug	√	-	-	√	√	-	√
19-	تتدلى	hanging on	-	√	-	√	√	-	-

-20	تهزم	Defeat	√	-	-	√	√	-	-
-21	تأتي	come	-	√	-	√	√	-	-
-22	تعود	return	-	√	-	√	√	-	-
-23	تحط	land on	-	√	-	√	√	-	-
-24	تغطي	cover	√	-	-	√	√	-	-
-25	تنقر	pecking	√	-	-	√	√	-	-
-26	رفع	raised	√	-	-	√	√	-	-
-27	يرى	see	-	√	√	-	√	-	-
-28	رآه	saw	-	√	√	-	√	-	-
-29	ينزاح	moved	√	-	-	√	√	-	-
-30	تخضر	turned green	-	√	-	√	√	-	-
-31	تبدو	appeared	√	-	√	-	-	-	-
-32	تهادى	wafted	-	√	√	-	-	-	√
-33	يتقدم	advanced	√	-	-	√	√	-	-
-34	تتلون	color	-	√	-	√	√	-	-
-35	تتسربل	drops out	-	√	-	√	√	-	-
-36	يقتل	Kill	√	-	-	√	√	-	-
Frequency of Verbs			**20**	**16**	**5**	**31**	**33**	**1**	**2**

From the above table, The vitality of verbs used in the previous extracts reflect the vitality of the events and their lack of stability in one place. The events are fresh, eye-catching and mind-blowing. The reader is always surprised and eagerly anticipating the upcoming events that make him feel as if he were one of the characters of the novel. Texts are rich in dynamic verbs that give the text a sense of vitality, as can be seen from the following verbs mentioned in the preceding table. Those dynamic verbs make the description more lively, active and interesting, for example: (فتح – حملق – زحف – عصر–

(open فرك – عاد – يرشق – راح – تهب – يلملم – يتسلل – يعانق – تتسربل – يتقد م – يقتل)
- stare - crawl - rub - return - throw - go - blow - took - sneak - hug - slip - advance - kill).

It is also prominent that there are stative verbs which are referring to states such as: (فتح – حملق – فرك – يتفصد – تغمض – تعانق – يرى). (open - stare - rub - inspect - blink - hug - see)

A good choice of these types of verbs makes the reader imagine the event as if it were happening before his eyes, and even makes the reader feel as if he were an integral part of the events.

In brief, magical realism in this novel begins with the disappearance of the mountain, and turning its place into an exciting garden. Thus; Samhan went out to see what had happened. The incident of the mountain's disappearance aroused doubt and hesitation in the soul of this fictional character. "When Sheikh Samhan opened the window, he could not find the mountain where it was. He stared intensely, fighting the armies of ants that crawled in his arteries. Then, he squeezed his eyes and rubbed them harshly, and returned to casting his gaze at everything in front of him, and a mixture of astonishment filled him. With confusion and fear".

When the vocabulary is harmonized with each other in a complete linguistic context that is organized from a syntactic, semantic, and stylistic standpoint, the vision appears clear to the reader. The writer paints these vocabulary words as a dazzling artistic painting that makes you feel as if you were entering a strange world which is full of excitement and pleasure, far from routine and familiar reality, and full of unexpected events. As a result, this renewal kills boredom.

Magical Realism

The following table shows aspects of magical realism through combining words together in a coherent context.

