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Figure of Speech and Meaning in the Story *The Picture of His Sovereignty* by Shukri al-Mabkhout

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Abstract: "Figure of speech and meaning in the story *The Picture of His Sovereignty* by Shukri al-Mabkhout" is the title of the research in Story's Literary Genre. Contents of his text are a reality that moves to history from the perspective of critical thought of events wanted by Shukri al-Mabkhout in *The Picture of His Sovereignty* from his short story collection 'The Chief Lady'. A pun on a major dialectic that is the framework of the discourse in its words and meanings, and in his narrative imagination and critical analysis from the perspective of the writer/thinker, and in reading the text: text and interpretation. Intertwined, issues may illusion the story - with its specificities of the literary genre that limits it - by not absorbing it, but the power of manifestations and possibilities expands the circle of the narrative articulation in the contexts of saying and the positions of reception. It poses problems that do not go beyond the framework of relationships in meaning and semantics deduced from structures of the text and eloquence of the discourse, and can be traced back to: 1. Language in the origins of the lexicon, references to the concept, and power between the illusion of existence and the reality of absence; 2. Manifestations of the fall and the falsity of power in the margin of the axis and the axis of the margin; 3. Critical Discourse Analysis (CDA) between whiteness and blackness derives the possibility of semantics from the space of the paper and from the eloquence of the rhetoric in embracing the pun.

Keywords: Rhetoric of Language, Power and Society, Critical Discourse Analysis

1. Introduction

Research and studies related to CDA are concerned with the aspect and two sides of the reality of peoples and societies in their relations with the policies pursued in any of their orbits, which perpetuate dependency and ignorance, thus, search for ways to survive is but another path to the logic of survival for the fittest. In some of studies, method may turn to the analysis of political discourse when language becomes a mechanism used by a man of authority to direct public opinion and rob the will, which leads to oppression and injustice. All this is passed through the masks of changing the system of government and consolidating the democracy of the concept, not the practice.

The Picture of His Sovereignty is the first short story in the collection of Shukri al-Mabkhout, which is labeled 'The Chief Lady', does not depart from this framework, but its specificity is that it is governed by references in speech and artistic creation with a critical background, this is because the writer took a defining moment in the history of Tunisia as a starting point for linking the 'present' with the past, and a policy that was followed suggested the fragility of the whole system in the paradoxes and exaggeration of slogans it was based on, the linguistic sign was part of its structure, its system escalating towards a crisis, marking the end, and the linguistic was associated with the social in reference and discourse, ensuring its pragmatic dimension in intent and its relationship to understanding and interpretation.

The purpose of this research is to explain the transformation of historical documentation into rhetorical narration, the state of the language changes from communication to interaction through which words simulates the genre of the subject, both of them represent part of the construction of the short story based on paradoxes, creating a parody between the illusion of being included in the collective culture and the exaggeration of getting out of it to

reveal what the central character is experiencing, and which leads to marginalization in a position of ridicule.

Questions that we ask and seek to answer: 1. why did the writer choose the rhetorical structuralism, in the explicit and implicit meaning, to be the framework for narration and criticism? 2. How does the Critical Discourse Analysis show the political, social and psychological entanglement in the light of the linguistics of text? 3. What is the writer's focus on aspects of power and domination and the forms of deterioration in front of rejection and denial between the press and society, and the pattern of sovereignty and the people's sovereignty as a result of awareness and the direction and methods of liberation?

2. Pronunciation Between Lexical Fields and Speech References

2.1. Discourse References and History Formation Formulas

The ambiguity in the meaning arises since the title of this short story generated by the connected pronoun in combination and in addition to the supremacy that is assumed to be a presumption of glory until the meaning or its semantic is determined in the story; A connected pronoun in the utterance, separate in reference to the plural in the singular, we do not see its manifestations as much as its potential in imagination and conjecture doubled in another element that does not depart from the structure of grammar nor from the difference of significance in an 'image' stemming from an origin that only suggests some features associated with influence and power. Both of them carry aspects and groups of fields in life and thought, and all of this is related to pun as a rhetorical method that encodes the structure of language, as it makes it carry the meaning and others, there is no contradiction in knowledge despite the divergence in lexicon, or it is from the fabric of narrative discourse simulating reality in the symbolism of the linguistic sign, or it is the relationship of explicit and implicit that derives its components from historical and rhetoric, so one of them is included in what it contains meaning without value, because the value is in the form and in the elements of the literary genre, and in the reshaping of history in the echoes and in filling the voids of meaning considered in the image.

The image is a label and a mixture of affiliation and choice that has something that contrasts in the personality of the 'Editor's Secretary', or in orientation and follow-up that may turn into subordination, or in thinking and practice what suggests a differential or preference that may be from the point of view of the main character in this story when the press applies the politics, its directions and directives.

The peculiarity of this story is that it added to its realism the historical aspect, and it brought about a change in its aesthetic and subject matter, which focuses on the function of the journalistic discourse in directing public opinion, but rather the absence of personal subjective experience and the blurring of social perceptions, that a large part from the knowledge of most people of the worlds of life is derived from discourse and acquisition, or so it was intended for a while. An argument may appear in the tagging of some characters by name in an imagined reality, its lexical meaning changes to shift to a connotation that is part of a story plot on the one hand, and from the dimensions of thought on the other, which is what Roland Barthes expresses by saying:

'As a sign, the Proper Name offers itself to an exploration, to a decryption: it is at the same time a 'medium' (in the biological sense of the term), in which it is necessary to dive, immersed indefinitely in all the reveries he wears, and a precious object, compressed, fragrant, to open like a flower. In other words, if the Name (we will call thus, henceforth, the proper name) is a sign, it is a bulky sign, a sign always big thick with meaning, which no use reduces or flattens, unlike the name common, which never delivers more than one of its senses per phrase.' [1].

