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Syntactic and Semantic Deviation in English and Arabic Selected Poems: A Contrastive Linguistic Study

A B S T R U C T

This paper aims to investigate syntactic and semantic deviation in English and Arabic represented by two poems: the Arabic poem is "الأسلحة و الأطفال" (Weapons and Children) by Al-Sayyab and the English one   is "The Hollow Men" by Eliot. Leech's model (1969) of deviation is adopted to analyze both poems. Principally, three types of deviation are distinguished by Leech. However, the study restricts itself to investigating only the two types (Semantic and syntactic). Sine English and Arabic are different languages, each has its own procedures to examine the phenomenon under study. Therefore, the paper tries to find out whether or not both poets apply the same techniques of deviation given by Leech in their poems; identifies the likenesses and dissimilarities in the use of deviation as a poetic device in the two languages. To achieve these objectives, it is hypothesized that Al-Sayyab and Eliot utilize deviation skillfully in their poems. Finally, the analysis of the two poems separately comes up with the deduction that while each poet diverges in the syntactic forms, images and intentions created by using tools of deviation, they both use almost the same techniques which reflect deviation syntactically and semantically. Additionally, Leech's model (1969) is appropriate to both languages, Arabic and English.

الأنزياح التركيبي و الدلالي في قصائد انجليزية و عربية مختارة: دراسة لغوية مقارنة

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الخلاصة:

تهدف الدراسة الحالية إلى تقصي ظاهرة الانزياح التركيبي والدلالي في اللغتين الإنجليزية والعربية متمثلا في قصيدة واحدة من كل لغة. القصيدة العربية: "الأسلحة والأطفال" للسياب، والقصيدة الإنجليزية: "نحن البشرُ الجوّف" لأليوت. تم اعتماداً أنموذج ليتش (1969) في تحليل القصيدتين، حيث ميزَ ثلاثة أنواع من الأنزياح اللغوي. إلا أن هذه الدراسة ستقتصر على بحث نوعين فقط وهما (الدلالي والتركيبي). أن الإنجليزية والعربية هما لغتان مختلفتان، فلكل منهما إساليبها الخاصة في تناول تلك الظاهرة قيد الدراسة. لذلك تحاول هذه الدراسة معرفة ما إذا كان كلا الشاعرين يطبقان نفس نسق الأنزياح اللغوي التي قدمها ليتش (1969) في

قصائدهما أم لا؛ بأن نتعرف على أوجه التشابه والاختلاف في استخدام الأنزياح كأداة شعرية في اللغتين. ولتحقيق أهداف البحث أُفترض أن السياب وأليوت يوظفان نُسق الانزياح اللغوي بمهارة في قصائدهما. أخيرًا، يُخلص تحليل القصيدتين كل على حدة إلى استنتاج مفاده أنه بينما يتباين كل شاعر في الأشكال النحوية والصور والمقاصد التي يخلقها باستخدام أدوات الأنزياح اللغوي، فإن كلاهما يستخدم تقريبًا نفس الأساليب التي تظهره تركيبيا ودلاليًا. بالإضافة إلى ذلك فإن أنموذج ليتش (1969) مناسب للعربية والإنجليزية ع حدٍ سواء.

الكلمات المفتاحية: الأنزياح التركيبي، الأنزياح الدلالي، أنموذج ليتش (1969)، السياب "الأسلحة والأطفال"، أليوت   "نحن البشرُ الجوّف".

1.0 Introduction

Communication, in all its types, is achieved by using language. It is the main tool of interaction used by human to convey information, thoughts, messages, ideas, and whether written or spoken (Jabur & Al-Hilu, 2022). Literature and linguistics, which are two different fields of study, are related to a language. That is, on the one hand, linguistics is a basis for the study of human language scientifically from various aspects including: phonetics (speech sounds), morphology (structure of words), and syntax (grammar rules). It also makes the language an object of interest. On the other hand, the final outcome of people expressing language linguistically is literature. Despite this difference, linguistics and literature are combined in a branch when people need a field of study that is called a stylistics (Gafur, Arifin & Rahayu, 2021). In other words, stylistics is considered a combined science of linguistics and literature, due to the fact that sylisticians always work on texts. Linguists were labeled stylisticians when approaching texts with textual methods of analysis (Mohammed, Hassan & Shamkhi, 2012).