Table 5: *Magical Realism as Reflected in* "*Bird's Mountain*" *Extracts*

Subject + Verb + (Object)/Complement		
1-	حين فتح الشيخ سمحان النافذة لم يكن الجبل مكانه	When Sheikh Samhan opened the window, the mountain was not there
2-	حملق بشدة مصارعا جيوش النمل التي زحفت في شرايينه	He stared hard, fighting the armies of ants crawling through his arteries
3-	ثم عصر عينيه وفركهما بقسوة، وعاد ليرشق بصره في كل شيء أمامه، والدهشة تملؤه ممزوجة بالحيرة والخوف	Then he squeezed his eyes and rubbed them harshly, and returned to looking at everything in front of him, and he was filled with astonishment mixed with confusion and fear.
4-	وراح العرق يتفصد غزيرا من جبينه	Sweat began to drip profusely from his forehead
5-	قبل أن تغمض عينيه إلى الأبد	Before his eyes closed forever
6-	طيور بديعة تأتي من عند خط الاستواء في إفريقيا ذاهبة إلى أوربا ثم تعود، وفي الذهاب والإياب كانت تحط فوق الجبل، وتغطيه بكثرة أسرابها، وتنقر الأحجار ملتقطة حبات من ملح الكالسيوم	Wonderful birds come from the equator in Africa, going to Europe and then returning. Back and forth, they land on the mountain, cover it with their large flocks, and peck at the stones, picking up grains of calcium salt.
7-	كان الليل يلملم رداءه الكبير فوق هامات البيوت	The night was wrapping its large robe over the heads of the houses

8-	ويتسلل النور شحيحا من الشرف، فيكشف كتلا سوداء تعانق الفراغ	A scant light creeps in from the honor, revealing black masses that embrace the emptiness
9-	سواد عميق لا تهزمه طيور »» البوقير ««	Deep blackness that hornbills cannot defeat
10-	فإذا بالغبش ينزاح قليلا عند مرمى البصر	Then the blur moved away a little as soon as the eye could see it
11-	وإذا بالكتل السوداء تخضر	And if the black blocks turn green
12-	والسجادة الهائلة المبسوطة تحت أقدام الشجر تبدو خضراء	The huge carpet spread under the feet of the trees looks green
13-	وتهادى أريج الفل والياسمين إلى أنف سمحان	The scent of pepper and jasmine wafted to Samhan's nose
14-	هو يتقدم مذهولا نحو الذي كان بالأمس جبلا	He moves forward in amazement towards what was yesterday a mountain
15-	هذه القبة تتلون كل يوم بلون مختلف	This dome turns a different color every day
16-	تتسربل المدينة بواحد منها كل يوم	The city is wearing one of these every day
17-	هذا التجدد يقتل الملل	This renewal kills boredom

In the previous table, the picture becomes perfectly clear when verbs and nouns combine to form useful sentences, so that we can reveal bright spots, in the text, that confirm the ingenuity of the author in the vocabulary selection. When we read the text, the author surprises us with scenes that can only be seen in the fantasy world. How the mountain could suddenly disappear! And what Samhan has done after the mountain disappearance:

"حملق بشدة" – "عصر عينيه" – "عاد ليرشق بصره" – "الدهشة تملؤه ممزوجة بالحيرة والخوف" – "راح العرق يتفصد غزيرا" – "تغمض عينيه إلى الأبد".

"He stared intensely" - "He squeezed his eyes" - "He looked back" - "Surprise filled him, mixed with confusion and fear" - "He began to sweat profusely" - "His eyes closed forever".

The writer is creative in using appropriate words to express the meaning in persuasive rhetorical style influenced by nature and magical realism. Moreover, he is certainly also innovative in the process of cohesion and coherence of words and sentences in a unique and distinctive linguistic context. The most prominent evidence of his proficiency is the sequence in dealing with events and describing them in a magical way, as well as the use of the technique of personification in giving human qualities to inanimate objects, and also the writer's use of sentences that are simple in their composition, concise in their language, and dense in their meanings.

Sentences seem to highlight the element of magical realism by joining together in a dynamic text that is unusual and full of panic and amazement. The writher uses personification in many times in his previous texts such as:

"الليل يلملم ردائه الكبير"

"The night gathers its great robe".

"يتسلل النور شحيحا من النافذة"

"The light is scarce creeping in from the window".

"كتلا سوداء تعانق الفضاء"

"Black masses hugging space"

"هذا التجدد يقتل الملل".

"This innovation kills boredom".