Among the examples in this short story 'Shiraz' is in the meanings of three origins: 1. The sour milk extracted is its water, so it is the meaning and its opposite between the purity or emptiness of life in its symbol water, or between the delusion of the essence of a thing and its accident; 2. A type of calmer cat, tends to sleep and stagnate for long periods; adjectives that imply the meaning and its signification in what is published in the story; A policy that adopts domestication with what it means by excluding any kind of action or reaction, a lethargy, heedless of time or its process and progress, as if it were to stop at a specific moment that was codified and disguised so that only what he likes is seen from it and in it; 3. Then, what does it means to refer the name to a Persian city that is distinguished in reality and in the symbolism of history and religion, and in its location and nature?

Principles in the references have a parallel with what 'Si al-Shazly" wants to achieve from the image of a model of the politician in the journalist's discourse and its conduct through pictorial representation together:

'Muhammad Ali' (d. 1928) symbolism in the personality and in the Tunisian General Labor Union; A symbol of self-belief and striving and struggle in science and action for the sake of change for the better; It is the revolutionary thought that was aware of the experiences of others or the West, and wanted to weave along the same lines to rebuild the country in economy and society; A movement with a popular base and its demands against injustice and oppression; Aspects of the history of the twentieth century cast its shadows on the beginnings of the twenty-first century to find their echo in them.

Circumstances, motives, and peculiarities of reality differ, but the meanings of value in the self and in existence remain the same when an individual wants a better future, so he finds in his struggle symbol moral support, and in his spatial dimension a starting point, between the path, narrow at the beginning, and the street as an extension and a breadth of horizon, the second symbol is 'Habib Bourguiba' (d. 2000) the symbol in the personality, he is the founding father of the

Tunisian Republic after years of struggle and arrest, exile, imprisonment and deportation; he is the symbol in the street and in puns through the label, the image and the text in what touches reality without achieving its sincerity. What the 'Responsible' says or does is not what the public wants to see or model, as there is no longer a common ground between representation in the image and the event in reality. The content is no longer the proposition talked about in press and politics, but has become the conditional in the discourse of reality and society in its perceptions and procedures. The absence of pretexts for communication, or their failure, has negated the concept of honesty and established a denial of the modeling of minds, and the echo has become in the conception of politics and the product of useful reflection on what was said to the addressees and what they say [2].

The story did not deviate from its genre and framework in its construction. As for its political-historical subject area, its focus is the events of January 14, 2011 and the social unrest that preceded it and the outcry on streets in order to undermine the existing regime at a crucial period in Tunisia's history associated with the final exit of Zine El Abidine Ben Ali and his eternal departure from the country. A few hours before that, the symbol of authority in its various extensions, especially the media, were looking for a reformulation of the regime and to give it legitimacy wanted from people, but the people announced the severance. A historical reference that has an analogue in textual patterns that draws a representative picture whose poles are the image in the content, the language in the text, and the rhetoric in the pun.

It is the flexibility in naming things with the names of the linguistic and the characteristics of the literary - and the imaginative is part of it in writing reality and reformulating it -, so it is a controversy between the illusion of the spontaneity of the construction of the narrative discourse, and between the plot of the short story in which the word does not go out of its context or its meaning, but rather the meaning of a pun that suggests the ordinary, it contains the exceptional that does not repeat a story in the discourse, nor an event in history except an image and an echo, carved with different visions and from many angles. Fantasies, obsessions and worries crowd the central character's mind; it makes it hide the truth behind the mask and the reality of self-tension. The inability to hide and conceal in words and actions is nothing but the outward appearance of the inner part of the wonderful pun and the poetics of the short story.

2.2. The Image: The Discourse of Criticism and the Falsity of Reality

The image is produced by the writer in speech through characters, which may appear in their profession: the watchman - the cleaner - the cleaning women - the Responsible Director Chief Editor; A multiplicity of adjectives, which indicates an intensification of the meanings of ability and its extension between self-illusion and justifying the other; A language that paves the way for individualization in orientation.

Speech of hostility and hatred may not reflect a conviction in what he is doing, but it is the necessity to maintain an alleged illusory influence while ignoring the reality of society. Meanings are clear in conversations and in written texts, and if the matter is related to the discourse of literature and thought in the story, this clarity becomes a mere motive for forming hypotheses about the implicit of what the writer wants to communicate. This calls for a deductive process that examines what the dynamic view entails on communication in terms of the type of discourse and the manner in which it was established, so that achieving compatibility between the context boundaries and policy requirements on the one hand, what contrasts with them in life and society on the other hand. [3] The literary genre and discourse analysis are based on the reference or 'information' in writing and how to formulate the relevant issue in the dialogue exchanges and dialectical language between terms, meaning, reading and interpretation.

'Si al-Shazly's concern with 'The Image of His Sovereignty' may seem like a mere movement through which the 'Responsible' wants the image, like all components of the scene, to be straight and upright, but the movement in the sight of the eye has its background in thinking and self-introspection, including what Jean-Jacques Boutaud shows, in speaking of 'Reading Image – The Grammar of Visual Design' by Gunther Kress and Theo van Leeuwen, he said:

'Within the visual field, regional semiotics develop (objects, iconic messages, spaces, gestures, etc.) is no exaggeration to say that semiotic discourse always exposes plus its models and concepts for common use in research in communication, to varying degrees and with great freedom, great diversity, it is true, in the conceptions which cover the core notions of sign and meaning.' [4].