Likewise, it is pointed out that stylistics elucidates a specific literary text so it becomes highly considered. Additionally, the skills of a writer are recognized by

stylistics based on the assumption that, whether consciously or unconsciously, an author makes every decision in the production of a text deliberately. Consequently, stylistics aspires to elucidate the bond between linguistic structure and the effects of literary work. It also describes the emotions we are responding to as we praise the quality of a particular piece of literary work (Bakuuro, 2017).

Poetry, as a literary work, is a language that creates influences an ordinary language lacks. Consequently, poetry is a language that is ordered or arranged differently. According to Levin (1969), in poetry a grammar produced is unlike that grammar an ordinary language produces when linguistic analysis is applied in both of them. This fact causes a considerable number and diversity of linguistic particularities. In other words, thinking or speaking poetically requires adopting a distorted stance towards everyday language (Gibbs,1994).

Leech (1969) maintains that a reaction of surprise and disorientation will be brought about by any sort of deviation from expectable patterns of linguistic behavior. This means in poetry, rules are made to be broken. Leech remarks:

"The obvious function of these freedoms is to compensate the poet for his loss of freedom in submitting himself to the discipline of verse composition; to furnish him with a wider set of choices than are normally available in English and thus to give him a better chance of squeezing his language into a predetermined mound of versification" (ibid, p.18).

1.1 Objective of the Study

Deviation as a phenomenon in poetry is focused on in the study at hand. It is restricted to the exploration of semantic and syntactic analyses . Its aim is to identify and to show similarities and differences in English and Arabic in the use of deviation in the two languages. This is conducted by examining whether or not

Leech's model (1969) can be applied to both poems written by different poets of different languages: Arabic and English.

1.2 Data and Methodology

The basic genres of this study is poetry. The selected data are two poems by two modern poets from English and Arabic. A qualitative descriptive method in nature is adopted to analyze the data selected . Only patterns that mark semantic and syntactic deviation presented, and then stylistically identified and analyzed depending on Leech's division.

2 Theoretical Background

2.1 Foregrounding and deviation

Foregrounding, as Wales (2001) defines it, is a process by which a linguistic sign is thrown into relief against the background of the norms of everyday speech. In the same vein, Leech and Short (2007) describe it as an item is made stand out from surrounding words and/or images. Moreover, as the term proposes, there is a background for any foregrounded part. Furthermore, Short (1996) distinguishes between backgrounding and foregrounding in a language in that while backgrounding refers to every normal language that is compatible with the linguistic rules and expectations, foregrounding comprises all what is created out of deviation from linguistic norms of different kinds.

Deviation occurs, as Bradford (1997) supposes, when the spelling and pronunciation of a particular term or the whole sentence is not compatible with the rules and conventions of the standard language expectedly. Besides, the writers manipulate these norms or rules in a way to generate specific impressions and to create innovative and artful language.

The notion of deviation is very important in the stylistics study of a language because stylistically texts may become special and atypical when they deviate from

the standard norm of a language. This language norm can be in two types. The first is absolute or general (as a norm that is associated to the whole language); the second is relative or local (as norm that is associated to some texts set) (Enkvist, 1985; Salman & Mansoor, 2020). Linguistically, norm is defined by Crystal (2003) as standard rules followed in speaking and in writing. Crystal (2008) describes deviation as phonologically, grammatically, and semantically ill-formed units. To sum up, deviation is one of the foregrounding strategies which exhibits the process by which the standard norms of a language are being deviated (Salman & Mansoor, 2020; Stockwell & Whiteley, 2014).

