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Stylistic Use of Structural Meaning in Kanafani's *Men in the Sun*

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Abstract
This study aims at stylistically analyzing Men in the Sun in terms of the use of rhetorical questions and polyphony. The main objective is to show the contribution of these stylistic features (rhetorical questions and use of polyphony) in construing meaning and heightening the aesthetic values of novella and show how focus on specific stylistic features helps in analyzing a literary text. The researchers used the analytical approach to examine how the use of rhetorical questions and polyphony helps in constructing the meaning of the novella and highlighting its main themes. This study will be helpful to students of literature who want to better understand stylistic analysis and how writers use stylistic devices to enhance the meaning they want to convey. The study could also serve as a springboard for further studies in this area and could promote academic discourse on stylistic analysis of various Arabic literary works in English translation.

Keywords: Stylistic analysis; Structural meaning; Kanafani's *men in the sun*; Rhetorical questions; Polyphony.

1. Introduction
Style is the linguistic habit of a writer and the way in which he writes his literary work. Stylistics is the study of style within a text and the linguistic habit of the writer of the text. The individual style of a writer is marked by its uniqueness. A certain system is presented to us by the specific and peculiar combination and interaction of language media and stylistic devices. In recent years, stylistics has been accepted as a branch of literary studies and many researchers have dealt with the stylistic uses in literary works. Stylistic analyses focus on the language of a writer in a literary text and these analyses may provide us with important data for a more accurate and objective analysis of the writer and of the text.

Every syntactic structure has its definite function, which is sometimes called structural meaning. When a structure is used in some other function it may be said to assume a new meaning which is similar to lexical transferred meaning. The stylistician uses the principles of general linguistics to identity the features of language which are restricted to particular social contexts, and to show why such features are used and when and where they are used. He uses the analytic tools used by the linguist to relate the linguistic features to the contextual aspects of the text. The aesthetic quality the content value of the text must be taken into consideration.

1.1. The Statement of the Problem
This paper introduces the idea of taking various types of selection as criteria for distinguishing styles which the researchers think that it seems to be a sound one. However, observations of the ways in which language means are employed by different writers, provided no claim is made to defining the individual style as a whole, may greatly contribute to the investigation of the ontological nature of these means by throwing light on their potentialities and ways of functioning. The individuality of a writer's style is shown in a peculiar treatment of language means.

The researchers believe that transference of lexical meaning, where words are used other than in their fundamental logical sense, syntactical structures may also be used in meanings other than their fundamental ones. Authors´ best knowledge that every syntactical structure has its exact function, which is sometimes known as its *structural meaning*. To put it another way, when a structure is used in some other function it may be said to assume a new meaning which is similar to lexical transferred meaning. Another key thing to remember, among syntactical stylistic devices there are two in which this transference of structural meaning is to be seen. They are rhetorical questions and polyphony. With this in mind, this paper explores stylistic use of structural meaning in Men in the Sun by Ghassan Kanafani.

The researchers note that studies dealing with stylistic analysis on Arabic novel are very few in number. Moreover, none of these studies, to the best of the researchers' knowledge, deals with Ghassan Kanafani's novella Men in the Sun. The researchers feel there is a gap in these two areas: limited studies on stylistic analysis on Arabic

novels and novellas and no research studies on stylistic analysis on Kanafani's masterpiece. Therefore, this study is intended to address these concerns and fill the gaps mentioned in the areas.

1.2. Objectives of the Study

The most important objective of this study is to make a modest contribution to the field of stylistic analysis. The main objective of this study is to stylistically analyze Men in the Sun in terms of the rhetorical questions and polyphony. Through the stylistic analysis of the novella, main stylistic features used by the writer are dealt with. The contribution of these stylistic features (rhetorical questions and polyphony) in construing meaning and heightening the aesthetic values of novella has been discussed. The specific objective of this study is to show how focus on specific stylistic features helps in analyzing a literary text.