It is a dialectic of locations, reflection of an image, vision, impression and impact, when one party seeks privacy, and another denies it, so time is taken as a catalyst for self-realization outside the frameworks of guidance and domination; A conflict of existence in concept and manifestation, and culture when it takes forms that indicate the independence of the position and decision within the group that is no longer considered anything, but its principles and circumstance. There is a difference between who takes material as a basis to restore a time that has begun to withdraw, and who opens other horizons to take from the visible things as a means to reformulate them from a different perspective. The story, as a genre, is a literary dialogue with the politician, but rather an accountability to reveal a truth that was obscured by the keenness to stay within limits of conditions and dictates.

Having a backwardness in vision and in estimating things and in judging them, there will be reasons that have gone wrong, and the imbalanced scales will be included in cleaning the corruption system or controversy between what was, will be, and what ought to be, and all spheres of being are a debate between necessity and possibility, with which the concept of purification deviates from its true meaning to fall within the service of the party and the circumstance comes short in the textual witness and in the event in response to the requirements of genre in fiction, narrative and factual sense.

The story is a self-talk when the saying is a picture of disturbances that the personality is going through and a reflection of the beginning of fall, decline and decay, which increases to overcome them by adopting violence in speech and action. It is not a narration of an event as much as it is an introspection of the personality by researching the backgrounds of crisis and its manifestations in political life and in rebellion of society, which justifies the saying that the ego is in the other in the discourse and the rectification of influence, and in the linguistic system parallels the social movement; Ruth Wodak says:

'A discourse is a way of signifying a particular domain of social practice from a particular perspective. We assume a dialectical relationship between particular discursive practices and the specific fields of action (including situations, institutional frames and social structures), in which they are embedded. On the one hand, the situational, institutional and social settings shape and affect discourses, and on the other, discourses influence discursive as well as non-discursive social and political processes and actions. In other words, discourses as linguistic social practices can be seen as constituting non-discursive and discursive social practices and, at the same time, as being constituted by them.' [5].

This appears in the pronunciation and designation: 'Si al-Shazly', the content and the significance in discourse, or the pun between an illusion of arbitrariness in informing about names, and between an intention in which the original meaning is intertwined with the branch through the necessity of places in life and choices in thought, in a picture that is considered the model in reaching the ultimate. He may distance himself from it, so the intersection with the back is what creates the receding of the horizon and the intensification of the crisis in event in relation to the psychological aspect through:

1. Reality in striving, sports, and worship is the annihilation of the soul of the Beloved, and an illusion that distances itself from it, so nothing can be compared to it except a falseness and a spectrum that vanishes from wherever it wants to be, or to formulate existence in a sense of something that disrupts the mind: 'The image is no longer straight and stable in its frame. What is worse is that he saw the gold paint peeling off and the smooth crystal getting rough' [6], as the subject overflows over the objective, and the features of the second are determined by the mirror of the first;

2. Love is between being a way and an end, transformed into a shackle and a condition that does not match it in desire or movement. An appearance in the image whose 'truth' may be found only in seeing the self through the senses; as for abstraction, it is a pun in a state and reality. The traditional formulas are no longer capable of guaranteeing their survival in what was prevalent. Mechanisms cease to complete action, and the movement becomes the action itself. It does not find its form except in society that denies the constants and searches for the variables in the perfection of manifestation.

Language trends and contexts of meaning continue in the power of influence and the limits of circumstance, or all of the indicators in the verbal sign indicate its end within a social transformation that is guaranteed by the rules of social culture, despite the different positions of power, control mechanisms, commitment references, and considerations of each circumstance in the viewpoints and justifications. The 'Editor-in-Chief' adopts in the publication from the text the aesthetics of articulation, drawing, embellishment of the phrase, and the levelness of the image in reality and metaphor. The opposing side (inside and outside) relies on the statement to respond to its aspirations in the eloquence of discourse. As for the comprehensive framework for both of them, it is writing and its representative structure that is based on the discourse of rhetoric. It combines two characteristics in the construction of the story, and triumphs at the expense of the axis. Language is reconfigured in a socio-political framework created by reality. The press does not echo the presumption of ideology and the eclecticism of topics that have become rooted in the appearance and origins of society, only imagination of the exact rules is seen far from the reality of the scene; A pun that suggests the ordinary, familiar in the sensory vision through the narrowness of space, but the knots are many in a complete system in which roles are distributed, so there is no meaning for gender except in terms of emergence of the characteristic in the individual and its uniqueness in it, following all the particles and details in the corners, if you do not surrender, the roof collapses and the place loses the most important thing in it, then it is the abyss, awe that takes writing as a recording and a tattoo as a drawing for it, with which it resists the fragility of the house despite the endless time and effort that it takes to build it, a house whose maker imagines its durability, in which he inflicts his victims to ensure his survival.

In this story, there is illusion of clarity of meanings and its association with realism, with what may direct the reading towards the historical in temporal signs rooted by names and its characteristics in relation with the political reference and its spread, but the discourse in it makes explicit forms of implicit or indirect meanings such as impacts, assumptions, and allusions, as well as beliefs in the dialectic of the textual context and its ideological background. The first is the main character in the story, and the second is the society, and the writer/thinker brings them together in creating the text and directing knowledge in and to society, which Van Dijk explains by saying:

'Theoretically, this means that social representations are 'particularized' in mental models, and it is often through mental models that they are expressed in text and talk. Conversely, it is through mental models of everyday discourse such as conversations, news reports and textbooks that we acquire our knowledge of the world, our socially shared attitudes and finally our ideologies and fundamental norms and values. We now have a very rough picture of the way power and groups are able to affect discourse.' [7].

One of the forms of this method is for the journalist to reproduce the dominance of the politician when the social commoner is used as a pretext to ensure reaching the drawn dimensions. Pun, in this sense, is an ordinary, familiar and almost invisible image, as for what is meant by a vast world of politics of the self and the other, which imposes harmony and coherence by force, not kindness, until tearing up the curtain.