Besides, fascinating and surprising elements, as Leech (1969) indicates, can be produced by using deviation. He also specifies the characteristics by which a linguistic deviation can be "artistically significant". Firstly, it should communicate something, secondly، it should convey the intended meaning of an author and finally, it has to be felt by the reader so as to be important. Accordingly, deviant forms can be categorized at different levels of analysis. Consequently, different types of linguistic deviation are presented by Leech (ibid). These types are distinguished through the domains of "realization, form, and semantics". As illustrated bellow, "realization" includes "phonology and graphology"; "form" contains "grammar and lexicon"; whereas "semantics" covers both "denotative or cognitive meaning"(p.60).

2.1.1 Phonological deviation

Phonological deviation is the implicit phonological patterns which is determined by the choice of structures and words at the syntactic level. It is referred to as an significant ingredient stylistic analysis (Leech & Short, 1981). Example of phonological deviation is when Mr. Podsnap in Our Mutual Friend, a novel written

in 1864-1865, speaks in capital letters addressing foreigner: "HOW DO YOU LIKE LONDON?" This orthodox spelling suggests unusual accent of the character (Sadoon & AL Aassam, 2011). Another example is in poetry when Wordsworth pens "A host of golden daffodils". It is assonance by which 'o' sound is repeated in words /həust/ and /gəuld/ (Abdullah, 2012). To sum up, Leech (1969) defines phonological deviations as "irregularities of pronunciation" (p.46).

2.1.2 Graphological Deviation

Graphological deviation is a deviation on "the form of word" (Widayanti, 2014; Honeck, 1973). Leech (1969) also defines it as "any strangeness of the written form would be classified as a form of graphological deviation" (p.47). It includes the organization of words in a writing text, the utilization of punctuation, spelling, capitalization, hyphenation, and so on (Burke, 2014; Lawal, Ajayi & Raji, 1997).

2.1.3 Lexical Deviation

Lexical deviation is a process of inventing new words in a way a poet may surpass the normal resources of a language towards forming new vocabulary words. These new formed words are called "nonce-formations", i.e. they are created for a single occurrence only. For example, in Line 19 in Thomas Hardy's poem entitled "The Ruined Maid" there is a lexical deviation as follows:

"To know not of *megrims* or melancho-ly!" In this example the term "megrims" represents a lexical deviation since it is a new word invented by the author. It is not found in the dictionary. However, it is regarded as Thomas Hardy's word which means 'morbid low spirit' (Windayanti, 2014, p.3)

2.1.4 Semantic Deviation

Semantic deviation is defined as a deviation in meaning. In other words, the meanings of words, phrases, or sentences that are ambiguous (Widayanti, 2014). Semantic deviation is linguistically important because of its profundity in which "the mind is led by literal absurdity to the understanding on a figurative plan"

(Abdullah, 2012). Leech (1969) refers to semantic deviation as a type of 'non-sense' or 'absurdity'(p.45).

To understand the nature of semantic deviation in a deeper way, Leech (ibid) identifies three varieties of this kind of deviation which are very much related to tropes__ foregrounded irregularities of meaning. These types are "semantic oddity, transfer of meaning, and honest deception", which are illustrated bellow:

a. Semantic oddity" includes peculiar expressions and it is subdivided into five types of oddity. They are paradox, periphrasis, pleonasm ,oxymoron and tautology.

b. Transfer of meaning covers four figures of speech that are 'metaphor', 'metonymy', 'simile' and 'synecdoche'.

c. Honest deception is based on irony, hyperbole, and litotes (ibid,p.142).