This study is intended to address the following research questions:
1. What are the main stylistic features used in the novella?
2. How does the use of these stylistic features contribute to the meaning of the novella?

1.3. Significance of the Study

The very nature of stylistics that combines Linguistics and literary study together fascinated the researchers. This study will be helpful to analysis and how writers use stylistic devices to enhance the meaning. Furthermore, the study could serve as a springboard for further studies in this area and could promote academic discourse It also will inspire researchers to embark on stylistic analysis of various Arabic literary works in English translation. This study is hoped to give some benefits for the readers. For English Department students, these findings are hoped to give a better understanding about figure of speech, especially of rhetorical questions and polyphony in the novel entitled: THE MEN IN THE SUN based on explanations and the examples provided. So, the readers will be able to identify those figures of speech which are taken based on their characteristics and can understand the actual meaning of sentences that contain figure of speech in this novel clearly.

1.4. Methodology

This study is exclusively on stylistic analysis on Men in the Sun by Ghassan Kanafani. The selection of this particular novella is based on its unique features that can be accessed through stylistic analysis. The research is theoretical, and analytical in nature and based on library materials. Therefore, the main concepts of style, stylistics, rhetorical questions and polyphony are briefly defined. The procedure of data analysis is based on close reading and text analysis.

2. Literature Review
2.1. Theory of Figures of Speech

Kennedy (1991), gives the statement that "a figure of speech may be said to occur whenever a speaker or writer, for the sake of freshness or emphasis, departs from the usual denotations of words." Then, Knickerbocker and Reninger (1963), noted that figures and symbol are images used in a particular way to explore the less known through the known. Wren and Martin (1981), state, "figure of speech is a departure from the ordinary form of expression or the ordinary course of ideas in order to produce a greater effect." This definition explained that figure of speech related what we called connotative meaning. A Figure of Speech is a word or words are used to create an effect, often where they do not have their original or literal meaning. Based on all definitions above, the writer concludes that figure of speech are beautiful words, which are used in written language. Because the right use of figure of speech in novel, it can give aesthetic effect, and also it can make reader to interpret the aim is conveyed by the author based on his literary work.

2.2. Concepts used in the Study
2.2.1. The Concept of Style

The concept of style is not an easy concept to define or put in concrete terms. Cuddon and Preston (1999), say: style is the characteristic manner of expression in prose or verse: how a particular writer says things. This means that the analysis and assessment of a writer's style involves examinations of his choice of words, the structure of his sentences, his figures of speech, and the devices (including rhetorical questions, polyphony etc) (Leech, 1969) A Linguistic Guide to English Poetrydefines style as "the way in which something is spoken, written or performed". Narrowly interpreted, it refers to word use, sentence structures and figures of speech. More broadly, style is considered to be a manifestation of the person speaking or writing. Abrams and Harpham (1999), see style as ""the manner of linguistic expression in prose or verse—as how speakers or writers say whatever it is that they say. " In this context, style is the way language is used by a particular writer in a particular literary work to convey his message to the readers.

2.2.2. The Concept of Stylistics

As a common fact, stylistics is a method of textual interpretation in which primacy of place is assigned to language. In Wikipedia stylistics is the study and interpretation of texts in regard to their linguistic and tonal style. Leech (1983), Principles of pragmatics on the other hand, defines stylistics as" a linguistic approach to

literature, explaining the relation between language and artistic function, with motivating questions such as "why" and "how" more than "what"