3. The Main Character Between the Mask and Its Fall

3.1. The Conflict Between Subject and Object

'Mr. Responsible Director, Chief Editor" is a character created by the writer in a sloping line in terms of verbs, features and adjectives that begin as a strong, willing subject, and end as weak, unable to stand firm, in need of the help of the other; A process that corresponds to the structure of the dual short story, the peculiarities of the beginning and the end, but it corresponds to them in the opposite, since this structure starts from the zero base in writing to escalate towards the crisis. The function of the verbal predicate is not limited to communication or the desire for it as an expression of what the personality wants, rather, what goes beyond language is added to the reference in history and orientation in thought, so a circle of confusion and questioning stops at it.

Bewilderment seeks meaning in the place, abundance in terms of numbers (in view of the presence of 'Uncle Ibrahim and Shiraz') and isolation in discourse, as he remains dependent on his place and time. A reference to a historical reference or a formulation of the existence of a speaker remains a mere linguistic sign at the end of the original story, and in the possibilities of stories of possibility that may be answers to interrogative questions that foreshadow and invoke the future.

One of the manifestations of contradiction in personality is that at the top there is a differential arrangement in the profession in return for its regression to the base, which distances it from the model in behavior and actions. A contradiction generated by the artificiality of authority and a misjudgment of the profession that empties it of its content and essence to include it and its owner in the field of service, an illusion of the concept and not of its truth and essence. Mediation and commissioning service dedicates the band in relationships and parody in the choice of word, meaning and signification.

A behavior whose appearance is praise and its interior is libel, as the mask reveals a fall into vice. Its self-appearance and background the subject: between choice and compulsion, or 'profit' and loss; Logic in dealing, 'Si al-Shazly", Mr. Responsible Director, Editor-in-Chief' appears to be one of his 'victims' or those who paid his taxes in value and existence, and among its manifestations is the tension and anxiety that does not cease to accompany him.

The distance between subject and object diverges in the vision and in the re-evaluation of things and event. The second heralds the escalation of the psyche towards a crisis. If it is a guess, it is almost proof of the impossibility of conceiving and certainty of the event. The third signifies an exit from the circle of what is circulating in the mind to what happens in reality and 'event', which justifies shifting the polarization in the building from the rays to the axis after the illusion of the axis casts a shadow over the rays in a concept of dependency that has begun to crumble and lose its significance.

The path of the central personality and of character building are governed by the search for the self in the personality and by tracing the 'face' from the 'mask' in the structure of meaning. A movement in the mind and imagination that reflects the conflict between the existing and the supposed in relation to the personality, as well as the controversy in the structure of the story between being included in the image of the literary genre in its categories and structural foundations, and to distance himself from it at the end that is open to addition, expansion, liberation in the horizon of writing, and the infinity of construction and embedding. It is a new vision in the construction of the short story that does not evade its echo in a social rebellion against the political in fencing and practice.

3.2. Dialogue: Literary Creation and Critical Discourse Analysis

The practice is present, and the effect is absent, except for the perceptions that 'Si al-Shazly" paints on the 'Image of His Sovereignty', so he tries to find harmony between his words and actions, but the turmoil took place abroad. It penetrated culture in its calcified reference, as well as the law of the individual, and obligation is no longer only in the forms of discourse. What appears in the language of literature is a dialogue between the various characters in this short story, but the backgrounds of construction in the mind and thought make the writer evaluate the dialogue exchanges in a different way that indicates an asymmetric social system in the structure and ladder both on a differential basis, as the authority saw it and was keen to impose its resources, what indicates the resources of power and their symmetry with the restriction of the form of interaction in the event, the psyche, and the modes of exchange of speech. [8]

The predominance of dialogue in the story did not indicate dialogism as much as it was a discourse of discrimination against individuals and groups. This was evident in the insulting manner of speech, in the choice of words of a negative nature about them and in speech acts distributed in the text in its Sentences, 'completely accomplished' with the phrase Shukri al-Mabkhout looking at speech acts in their pragmatic dimension [9]; Questions looking for proof and it remains hostage to the possibility of a discourse being a verbal construction in the genre of the short story, but it is an expansion of the circle of 'how to do things with words' in Austin's expression (1962) without departing from the circle of psychological and social connection in the situational variables and the other backgrounds and references that govern them.

In this story, CDA goes beyond the level of theory 'in their use of basic theoretical concepts such as power, ideology, class, and even truth/ falsity.' [10] So all this becomes part of reality and result of developments and changes in the political scenes. Literary genre is the framework that contains intellectual movement in the form of discourse and method of constructing the perception in different directions. The most prominent of which is the relationship of the linguistic with the social, because the writing in this story is twofold: the first is critical in conveying reality and history from the writer's point of view; The second is an ideology in the journalistic discourse, which is dominated by the representation of reality in the form of a 'mirror' / a mirror image of the possible / the impossible, when the demand for the continuity of the past becomes hostage to the words used, revolves only around 'interpersonal meanings', so the personality itself is unable to clarify or explain it, except in secondary discourses that are part of the margin in type and genre.

This imbalance may be justified by a historical circumstance, most of which the writer has kept silent about and mentioned some of its requirements 'on January 15', which marks a phase in the history of politics that is being supplanted by another, and the press statement comes to explain an imaginary link between them exploited by the 'Responsible' the shadow of political power and its extension in one of the media, the written press, through which he tries to influence people's minds, but 'bias, prejudice, and stereotypes' no longer respond to trends of domination in the presence of the broad changes 'Within the broad social-cognitive framework that links the complex structure of the media landscape' [11].

The positions of influence action have changed. The interests of the forces in society have become dominant. The content of media has no role in the context and standing other than the production of illusion when the 'Responsible' tries to 'reproduce the rhetorical production of power', and he finds only non-descriptive features of this. In life and society, institutions conflict with structures, and are replaced by a more widespread, effective and influential 'symbolic authority', which makes the Palace press and the mask of its politics fall despite seeking to persuade it in the directions and choices.