Combination of Adjectives and Nouns

Table 6: *Combination of Adjectives and Nouns*

	Noun + Adjective	
1-	النسمة الباردة	The cold breeze
2-	رداءه الكبير	His big robe
3-	كتلا سوداء	Black lumps
4-	بساط مفتوح	Open rug
5-	سواد عميق	Deep blackness
6-	الريش الناصع البياض	Bright white feathers
7-	النقاط السوداء	Black dots
8-	المناقير الطويلة	Long beaks
9-	الأهداب المتدلية	Drooping eyelashes
10-	طيور بديعة	Amazing birds
11-	الكتل السوداء	Black blocks
12-	السجادة الهائلة المبسوطة	The enormous, and unfurled rug
13-	لون مختلف	different color
14-	فهي زرقاء وخضراء وصفراء وحمراء	It is blue, green, yellow and red

The writer selects adjectives very carefully to describe life from Samhan's perspective after he woke up from his sleep and opened the window to discover that the mountain was not there. The writer has mastered the use of adjectives to create a wondrous, chilling surreal scene. He uses

exaggeration formula through adjectives such as: (– الطويل – الكبير

(big - long - deep - wonderful) (عميق – بديعة

In addition, the writer stirred the mind of the writer with an astonishing sight of a dome that is colored every day with a new color, as regeneration kills boredom.

"فهي زرقاء وخضراء وصفراء وحمراء ..."

"They are blue, green, yellow and red...”

Lexical Analysis

The following table shows the main elements of Leech and Short's lexical categories and their occurrence in the previous extracts.

Table 7: *Lexical Analysis Results of "Bird's Mountain" Extract*s

Lexical Analysis		
Content words	**No.**	**%**
Total	**148**	**100%**
Nouns	**77**	**52.02%**
Abstract nouns	22	28.57%
Concrete nouns	44	57.14%
Proper nouns	11	14.28%
Collective nouns	0	0%
Nouns referring to events	13	16.88%
Nouns referring to Perceptions	25	32.46%
Nouns referring to Processes	3	3.89%
Nouns referring to Moral qualities	2	2.59%
Nouns referring to Social qualities	2	2.59%
Verbs	**36**	**24.32%**
Transitive verbs	20	55.55%

Intransitive verbs	16	44.44%
Stative Verbs	5	13.88%
Dynamic Verbs	31	86.11%
Verbs referring to physical movements	33	91.66%
Verbs referring to Speech acts	1	2.77%
Verbs referring to psychological states	2	5.55%
Adjectives	**20**	**13.51%**
Physical Attributes	9	45%
Psychological Attributes	2	10%
Visual Attributes	16	80%
Auditory Attributes	0	0%
Colour Attributes	8	40%
Emotive Attributes	4	20%

The extracts include (77) nouns, (20) adjectives, and (36) verbs. It also include (25) nouns which are referring to perceptions, (13) nouns referring to events, and (11) proper nouns. The nouns are more concrete (44) than abstract (22). Adjectives include (9) physical adjectives, (2) psychological adjectives, (16) visual adjectives, zero auditory adjective, (8) Colour adjectives and (4) emotive adjectives. Verbs include (20) transitive verbs and (16) intransitive verbs. Verbs are more dynamic than stative, as the former are (31) verbs, and the latter are (5) verbs.
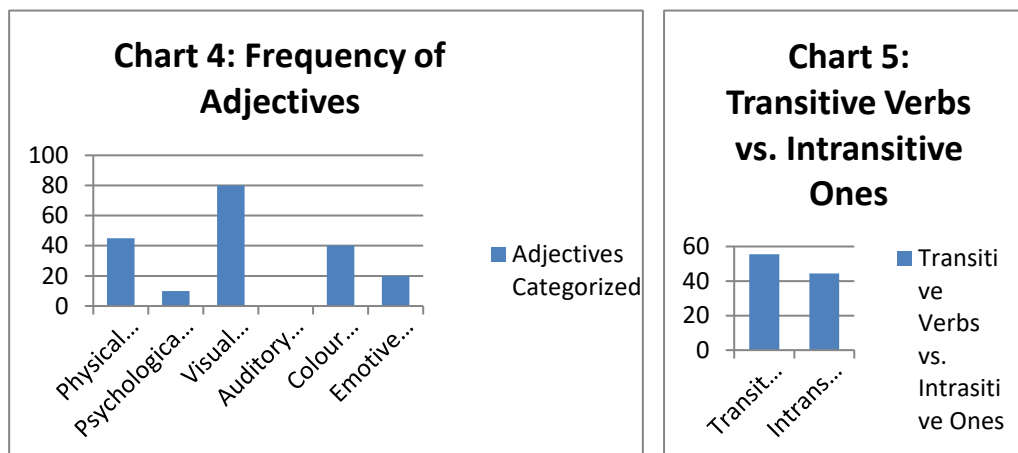
In the lexical analysis of "*Bird's Mountain*" novel, it is noticed that the author's use of concrete nouns takes the largest share of the major word classes. The use of concrete nouns shows that the writer represents his complex ideas in simple language; he talks about the ideas that exist in specific time and space. These nouns play a very abundant role in describing the characters, the setting, and the surroundings well. Verbs, the second dominant group of the major word classes, have played a significant role in representing magical realism scenes. Through the use of adjectives (that contribute the third largest number from the major word classes), the author can describe the physical and psychological features of the protagonist and the setting