2.2.3. Rhetorical Questions

According to Athanasiadou (1991), questions can be classified into four categories based on their function in communication and intentions of speakers: information seeking questions, rhetorical questions (henceforth, RQ), examination questions and indirect requests. While defining examination questions as those asked in order to test the knowledge of addressees or to interrogate them, and indirect requests as questions intended to urge addressees to do something, she claims that the first two types of questions are in clear opposition. Namely, whereas information-seeking questions are aimed at requesting information, RQs, on the other hand, are not asked in order to get an answer, but instead serve the purpose of providing information. Based on a type of response they initiate, (Ilie, 1994) classifies questions into three groups: answer-eliciting, action-eliciting, and mental-response eliciting questions, placing RQs into the third group, and claiming that RQs actually require a cognitive response represented by the addressee's acceptance of the answer implied by the speaker. She defines an RQ as: „...a question used as a challenging statement to convey the addresser's commitment to its implicit answer, in order to induce the addressee's mental recognition of its obviousness and the acceptance, verbalized or non-verbalized, of its validity." Ilie (1994) In any case, RQs differ from answer-eliciting questions, among other things, in that they are intended to convince the addressees to accept the apparently obvious answer implied by the addressor, and not to get a verbalized answer from them. Furthermore, as Schaffer (2005) shows in her study, RQs are often used as effective and powerful answers to standard questions. The issue that arises is whether RQs, at least sometimes, have a specific form that differentiates them from other types of questions, or whether we can just talk about a special use of questions whose form is the same as the form of nonrhetorical questions. Our goal in this research was to look for certain forms that could be indicative of RQs, as well as to find out how often they occur.

A rhetorical question is an affirmative or negative statement in the form of a question, the question is no longer a question but a statement expressed in the form of an interrogative sentence. It is a figure of speech used for rhetorical effect rather than for the purpose of getting an answer. It has two meanings the question meaning and the statement-meaning and the weight of the emotion stated in the rhetorical question is judged by the intonation of the speaker. In literary works where the rousing of emotions is aimed at, rhetorical questions are used to express strong emotive meaning. Larson (1998), argues that every language has a list of rhetorical question functions and specific question forms that are used rhetorically. These functions include emphasizing a known fact, expressing doubt or uncertainty, showing surprise and to admonish or exhort.

Several scholars had earlier defined the rhetorical question as that question that does not expect an answer, which has the illocutionary force of an assertion of the opposite polarity from what is apparently asked.

According to Koshik (2005), "a review of the literature suggests that this interrogative form is as difficult to define as it is communicatively successful". Abioye (2010), examines the resourcefulness of RQs using Ehusani"s "A New Year Prayer for Peace" as corpus, and observes that:

The RQ is used to admonish, make a plea or request, commend or pay tribute, condemn or vilify as the case may be … capable of giving implicit structure (sometimes) to messages, can be used to generate or end discussions, provide reasons/ answers, constitute opposition or reach reasonable conclusions.

It is also seen as a question asked without expecting an answer but for the sake of persuasive effect rather than as a genuine request for information, the speaker implying that the answer is too obvious to require a reply or merely as a way of making a point. The expected answer is usually "yes" or "no." For example, Can we agree that this will not happen again?

RQ a rhetorical question is a figure of speech in the form of a question posed for its persuasive effect without the expectation of a reply: For example "How can I ever thank you, Lord?"

Rhetorical questions encourage the listener to reflect on what the implied answer to the question must be. When a speaker states, "What is the meaning of this?" or "How does that concern me?" no formal answer is expected. Rather, it is a device used by the speaker to assert or deny something obvious. The purpose of this figure of speech is not to secure a response but to assert or deny a point implicitly. Thus, a rhetorical question may serve as a subtle way of insinuating an idea that might be challenged by an audience if asserted directly. It is often an effective tool particularly in law courts where lawyers try to establish facts through cross examination often using leading questions such as "Is it so difficult for you to be polite to strangers?" This type of question frequently suggests what the answer should be, along with the question being declaratory. Sometimes, a rhetorical question is asked only as a thought- provoking gesture or a way of stimulating discussion that does not necessarily require an answer.

2.3. Polyphony

Polyphony a figure of speech of a two-component structure in which two negations are joined to give a positive evaluation. It is a negative construction that carries no negative meaning. It is used by the speaker or writer to either strengthen or weaken the emphasis of a claim by the denial of the quality mentioned. There are several structural patterns of polyphony: a negative particle and an adjective (adverb) with a negative prefix), two negative particles, and a negative particle and a word of negative meaning.