2.1.5 Syntactic Deviation

Leech (1969) specifies two aspects of grammatical deviation which are Morphology and Syntax. Morphological deviation is created by adding endings to words not habitually added to, for instance this phrase:
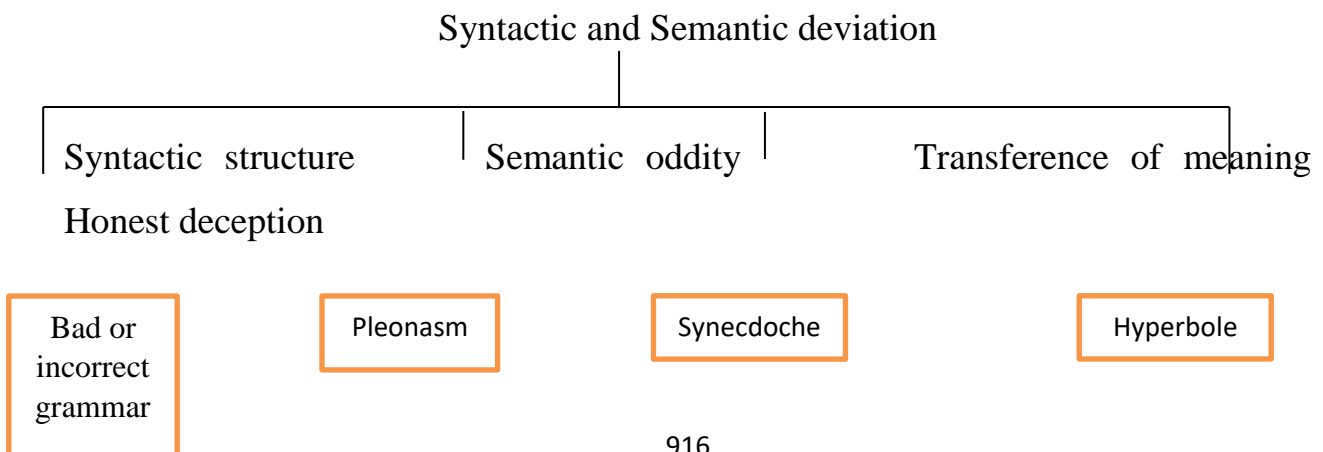
"Perhapless mystery of paradise". In this example, 'perhapless' is not typically a noun, like 'hopeless', 'hatless',…etc. However, the writer deceit us by manipulating on our knowledge that there is "an extendable morphological series" by which a list of words, like' perhaps', can be produced by adding the suffix-(less) to the end of the word (Sadoon, 2010).

On the other hand, syntactic deviation, in which this research is partially concerned with, is divided by Leech into two major types, those are "bad or incorrect grammar and syntactic rearrangement or hyperbaton" (Leech, 1969,p. 45). It is a process of   "transformational operations of addition, deletion, rearrangement and replacement of sentence components" which are mostly familiar in literary works, particularly in poetry (Plett, 2010). More elaborated, it is a

process of relocating, deleting, rearranging and substituting of syntactic units in a sentence. Another form of syntactic deviation is parallelism. Parallelism is a style of foregrounding and defined as "structural repetitions in which variable elements occur". It is the process by which something becomes prominent from the surrounding words or images. Parallelism can also be seen as something grammatically unusual or what is called "unexpected regularity'; whereas deviation is basically based on 'an unexpected irregularity' (Leech and Short, 2007, p.14). In short, parallelism is a technique by which a chosen grammatical structure is repatriated deliberately by the writer of course to emphasize on something he/she wants to attract the reader's attention to (ibid).