skillfully. This role in making meaning accessible to the reader is achieved through describing actions and, to a certain extent, by playing a stative role in the novel.

The sentence "He stared intensely, fighting the armies of ants crawling in his arteries, then squeezed his eyes and rubbed them harshly..." suggests the doubt that gripped Samhan, which made him lose the ability to explain the disappearance of the mountain. The writer choose words that conveyed this feeling to us, such as: (stared, armies of ants, crawling, squeezing his eyes, squinting his gaze). These words illuminated for the recipient the feeling of doubt and anxiety that had seized Samhan.

In the following charts, the researcher displays parts of speech, frequency of nouns, frequency of adjectives, and transitive verbs and intransitive ones.

Chart 2: Parts of Speech

Chart 3: Frequency of Nouns

Chart 4: Frequency of Adjectives

(Categories: Physical..., Psychologica..., Visual..., Auditory..., Colour..., Emotive...; y-axis 0–100)

Legend: Adjectives Categorized

Chart 5: Transitive Verbs vs. Intransitive Ones

(Categories: Transit..., Intrans...; y-axis 0–60)

Legend: Transitive Verbs vs. Intrasitive Ones
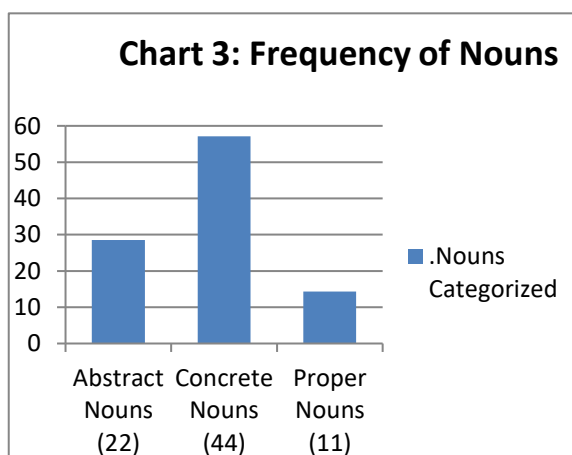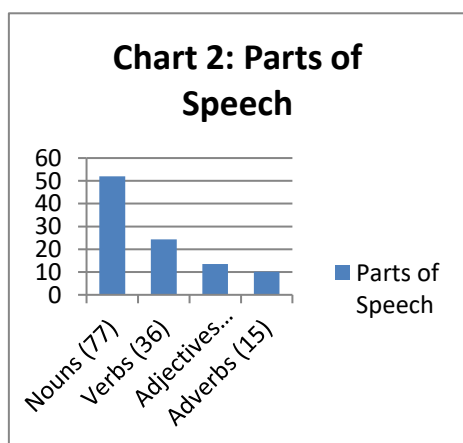
The novel "*Bird's Mountain*" is one of the most important novels by Ammar Ali Hassan in the trend of magical realism with Arabic features. This novel was described as "building a wide bridge between reality and imagination, which the reader can easily pass through a tight narrative style, created by a writer with the diligence of a farmer and the devoutness of a hermit, giving his characters flesh and blood, making them creep from the heart of distant history to crawl on the earth among us, quarreling with humans, trees, and stones. It is a novel that presents, with innocence and ingenuity, life images and interesting and thorny human situations, touching reality with its harshness and imagination with its softness, in the presence of conscience and gratitude, and in the shadow of reconciliation of doubt with certainty, to create an Arab "magical realism" that strongly attracts attention.