2.4. Men in the Sun

Men in the Sun is a novel written by Ghassan Kanafania, a Palestinian author and a leading member of the Popular Front for the Liberation of Palestine, in 1962. A classic of post-colonial Arabic literature, Men in the

Sun is considered a political allegory allegorizing the post-1948 Palestinian refugee experience. It humanizes the Palestinian plight and criticize the Arab leaders' silence on the Palestinian issue. The Palestinian plight is told through the story of three men who tried to reconstruct their lives in another country. Abu Qais, Assad, and Marawan tried to illegally cross the Iraq-Kuwait border in order to seek employment in the oil-rich Kuwait. They died in the broiling sun in the back of a water tank truck. Their death was silent and miserable. They did not even try to bang on the walls of the truck to save their lives.

The novel of Men in the Sun is one of the first novels by Ghassan Kanafani, the most important and most prominent, was published in 1963. The main theme of the novel is homelessness and death. It reflects the Palestinian cause, the 1948 catastrophe and its impact on the Palestinian people through four Palestinian men of different generations who tell their story in a wonderful symbolic way. When reading the novel, you cannot skip one line in this novel without finding a symbol for each word which refers to the conditions of the Palestinians after the catastrophe (Nakba) in 1948. The novelist reflected the issue through the characters, as each character in the novel symbolizes a certain personality of his people. The story is the story of three men who decide to emigrate from Palestine to Kuwait illegally for their desire to improve their living conditions. Another man, 'AbualKhizuran, who suggests to transport them in his truck, which they must hide in its tank until they reach the border points. The novel ends with the death of the three men suffocating for fear of beating the walls of the tank. In the novel, there are four main characters, the first character, the character of Abual-Khizuran, the smuggler who was offered to the three men to transport along the Iraqi-Kuwaiti border for a sum of money. As for the three men, the first person is Abu Qais, an old man of old age, who decided to emigrate to earn a living for himself and his children, to get the money to buy olive trees rather than lost. The second character is the character of As'ad, a political person and a fighter fleeing the country to get more freedom, the character of the Palestinian pursuer. The third character is Marwan, the sole breadwinner of his family, who decides to emigrate to escape his responsibility. Kanafani focuses in the use of rhetoric crowded with symbols, and we said that the symbolic novel uses condensed abbreviated and suggestive language as a poem (Elmahdi, 2020).

The novel is full of symbols and other figures of speech used by the writer to convey the dangerous reality and the trauma of existential exile that the three men face. The language of the text in its English translation presents a divergence of stylistic features that could might affect the source/target readers' perceiving of Kanafani style, themes, characters etc. It is known that the individual style of a writer will never be entirely independent of the literary norms and canons of the given period, and Kanafani's style is definitely influenced by the Palestinian case for which he was fighting.

3. Previous Studies
3.1. Study One
Abioye (2010), examines the rhetorical question (RQ) as a style of literary comment because the conventional essay style of writing has always been the norm in virtually all kinds of prose writing. This is connected with the fact that the latter is easier to write and also understand without the complexities of nuances, understanding satirical implications or metaphorical extensions. Thus, it is easy to conclude that readers will not be favourably disposed to any departure from the norm. But that would be a simplistic explanation. Using an Effectiveness Rating Instrument (ERI),1,550 readers were presented with a text using mainly RQs and the same text using conventional prose here referred to as Alternative Stylistic Option (ASO). Responses were analyzed using cross tabs. It was found that preference for RQs was higher than that of the ASOs. Reasons given for this include the fact that RQs are more realistic and more forceful. Implications of these findings for readers and writers were highlighted.