3. Model of Analysis

Since this study, as the title suggested, is restricted itself to exploring syntactic and semantic deviation, the model used, based on Leech model (1969), is divided into two parts. The first part concerns itself with analyzing the syntactic structure at different levels of words, phrases and/ or sentences of the selected poems, while the second part is to consider the internal semantic structure of the forms chosen by the poets, based on Leech(1969) levels of semantic deviation. Hence, the following figure is diagramed to analyze the selected data:
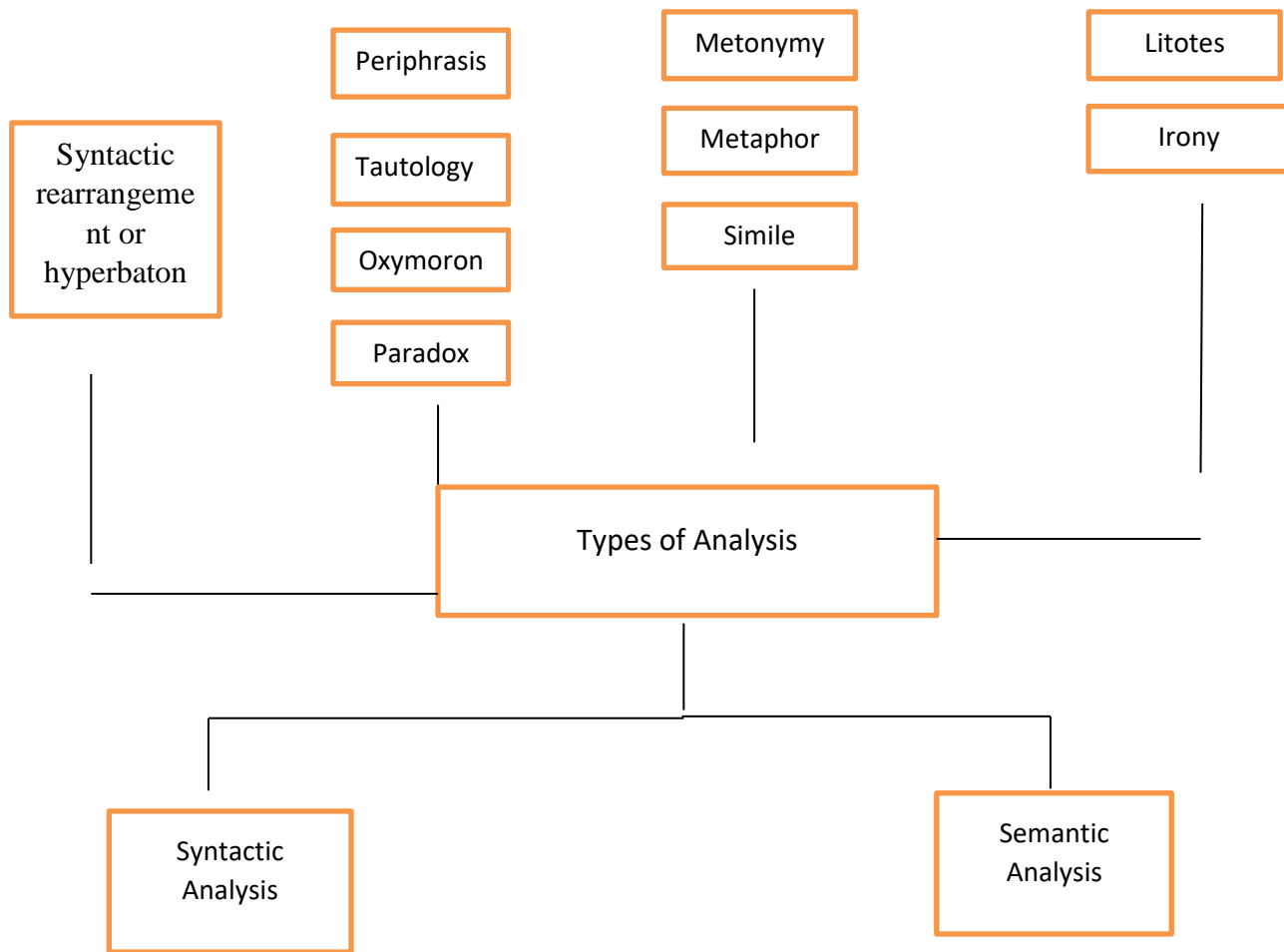
Syntactic and Semantic deviation