In this historical role, the press no longer has room to report or spread, and its social and political function has shrunk because the commitment has become in the society that reformulated the event in assuming what news should be determined and what deserves to be published. It has been shown that what is in the newspapers is not an objective representation of facts, but rather is an encoded structure of fixed 'values', and the event in it is only the partial ideologically framed.

The Editor-in-Chief finds the talk about a president being an image of sovereignty without its origin, reflected in the black color and the supra position, which is no longer in harmony with reality corresponding to the opening text announced as a title without the text that is lost in the labyrinths of reality and the harbingers of rejection and rebellion, which justifies mixing in ideas and losing meaning, and black replaces the illusion of restoring a lost origin: 'Ben Ali leads the ship towards safety.' A period that has passed or is part of a dream 'upper' that has nothing to do with reality takes its place and occupies the position of the presidency; Norman Fairclough says in the context of the dialectic of structures and practices:

'The relationship between discourse and social buildings or structures is one that does not go the same way [...]. In addition to the subjection of discourse to the control of social structures, we find that it affects them and contributes to achieving social continuity or social change. Since the relationship between discourse and social structures is a dialectical one in this way, discourse acquires great importance in terms of Relationships of power and the struggle for power, as the assumption of power by those in authority in institutions and society to control discourse systems is one of the factors in maintaining their power' [12].

This is when the journalistic and political discourses intersect, and they produce concealment and obscurity in approaching the frameworks of reality in the discourse forms, and pun in the discourse of criticism is nothing but a mechanism for conforming pattern in the language to systems in the discourse of social policy or journalists. So the discourse of thought in literature is the analysis and critique of the ideological between what is woven into words and what takes place in a movement; A strong collision in which the pun does not take on two meanings, one of which is apparent and the other is hidden and implied. Rather, the image has many echoes according to the following table:

Table 1. *Echoes of contrast in sound and scenery.*

Inside	Outside
1. Headship: the concept of manifestation between the Palace and the office.	Ability: the concept of manifestation between the union and the popular base.
2. The sound (his Sovereignty) and the echo (Si al-Shazly) narrow the place, so that nothing but the window remains an outlet without venting, as the horizon narrows.	The sound is one and its range is far-reaching, 'a roaring crowd breaking through the path.' The path itself is a pun between a process of progress in motion, and a choice in action and ways to determine the direction and control the goal in place and the end.
3. The arrogance of a hollowness in a face that has lost its original features and a mask that has fallen off, and the editorial secretary has replaced them, as he said with confidence: 'Every hour may bring something new...'	Pact agreement and completeness agreement
4. There is no mask or continuation of its significance except in its	The Editor-in-Chief understood that 'al-Moallem' [Boss] was in a coma and

Inside	Outside
relation to the face, from which it derives its essence and features: 'The image stopped due to a technical failure in the transmission. Little by little it became transformed into overlapping lines accompanied by a deafening sound, as if the transmission had suddenly been cut off.'	did not have enough information about what was going on in the country. The context shows the care of the responsible manager, the pronunciation modal means 'His Sovereignty' in an attempt to comprehend what is happening and is going on.
5. The concept of sincerity in that the 'I' is an echo of 'He', and its entity is not correct without it: 'Si al-Shazly used to capture with his heart those positive and endearing radiances of the soul emanating from the image of his sovereignty.'	The concept of sincerity is synonymous with the events of reality, and not synonymous with illusion, when the logic of the supposed ceases to enclose the action, and the manifestation of the response to it becomes part of it: *'Have matters reached such an extent that a man as loyal to the Party and the State as the Editor-in-Chief said what he said? Impossible!'*

Dualities and meanings diverge in the form of the discourse, but they unite it and polarize its references in the words that invoke their linguistic roots and the possibilities of derivation around them between the beginning and the end of 'twenty-three years ago', or the transformation and change between the will and its limits and the destabilization of 'constants of think Ben Ali' we seek the meanings of life in the sense of the other.

The history in the picture is a pun. What appears from it is a depiction of a reality that ceases to manifest itself in order to take two dimensions: one is a set of perceptions in the transformed being at the level of politics that the main character tries to reorganize, so this remains subject to thought and guesswork; The second is the linguistic signs that come out of the boundaries of the lexicon to fall into the pun signification that the writer takes as a ride to frame history in the narrative discourse, so that the literary writing does not correspond to the event except what is clear from the scene in its movement, but the ideas are too much to reformulate now.

4. The Typographical Aspect as a Form of Pun

4.1. Pun: Image Building and Transform Meaning

This short story is based on three types of writing: narration, description, and dialogue in the apparent articulation and construction. However, one of the genre elements is due to the psychological description, its central personal focus in reality, the marginal illusion in the reincarnation of the image, the construction of the illusion and its obliteration of the relationship with the other. One of its manifestations is the construction of the image that gives illusion of existence of a narrator, but this stops when revealing the personality and its internalization, a debate in which dialogue is only one-sided, whether it is related to the original or what enters its circle without harmonizing with it, marking a break and separation.

In the truth of the meaning of the pun, the writer/thinker's 'hidden' discourse, that the intellectual should not place himself in the service of the system 'and on its side', but rather he must express the stifling truth of people, and struggle against the forms of power that turn him into a tool to serve its goals in the field of 'knowledge', 'Truth', 'awareness', and 'discourse'.