3.2. Study Two
Špago (2016), This paper aims to explore whether some rhetorical questions contain certain linguistic elements or forms which would differentiate them from answer-eliciting and action-eliciting questions, and thereby hint at their rhetorical nature even outside the context. Namely, despite the fact that the same questions can be rhetorical in one context, and answer-eliciting in another, some of them are more likely to be associated with rhetorical or non-rhetorical use. The analysis is based on extensive data (over 1200 examples of rhetorical questions taken from 30 plays by two British and two American writers), and the results are expected to give an insight into whether we can talk about rhetorical questions or just a rhetorical use of questions.

3.3. Study Three
Rexach (1998), sees that rhetorical questions, and other varieties of pragmatically conditioned questions, present a challenge for a purely truth-conditional theory of the interpretation of interrogatives. In this paper, it is argued that relevance-theoretic principles account for the conditions of use of rhetorical questions. Concretely, it is proposed that a pragmatic principle, the "Bottom of Scale Principle", critically interacts with the Principle of Relevance and derives the dynamic meaning of the rhetorical use of a question. The Bottom of Scale Principle is also associated with the particular entailment and monotonicity properties of interrogatives, which explain the ability of rhetorical questions to license negative polarity items.

3.4. Study Four
Harya (2016), "An Analysis of Figurative Languages Used in Paulo Coelho's novel Entitled "The Alchemist". The objectives of the study are to examine the types of the figurative language found in the book and identify the

contextual meaning of the figurative language. The method used in collecting the data is the documentation method in which the researcher collected the data from novel. The study was conducted by collecting any relevant data and information about the topic of the study from novels and internet that are available for the analysis. The data collection used the following steps: reading the novel, and then selecting the data that used the types of figurative language. While the steps to analyze the data are identifying the types of figurative language according to Leech, identifying the contextual meaning of the figurative language, and the last is interpreting the data. The result shows that there are 70 sentences that have figurative language. From all the sentences, there are 30 items or 42.9% of simile, 27 items or 38.6% of personification, 12 items or 17.1% of metaphor, and 1 item or 1.4% of hyperbole. It can be indicated that the dominant type of figurative language in the novel is simile. The author uses simile to explain circumstances, to describe the characters, to express emotion of the characters, and to make his writing more vivid and entertaining. It can be concluded that figurative language has important roles in this novel. That's why the author used so many sentences that have figurative language in this novel. Using figurative language makes the novel more interesting to read, and helps the readers to imagine the story, the character based on the illustration that the author has already given in the story.

3.5. Study Five

Padillah *et al.* (2016), argue that novel is one type of literary works that offers an imaginative world which is not much different with the reality. In process of writing, the authors use figurative language to convey the ideas. The use of appropriate figurative language will give the effect of aesthetic, so the readers will be more interested to know and imagine what the actual meaning from that figurative language which is conveyed. This research focuses on investigating the four kinds of figurative language, they are simile (clear and unclear similarity), hyperbole, personification and metaphor in the novel entitled If I Stay by Gayle Forman. The aims of this research are to find out the characteristics of simile (clear and unclear similarity), hyperbole, personification, and metaphor and to find out the most frequently figure of speech category used in If I Stay's novel. The study uses a descriptive qualitative method in analyzing the figures of speech in the If I Stay's novel. As the conclusion, clear similarity has characteristics like there are vehicle, tenor, connector (like, as such, etc), and contain the details of the similarity, while unclear similarity has characteristics which there are vehicle, tenor, connector (like, as such, etc), and do not contain the details of the similarity. Hyperbole has the characteristic that is overstatement or say something much bigger than the real. Personification has the characteristic that is human being or gives human attributes to nonhuman. The characteristics of metaphor which there are vehicle and tenor but there isn't connector (like, as such, etc). From the four kinds of figures of speech are taken to be analysis, there are 169 times of figurative language occurrence, 74 times (44%) of simile, 72 times (43%) of hyperbole, 12 times (7%) of personification and 11 times (6%) of metaphor. The most dominant figurative language category used in this novel is simile

4. Discussion

As we explained earlier, rhetorical questions are utterances whose form does not match their function. They have the structure of a question but they neither seek information nor elicit an answer. In Men in the Sun, Kanafani used rhetorical questions for many functions:

4.1. To Confirm

The rhetorical questions with the function 'to confirm' are used most frequently in the novel. By using a rhetorical question, the speaker wants to verify or confirm the information that s/he gets from the hearer. Here is an example of a dialogue containing a rhetorical question with the function 'to confirm' in the novel:
The last words the fat man had spoken were decisive and final; it seemed to him they were forged from lead:
"fifteen dinars, can't you hear?
"That's my affair. You want to go to Kuwait, don't you? Here is someone who can take you there.
What more do you want?