Syntactic structure   Semantic oddity   Transference of meaning

Honest deception

| Bad or incorrect grammar | Pleonasm | Synecdoche | Hyperbole |

Periphrasis

Metonymy

Litotes

Syntactic rearrangement or hyperbaton

Tautology

Metaphor

Irony

Oxymoron

Simile

Paradox

Types of Analysis

Syntactic Analysis

Semantic Analysis

Figure (1) Leech Modal (1969)

4. Data Analysis and Discussion

For the purpose of illustration, a poem from English and another one from Arabic are to be analyzed by the researcher. The first one is "الأسلحة و الأطفال" (Weapons and Children) by Badar Shakar Al-Sayyab ; and the other one is "The Hollow Men" by T.S. Eliot.

4.1 Analysis of Arabic Data

"الأسلحة و الأطفال" (Weapons and Children) by Badar Shakar Al-Sayyab.

Al Sayyab, "who was able to present one of the best artistic poems", did not tolerated the oppression and oppressors at that time. He was in a continuous war against capitalists and war makers. This poem presents contradictions between peace and war, between death and life! He gives various images of war, like gunshots, crying children and elderly and vagrant kids. Finally, he swears "by children's bare feet and by brad and health" that those dictators will soon be let down (Madeh, 2022; عباس, 1992)

4.1.1.Syntactic Analysis

a. (Parallelism)

"عصافير؟ ام صبية تمرح؟"(Birds? Or children laughing?)

This sentence structure is repeated three times throughout the poem and indicates the poet's feelings of love towards children and sympathy at the same time because of their miserable situation!

- ولا همسُ طاحونةٍ من بعيد،) (No mill hums from faraway

ولا يطرقُ البابَ ساعي البريد (And noThe postman knocks)

- بِبشرى، ولا منزلُ) (With good news, no house

يضيءُ الدجى منهُ نورٌ وحيد (From which a lonely light brightens the darkness)

These sentences almost have the same grammatical structure in a way to create a consistent and harmonic context.

b. Omission

- "عصافير؟ ام صبية تمرح؟"(Birds? Or children laughing?)

Here, the poet mentions only the subject and deletes the predicate. The original sentence should be (عصافير تمرح ام صبية تمرح؟) (birds are laughing? or children are laughing?). By doing this, the poet adds strength and glamor to the line. He pays the readers' attention to something mysterious and gives them freedom to hypothesize the intended meanings.

- يكركر بالضحكة الصافية(Bursting with a pure laugh)
- يحدق في لهفة عارمة(Starring into an ending sadness)

These sentences are in passive because the poet knows that readers will immediately guess what the subjects are, which are "الطفل" (the child) in the first sentence and "الشيخ" (the old man) in the second, since they are already mentioned several times during the poem.

- حديد...""'' (Iron)

رصا..ص" (Bullets)

The poet mentions only the subject with a desire to be brief and concise .

c. Syntactic rearrangement or Hyperbaton

- عصافير ام صبية تمرح؟)Birds? Or children laughing?)
- محارٌ يصلصلُ في ساقيه) Are clinking seashells on a water wheel)
- عصافيرَ تشدو على رابية (Are singing birds out over the hills)

Here, the sentences don't follow the normal order of units in which verbs should come first in an Arabic sentence. However, verbs are used after the subjects by the poet in a way to give maximum emphasis on the idea that both children and birds are symbols of joy and happiness in the poet's point of view.

4.1.2. Semantic analysis

The connection between words and their senses can be measured through context resuscitation. This connection is possibly based either on deviation, or on breaking down the language rules of expectation. Accordingly, through deviation the language of poetry is deconstructed to further and deeper creation.