"*Bird's Mountain*" novel follows a path that novels and drama have always shied away from: acknowledging the supernatural and remaining silent about it. Ammar Ali Hassan is trying to unleash a pent-up energy in our narrative history, which was prominent in ancient centuries, then thick dust fell on it until it became a thick layer of dust, so we no longer see it. The exoticism and the miraculous, or even magical realism, is an authentic path in

ancient Egyptian and Arab storytelling, and it is time for us to restore this path, which was taken by Latin American writers, benefiting from what we have neglected. In addition, the writer's knowledge and Sufi preoccupation bring him closer to hearing what is being said about these supernatural things, and the stories being raised around them, some of which rise to the level of full-fledged legends.

Bird's Mountain novel is exciting in its language and content. It is a Sufi, intellectual, and passionate journey filled with great love that makes you reassured about "magical realism" in the Arab literary imagination. With greater reassurance, The researcher sees that Egypt, which gave birth to Naguib Mahfouz and Taha Hussin, can be extremely proud of Ammar Ali Hassan, who will take, one day, the literary position he so richly deserves.

5. Findings and Conclusion

5.0 Background

This section discusses some notable points relevant to the entire study as shown in findings in the light of research questions, findings, and conclusion.

5.1 Findings in the light of Research Questions and Objectives

To comprehend the value of the lexical items used in magical realism as reflected in *Bird's Mountain* novel by Ammar Ali Hassan, the conducted thesis aims at answering the following research questions:

1. How can Ammar Ali Hassan attain magical realism by using lexical devices?
2. Based on Leech and Short model, what stylistic features largely prevail in *Bird's Mountain* novel? And, how do these features contribute to supporting meaning,

enriching the aesthetic value and reflecting magical realism or artistic function of Bird's Mountain novel?

The conducted Thesis aims at achieving the following research objectives:
1. To clarify and analyze the lexical devices used by Dr. Ammar Ali Hassan in his novel in order to reflect his Magical Realism.
2. To describe the effects caused by lexical categories displaying the concept of magical realism.

In terms of the first question, the current study concentrates on exploring some lexical features of *Bird's Mountain* novel by Ammar Ali Hassan. This study investigates that Ammar Ali Hassan could make use of lexical tools and follow lexical rules to pass his magical realism view through conducting a qualitative and quantitative analysis.

- Vocabulary seems to be easy and simple, with a rate of more than (90%) of the total vocabulary of the extracts. All content words used in the novel are standard and there are no colloquial words.
- Specialized lexical words occupy a large proportion of the text; the novel is full of words related to nature, words related to the rural and desert environments, body parts, as well as words that suggest beauty and human feelings.
- The words used in the quoted texts are descriptive rather than evaluative.
- Texts are characterized by movement and vitality, so we find nouns referring to events and dynamic verbs, as well as verbs referring to physical movements occupy a large part of the extracts.
- Findings also show that frequent occurrence of nouns, referring to different parts of human body, is associated with the important role played by body parts in fiction to identify the characters' physical and habitual traits. Besides, the frequent occurrence of adjectives as collocates of nouns referring to body parts reveals that fiction is descriptive and visual in nature.