4.2. To Show Surprise

The function 'to show surprise' is used to show the speaker's surprise after hearing the information from the hearer. The example of the function 'to show surprise':
After a long period of silence, Ustaz Selim cleared his throat and said quietly:
"well, I don't know how to perform the prayers."
"**You don't know**?" there were growls from everyone, but Ustaz Selim reaffirmed what he said:
"I don't know."

4.3. To Persuade

The function 'to persuade' is used when the speaker wants to persuade the hearer. The example of the function 'to persuade':
She did not raise her eyes to Abu Qais, who was hoping she would not.
"Do you like this life here? Ten years have passed and you live like a beggar. It's disgraceful. Your son, Qais, when will he go back to school? Soon the other one will grow up. How will you be able to look at him when you haven't.......?

4.4. To Show Doubt or Uncertainty

The function 'to show doubt or uncertainty' is used when the speaker feels uncertain with what the hearer says or does. The example of the function 'to show doubt or uncertainty':

"It's a risk and who knows what the outcome will be?"
"What the outcome will be? ha, ha Abu Qais says:
"Who knows what the outcome will be? Ha, ha.

4.5. Use of Polyphony

In the 1963 novel "Men in the Sun" by Ghassan Kanafani, it is remarkable that it is intensified, with the ability to suggest many things in one go. In the ninety-three pages in which the texture of the novel unfolds, the writer resorts to the dramatic structure using the technique of polyphony. Abu Qais remembers, and Asaad carries his thoughts in his mind, and Marwan determines his position towards his father who married another woman, and from his brother Zakaria, who abandoned the family asking him to rise up the burden, and to "dive into the frying pan with someone who dives." Then he changes this as a refugee for a direct narration when he meets Abu Elkhaizuranand Marwan in front of the travel office in Basra, without dramatic tendency even in this section, and we do not mean that the space for the bilateral dialogue widens, but rather the author relies heavily on the inner voices of the people, whereas Abu Elkhaizuran and Marwan walk a distance from the office, talking about what Abu Elkhaizuran can charge in exchange for facilitating Marwan's entry into Kuwait. The memories collapsed. If the Abu Elkhaizuran returns to the reader years ago, he narrates, through the word of words, his story with the fragment that lost his manhood, then his story with Hajj Reda, then other things are on his mind. As for Marwan forgot that he was walking with Abu Elkhaizuran, and the letter he wrote for his mother, his brother Zakaria, and the relations between them were based on the difference, and what he used to say to his mother about his brother who left Palestine, and he is now married and gave up supporting the family: "There is nothing wrong, no It's okay ... a few days and he reaches Kuwait, if Zakaria helps him, the better, and if he ignores him, he will know how to guide him to the first path" ..

Although the author's remarkable reliance on polyphony, he combined it with the method of using the knowledgeable narrator, bringing his narration from the familiar traditional form, giving the reader greater margin to distinguish between the characters: Abu Qais, Asaad, Marwan, and Abu Elkhaizuran. Adding to the story, despite its realism, the almost incredible miraculous narration. So where does the Elkhaizuran meet Marwan, and Abu Qais, then they are happiest to join them in making the deal? Doesn't this indicate that the meeting of such people with this leader indicates a common ground, which is the search for a way out for individual internal crises that led each of them to the path that the writer made of him one of the chapters of his novel? How was the author able to imagine a tank led by a Palestinian driver who smuggled three people across the border from Safwan to the center of al-Mutla`? Is not in this imagined plot a strangeness that realizes the limits of wonders? Do not the descriptions and epithets which he attributed to the deal (such) at the end of a miserable before you swear: "You have to take off your shirts. The heat is suffocating here, and it is frightening, and you will sweat like you are in a pan.