This story reveals the origins of the story according to the dialectic of the text and beyond the text, and the issue and causes of the problem in analyzing the event and interpreting situations. It contains the political knowledge, dismantles its systems, and brings out the procedural, which is social in relation to rights and freedoms, from the theoretical framework that some journalists believe that they possess its fields, even its foundations and introductions, when the journalistic discourse invests in language in disrupting the function of the mind, and the literary discourse generates from it metaphorical expressive energies, with it, they become statements in the study of meanings, which makes the context of the text contradict the position of the event or the psychological repercussions of its disturbances and conflicts. From a political perspective, the institution is no longer capable of directing or limiting expression, as the social environment has become broader than it.

The problem raised by Paul Chilton is:
'Where does language come into the picture? Language is a system that among other things provides symbols which are detached from their referents. Language makes it possible to communicate about things past, future, possible and impossible, permissible and impermissible – from the point of view, that is, of some speaker or group of speakers.' [13].

Among these symbols is the image in the content and stance on it, in action and reaction, and the dimensions of that in the course of politics and its impact, and in society and its revolutions for what he sees as a rebuilding and shaping of the image and example. Breaking with the language of sources or press discourse hides politics when institutions lose their independence and become extensions of them that spread their will and make all the particulars and details at their service. Pluralism is lost, and commitment disappears except in what appears in the possibility of excluding in the contexts and eloquence of discourse [14], until then, the press discourse remains part of the ruling documents, but rather its evidence in what should be coercion, which is hidden under the mask of conviction in illusion, suspicion and approaching things. As for conviction, it does not exist except for those who represent the authority and ignore the will of peoples, their choices, and their stakes. The authority of the text is the authority of the individual, and words are placed in formulas that give the illusion of linguistic objectivity. As for their meanings, they cannot be discerned except by interpretation and searching in the implicit.

The story is literature in its kind, a discourse against authority in its content; It is the theory of deviation from the axis to what has been made a margin, which is the denial of the past in present and the present in future in the practices of order, authority and power. They are expressions that do not hide the details of description, but they hide the subtleties of meanings in rhetoric and are exquisitely articulated. Meanings of truth and justice are restored by rebellion, and the matter is no longer an assumption and a possibility, but rather an authority that is exercised from a different perspective.

The shift from congruence and parallelism to contradiction and difference is due to the logic that has become directing the formula of discourse and its reference according to the dualism of affirmation and negation or acceptance and rejection. Rather, perhaps the formula itself conceals the opposite of meaning or the imperfect of it in subject whose reflection on the subject finds a difference between the apparent and the esoteric and between what was originals in classical logic and what has become the supposed truth in the new logic that the personality is unable to comprehend.

It tries to re-position or modify it in dissonant temporal dimensions and political and social paths that have become the object of denial and proof, and the impossibility and possibility of liberating the ideological orientation of the group stands below which the psychological situation of the individual 'Si al-Shazly" captive of grants or the dominance of political authority, prevention or social domination is not right for one of them until one of them hides the other; James Trafford, in relation to the methodological approach, says:

'Where we end up, on this approach, is with a form of inferentialism that both deals with the issues that we began with, and also provides a novel account of the justification and normativity of logical rules that leads us to a new way of thinking about the relationship between logic and reasoning. By considering logic and reasoning to be fully embedded within the dynamics of interaction, whilst also not giving up on the possibility of the construction of norms that have authority over us, we also find, perhaps surprisingly, that logic has a role to play in the constitution of freedom and political will.' [15].

Between drawing and image, and discourse and the other, there are relationships part of meaning, logic and reason, as it overflows with restrictions and narrows the fencing. The moment of thought leaves the question and the need for an answer. Laws of the press cease to understand the reality of the circumstance. Language ranges between its uses in life and society, and its adoption of specific structures in discourse and the methods it relies on in certain expressions as necessary. An imperative in the narrative discourse in which the temporal character takes the entrance to the semiotic, and wants to prove it, but it escapes from it to move away from its first manifestation and takes on implicit meanings that will not be revealed until the second necessity of transforming into a critical rhetorical discourse, modeled on the 'Image of His Sovereignty'. A visual image becomes a language disseminated by writing and expresses a 'current'

crisis, in both temporal and psychological terms, that is questionable [16].

The space of inference appears empty, replaced in the typological aspect by points of succession, and the cognitive conception replaces the logical conclusion in finding relationships between the two sides of discourse in a way that makes conversations part of the situation without presupposition, which indicates a plurality of semantics without syntax.

The speech formula is no longer to accommodate only the crisis of the soul and mental disorder in a personality that no longer has any centrality except to deviate from it in the midst of objectivity shown by the typographical aspect of the formation of line and its deviation is part of the worsening social situation. It is the knot of the event in the construction of the story and an essential component of its components.

A debate between conscience and reason, and between soul and thought on the one side and its opposite, does not appeal to the same point of view except as a subject. As for the meaning, it is relative in terms of coherence and convergence since it is the subject of dissonance and the perspective without the effect, if the cohesion of the dialogue at the level of the pronunciation is a pun for the divergence of the approach in logic of interpretation and its mechanisms.

Gunther Kress and Theo van Leeuwen talk about conceptual representations and explain the types of visual grammar from them. They abstract a diagram that refers to the different meanings of possibility in its measurement in various areas of life and the aspects of connection or separation in the relationship of the part to the whole. The most prominent thing they talk about in the context related to the field of study in the research in general and within the limits of its conduct in particular, which is the story at the center of attention, what they term as 'over-all social system' and the attributes of the whole of the procedure that contain it or separate from, outside the circle of obligation to the space of possibility.

Meanings that have parallels in addition and transfer of intent in the pun between its two meanings, the apparent near and the distant, which calls for referring the meaning to the predicate in the singular (the apparent meaning) and in the plural (possible meanings) between the obligation and the possibility in the pronunciation and the action of the event, both of which enter the field of dissonance between politics, society and the concept of power and getting out of its grip and excluding the inclusion of ownership to escape from the containment connection to the independent structures. A first manifestation in the grand pun has a parallel in some of its rays when the newspaper's headquarters ceases to be the collector of the various mentioned personalities to begin announcing their formation outside the circle of encirclement and subjugation, expressing themselves in 'larger social structures' in the words of both Kress and Leeuwen always, to get rid of the political system that prevailed and its structures.