In terms of the second question, this study is mainly devoted to analyzing *Bird's Mountain* novel written by Dr. Ammar Ali Hassan, using stylistic

analysis. This analysis depends on certain features formulated by the writer. These features contribute to meaning-making and raising the aesthetic or artistic value of the novel. Exploring lexical categories can motivate other researchers to understand and evaluate literary texts.

- Magical realism in Ammar Ali Hassan's novel serves more than just the purpose of entertaining readers with captivating narratives. Instead, it possesses various creative functions that writers aim to achieve through this unique storytelling technique. It acts as an artistic tool that presents visual reality in a distorted and irrational manner, affirming the strange and unsettling experiences of contemporary individuals.
- The writer is characterized by a wide imagination and an attractive and interesting style, as well as his ability to select accurate words and expressions that are appropriate to the context and situation.
- The novelist seems to be influenced by Arab heritage, popular biographies, Sufi writings, magical realism, and miraculous, surreal, and mythical themes.
- The novel Bird's Mountain is an imaginative narrative text, containing fictional characters, and imaginary events which are full of magical atmosphere.

5.2 Findings
By the end of the analysis, the researcher finds the following points:

- The analysis of the data of *Bird's Mountain* novel shows how the implication of linguistic and stylistic features to the literary text help in understanding the meanings and themes of the novel. The procedure of the data analysis includes exploring the representation of every linguistic and stylistic feature used in the novel. Results show stylistic features and their usefulness in interpreting the meanings.
- In terms of magical realism functions within *Bird's Mountain* novel, magical realism can be categorized into four main areas: literary, revivalist, aesthetic, and symbolic. Therefore, readers are compelled to delve deeper into the depths of the

magical and miraculous text, unraveling the symbolic discourse conveyed by the writer in his creative work.

▪ The current novel belongs to the stream of magical realism, which was made famous by Marquez in Latin America. It seems that the writer is strongly influenced by magical realism of Arab origins. This is evident by mixing reality with imagination in a unique and distinctive literary formulation.

▪ The writer succeeds in employing colours because of their tremendous impact in describing reality in a magical way and highlighting the mystical aspect of each colour.

▪ Concrete nouns come in a proportion higher than the abstract ones to confirm that the imagination in the novel is not a winged imagination, but rather it walks on two steady feet.

▪ Arabic literature is well-established. Ancient poetry and rhetoric still contain something useful, astonishing, and suitable for circulation, in addition to the miraculous narrative, led by "Arabian Nights," which inspired everyone, as well as the exaggerations that surrounded the dignity of saints.

▪ The present study may help students of literature who want to enhance their knowledge about stylistic analysis and how writers use various stylistic devices to present the construction of meaning. It may help in understanding the themes and hidden meanings behind writing these texts. The research could serve as a springboard for further studies in this area and could promote academic discourse.

5.3 Conclusion

In conclusion, the present study tackles a stylistic analysis of Magical Realism as reflected in "*Bird's Mountain*" novel by Ammar Ali Hassan. This analysis depends on certain features formulated by the writer. These features contribute to meaning-making and raising the aesthetic or artistic value of the novel. Exploring the lexical categories can motivate other researchers to understand and evaluate literary texts. It also explores the effectiveness of the stylistic approach to literary works. As Leech and Short (2007) assert, the aesthetic value cannot be split up from the linguistic code. Thus, whatever the writer writes, it can be exposed through the stylistic approach. Hence, this study

intends to emphasize how the novelist can employ some lexical categories to reflect his magical realism. The researcher tries to interpret the meanings and explore the stylistic features of the selected novel through the role of stylistic approach. By using the stylistic approach, it further helps appreciate literary texts. This thesis focuses on nouns, verbs, and adjectives in order to show the literary relevance of the linguistic choices made by the writer. The essential purpose of this study is to discover the magical use of language through the choice of words to understand its effects on readers. The researcher aims to explore and investigate how particular choices made by the writer contribute to create particular meanings. This study is theoretical, analytical and descriptive in nature.

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