Persons and jobs in addition to this constructive dialogue - so to speak - we find another type of structure that can be described as a diagnostic, so the writer dealt with the four models as people with distinctive features and character, Abu Qais is a model for the Palestinian cling to the land, who does not differentiate between the smell of the land, the rain, and the female smell just bathed with lukewarm water. And if he is destined for him to reach Kuwait, where the accumulated money is waiting for the one who collects it, he does not covet more than the education of his son Qais, and buy two olive trees, and at best build a small house somewhere, his dreams are small, and simple in the size of his personality, and he is a man who did not learn well, But he remembers Mr. Selim, who listened to his lesson on the confluence of the Tigris and Euphrates rivers in the Shatt al-Arab.

In this way, the author refined the character of Asaad, who was deceived by a driver claiming patriotism (Abu al-Abd) and left him wandering in the desert (Alatvor) to be rescued by a foreign tourist with his wife, and take him with them to Baquba. And so, they put him on the road: "They all talk about the road, and they only know of the road except its black color." As for his uncle, who helped him travel by lending him fifty dinars, but on the condition: "You know why ... you start even if in hell so that you can marry my daughter Nada .. I cannot imagine my poor daughter waiting more. Do you understand me? But Asaad asks: "God of the demons! Who told him that he wanted to marry her? Who told him that he wanted to get married? He wants to buy him for his daughter just as he buys a bag of dung for the field" ?

Each of these characters has a story, and the stories are set up in a major story that represents the overarching framework of the smaller stories. Marwan has a story with his father and his family, many children, and his brother who preceded him to Kuwait, and finally stopped sending money to his mother. When the fat man in the office insulted him, he saved his salvation at the hands of Abu Elkhaizuran, who: "Really suggests Abu Elkhaizuran. He is very tall and very skinny, but his neck and hands give him a feeling of strength and durability. For some reason, it seems that he can even curve himself to place his head between his feet without causing any inconvenience to his spine".

This man has a story, not the first of which is greed, nor the last of which is lying to chin. When Asaad asked him while he was at his side in the tank's command room:

Have you never been married?

The sudden question shocked him, and he missed the status quo, to return to what was ten years ago when he suddenly woke up to find himself in a hospital and around him a group of surgeons, trying to eradicate a fragment of a bomb from his thighs, and the operation led to the removal of his manhood. He remembers this incident because

the question reminded him of the ten years in which he lives without masculinity, trying to accept the situation without benefit: "He lost his manhood for the sake of the country, and what is the benefit? Manliness has been lost, homeland lost, for everything in this damned universe".

Time - and fryer

He who reads the novel notes, as many have noticed, the writer's repeated focus on the desert. The place intertwines with the characters, with the parts of the story, and with the dialogue, in adding a hellish form surrounding the things that the text includes. Starting from the exit of Asaad, and wandering in Al-Baida on the border between Jordan and Iraq, and starting from the road, and the frequent description of the heat of the sand, and the burning sun that almost melts the tinplate of the car.

5. Conclusion

This study tried to stylistically analyze Men in the Sun in terms of the use of rhetorical questions and polyphony. Through the stylistic analysis of the novella, main stylistic features used by the writer are dealt with. The contribution of these stylistic features (rhetorical questions and use of polyphony) in construing meaning and heightening the aesthetic values of novella has been discussed to show how focus on specific stylistic features helps in analyzing a literary text. This study will be helpful to students of literature who want to better understand stylistic analysis and how writers use stylistic devices to enhance the meaning they want to convey. Furthermore, the study could serve as a springboard for further studies in this area and could promote academic discourse on stylistic analysis of various Arabic literary works in English translation.

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