These meanings, in their appearance and concealment, between necessity and possibility, we borrow to store them as a symbol in the drawing of the following image:
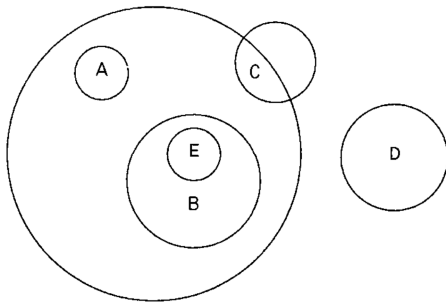
Figure 1. 'Inclusive analytical structures' [17].

The duality of text and image in symmetry and reflection, and in content and form in rhetorical artistic construction expresses its opposite in politics and society. If the pun means verbal representation, the image generates an imbalance of interaction with its political and ideological symbol. Puns and the 'secrets of rhetoric' hide the significance in the functional language structures and show it in the stations of discourse analysis between verbalization in the content and notation in criticism, which indicates that the partial linguistic patterns in the two forms of communication draw attention to the role of other patterns in making meaning, which is not necessary to be a mirror of what has been achieved in the utterance by this or that party, since each of them has its own background in the formulation between clarity and obscurity, and interpretation between explicit and referent. [18] If the social fields are not shared, then the positions are not the same in profession and feeling, few and many, thinking and knowledge, completeness of experience and its evaluation, as:

'Appraisal analysis explores how interpersonal meaning permeates a text, enabling exploration of resources for evaluative meaning, 'the kinds of attitudes that are negotiated in a text, the strength of the feelings involved and the ways in which values are sourced and readers aligned'. [19]

Values are not the same criteria as the characters in the story, as they are an expression for 'Si al-Shazly'', whose background is politics and his conviction, is journalism, and it is implicit in saying, its responses divert the discourse's direction and scope. The number indicates that it is frequent to go out to the streets to express disapproval, thus creating a background in 'pun and delusion of meaning.'

4.2. Critical Discourse Analysis and the Intersections of Foundations of Knowledge

The association of the cognitive with the social is justified and proven in the 'facts of life' and the peculiarities of the era when the rhetoric is derived from pragmatic in the contexts of broadcasting and receiving inside the newspaper's headquarters or outside the framework of guidance and domestication in the streets given its symbolism and content by groups that did not see harmony between the social and the political, was the shift within the partial of the issues of what is going on in the minds of ordinary society, how is it perceived? How is it understood, and what should happen? [20]

It is an intellectual conflict with the ideological in the critique of authority and the authority of criticism and the dialectic of power and knowledge, its instrument of language is written discourse and directive or oral discourse, liberating movement and action from structure and authority in its traditional hierarchy.

All the aspects covered in this short story (social, political, cultural, intellectual) are mirrors that reflect the interior of the main character 'Si al-Shazly", and thus there is an illusion of regression from some of the gender elements in terms of adding 'heroism' to a marginalized individual in society, but the path of discourse development returns to him in the overturning of roles and positions when the axis becomes a margin and the margin an axis, and the vertical relationship turns into a conflict and intersection between the ego and the other in presence and roles.

Voice and no echo, horizon and no range, and in pun speech as well, the same personality may be reflected in its psychological and intellectual struggles. It is not a requirement that what you say is what you believe in.

It was a process of work and there was no harmony except in a framework that ensures a minimum level of communication and the distribution of roles. There was no participation or consultation in what concerns society, but rather dictates that establish power and hegemony. The esoteric discourse is nothing but a mirror for the educated person between what appears on him and utters in order to position himself in life and society, and what he believes in which he hides under duress and by concealing the truth of knowledge and the formula that it should have and be manifested in; Michel Foucault says:

'But there exists a system of power which blocks, prohibits, and invalidates this discourse and this knowledge, a power not only found in the manifest authority of censorship, but one that profoundly and subtly penetrates an entire societal network. Intellectuals are themselves agents of this system of power-the idea of their responsibility for 'consciousness' and discourse forms part of the system.' [21].

The meanings are led from the tributaries of language. CDA is an approach to reading and interpretation, the nucleus of which is the pronunciation and the texture of the text contains the apparent meaning and the hidden inner one, in which the pun was nothing but an intellectual path evaluated by the writer in the event through the dialectic of society and politics, and in creative writing through the interaction of the ego and the other. CDA and the urgent need to detect fallacies and manipulation of language in a space of communication where there is no sense except with the concept of constraint and the consolidation of dependence. It was necessary to carry out an actual analysis of these texts in order to reveal the intentions and backgrounds. It is the task of thought in its dialectic with reality and the struggle of the 'strongmen' and the weak. Reading is two readings: for the event in the text between social and flat media, and for the language in discourse and literature. This was not in a narrative imagination - even if it has a link with gender

charters - but an analysis of the events and reconstruction of history from a future perspective. It is hidden within the frank of words and expressions.

It is the language that is used as a voice for ideology at the first level, and turns into an intellectual conception and method of presentation and criticism when texts are analyzed by the writer and the reader to search for structures, strategies of discourse and interaction with various 'realistic' events to restore balance in power and its different manifestations. The story does not stop at the artistic aspect of the use of language, but rather the writer takes it to show how the role of the intellectual should move from being a distant figure who makes major criticisms of the ideological superstructure to a character that comes side by side with those who are in the midst of power struggles.

The obsession with this short story was not genre and its charter, even if it has ties and relationships, but rather the dialectic of the conflict and the extent of compatibility in the square: power - culture - language - society according to what was established in 'Si al-Shazly's mind or the stereotyped personality; A range that may not remain for him or from him except the naming, as for the rest of the characters, there is no horizon except in what negates that range and replaces the square and the rounding in ascending, and these concepts in its path are nothing but signs and drawing in which the positions are reversed, so, power is the starting point and the ultimate society is in contradiction and antagonism that language and forms of culture imply in peoples' discourses, and its model in this short story is the Tunisian people when they were fed up with persecution and oppression. Speech has become a part of the life of society that can only be understood within its context, and its functions are not studied except in its complex psycho-cultural course that produced it. [22]

This short story intersects with CDA in its main areas of inquiry: political and institutional discourse, media, ideology, in particular, with the symbolism of elites and their dominance, those who have special ways in the public discourse are part of strategies of power. However, contexts in which they are passed and made bring them closer to the beliefs with the power of influencing the recipient. [23] The general discourse in this short story is the press, with its bias and disregard for important social conditions, which led to upturning scales, and it is one of the effects of congestion and ideology presented as no longer in need of anything to support it or prove it, but history has its rulings change, and reveal the fragility of illusion and weakness of the entire political system.

5. Results

1) Language staggers between its Arabic origins based on grammar, rhetoric and eloquence, or displacement in some places from forms and norms to return to roots of the environment in the vernacular that the writer intends to highlight in italics, simulation of a drawing of changes in method and thought, or in a reality that denied the rule of authority and established the sovereignty of people.

2) Shukri al-Mabkhout uses CDA in the hidden meaning of pun, its dissemination through multiple references distributed between literary creativity in the genre of short story and its flexibility in its characteristics in construction and openness to the frontier with other genres, and between history may record reality, and may change its features for a while, and between them the truth remains part of the implication of the saying, the language of the discourse comes as indicative signs of it, and the critical analysis of it is an expansion of the circle of meaning when the horizon of reality narrows before the power that people hold in their indomitable will.

3) CDA uncovers the causes of peoples' backwardness and analyzes the political in its relationship to the cultural and social and their psychological impact. Language turns from a creation mechanism to a tool for criticism and exposure of the fragility and fallacies of systems. Structures may differ and genre manifestations vary, but there is unity in the technique of discourse and making the objective time under the narrative time and the ideology of thought without its dogmatism. So, we are faced with the movement of mind without the movement of event, and the system of discourse without capturing its restrictions, metaphors of rhetoric in the word and meaning help in releasing it.

4) The story revolves around the axis of an individual personality in the inclusion within a genre component, but it evaluates it backwards, as the axis arises in the structure of the discourse and in the features of the personality. The frameworks refuse to limit it, except that it collapses to the margins, so the personality is not marginalized by its action, but by the strength of society.

5) The central figure is embodied, it appears full of psychological complexes, which you see as fullness and constancy of principle and self-affirmation, and society sees it as an anomaly in behavior; An evaluation that also includes the short story within another gender component that perpetuates the educational character and filters the values of the group, however, it doubles the distress of the personality and its crisis with the conflicts that occur in the soul that correspond to the bilateral structure in its calmness and stability, marking the beginning of the escalation towards the crisis and standing in it; A vision in artistic construction that reflects the vision of the personality in life and thought, and the struggle to achieve harmony between them.

6) The knowing personality is not able to achieve reconciliation with its surroundings, it wants to fuse in it and find a place for it, but it seems isolated by will or force. Its intellectual system, its 'values' and its modularity of behavior are forms of separation between the individual and the group, between knowledge and reality, between material existence and metaphysical existence in its ideal dimension.

7) The political is a background to a realist, and both of them only bring an echo of a narrative origin, which is the short story, whose genre is not established and is not complete until the openness to references in the event and records in the saying intensify the eloquence of the speech and consolidate its reduction in meaning. The writer clearly illusions through it the phrase comes from the smoothness of the style, but the meaning goes beyond words and enters the circle of the unspoken in the inspired society in the eloquence of the discourse.

8) Objectivity in CDA is related to references, while critical views are not related to a controlled approach as much as they seek to research the imbalances in the same society or in the relations of peoples: backgrounds and goals. Although the political is the starting point, the social is the goal, and the criterion for modification is language and culture in establishing meaning and determining the intent.

6. Conclusions

Language, even if it is fixed in its origins, is transformed in lexicon and function. Like everything related to anthropology, it is transformed by time, cultures change and civilizations develop. Civilization is all in concept and specificity in practice. We may find its details through the vitality of language in diaspora and indigenous contexts. Hence, in analyzing critical discourse, the individual may find the language of ideology controlling discourse strategies. It originates in the family between parents and children, and develops at the level of social and international relations. The function of is to reveal the true relationships between the apparent and implicit aspects of the text, the speaker's intent and background, the reader and the intellectual problems that hover around the text and its author. The function of CDA is to reveal the true relationships between the apparent and implicit aspects of the text, the speaker's intent and background, the reader and the intellectual problems that hover around the text and its author. CDA is about questions posed and intersecting approaches rather than an attempt to build a stable theory of what is transformed that is shaken by changing positions in influence, and the revolutions that threaten it as a result of moving files of religions and races may be talked about by the press and may obliterate the origin of them, which justifies the impact of history and geography on the global authority on societies. Shukri Al-Mabkhout did not neglect these aspects in his short story *The Picture of His Sovereignty*, but rather aspects of cohesion and coherence implied a structure of references which would not have been in agreement. However, there are other issues that may be new areas of research, including:

1. History in the short story *The Picture of His Sovereignty* a current documentation or a narrative imaginary;
2. Short story, the literary genre, the flexibility of the analytical method and the openness of intertextuality;
3. The Dictionary of Sovereignty in the collection 'The Lady Chief' the echoes and the fall of model picture.

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