4.1.2.1 Semantic oddity

a. Periphrasis

- وأنَّ الدواليبَ في كلِّ عيد (In each Eid, the waterwheels)

 سترقى بها الريحُ.. جذلى تدور (Will spur on by the wind)

ونرقى بها من ظلامِ العصور (And overcome the dark ages)

إلى عالمٍ كلُّ ما فيهِ نور (To a world full of light)

The literal meaning is that the windblast causes the movement of the wheels. However, the poet indirectly hopes that this despondency will be switched into hope, light and happiness.

b. Paradox

- ولا همسُ طاحونةٍ من بعيد، (No mill hums from faraway)
- سخيٌّ كما استضحكَ الجدولُ، (Generous, like how a brook makes you laugh)
- رصاصٌ ونار، ووجهُ السماء (Bullets and fire, the face of the sky)

عبوسٌ لما اصطكَّ فيهِ الحديد) (Scowls whenever iron shakes it)

- وخفقِ الخُطى والهُتافِ الطروب و السماء((Pulsating Footsteps, and merry chants)

In these examples, the contrast appears more logical than semantic. الطاحونة (a mill), الخطى(footsteps), السماء (sky) and الجدول (a brook) are compared to humans who can whisper, laugh and have hearts beaten.

c. Oxymoron

- وكم من أبٍ آيبٍ في المساء((How many fathers return at night)

إلى الدارِ من سعيهِ الباكر) (To home after early work)

- ورعدٌ قريب، ورعدٌ بعيد) (A near thunder and faraway thunder)
- حديدٌ عتيق لغزوٍ جديد) (Old iron for a new battle)

Here, direct oxymorons are presented by ('early- night', 'near- faraway', 'old-new').

d. Tautology

- عصافيرُ أم صبيةٌ تمرحُ؟) (Birds? Or children laughing)

عليها سناً من غدٍ يلمحُ؟) (A glint of tomorrow sparkling on them)

وأقدامها العاريه...) (Their bar feet)

By applying this technique, these lines are repeated four times throughout the poem. In addition, (الضوء- 'dark- gloomy', المظلم- المعتم 'songs- a song', اغاني- اغنية النور 'light- lighting',… etc.

4.1.2.2 Transfer of Meaning

a. Synecdoche

- وأقدامها العاريه...(Their bare feet)
- وكم من أبٍ آيبٍ في المساءِ(How many fathers return at night)

إلى الدار من سعيه الباكر(To home after early work)

In the first example, ' their bare feet' refers to poor children, while the father represents every father who works hard to get food for their hungry children.

b. Metaphor

- و هم في ليالي الشتاء الطوالْ) (In long winter nights)

ربيعٌ من الدفء و العافية) (A spring of warmth and well heath)

- وأقدامها العاريه...(And their bare feet)

محارٌ يصلصلُ في ساقيه) (Are clinking seashells on a water wheel)

The children resemble spring and oyster in their joy, dancing, movement and energy.

c. Simile

- أسىً ذُقتُ منه الدموعَ، الدموع((A sorrow from which I tasted streams of tears

أجاجاً ومثلَ اللظى بالفمِ،) (Burning like a flame in the mouth)

He resembles his sorrow to the flame.

d. Metonymy

- حديدٌ عتيق (Old iron)

رصا..ص (Bullets)

حديد... (Iron)

- حديدٌ عتيق لموتٍ جديد! (Old iron for a new death)

The words 'iron', bullets' and 'death' are used to refer to war.

4.1.2.3 Honest Deception

a. Hyperbole

- تلقّاهُ في البابِ طفلٌ شرودْ Meeting him at the door as a lost child

يكركرُ بالضحكةِ الصافيه) (Bursting with a pure laugh

- وألحانُها الحلوةُ الصافيه (And their sweet pure melodies)

The 'child 's laugh' is described with the adjective "صافية" which almost refers to water. Here, the poet exaggerates by joining hearing "laugh" and touching " purity". In the second example, melodies are described as sweet and pure, which can only be seen in poetry.

b. Irony

- و تلقاه أجياله القادمة الاتيةْ And life's coming generations shall meet it

على صخرةٍ حملتها يداهْ (Upon a rock carried in its hands)

تحاياه في بسمة في الشفاهْ (His greetings with a smile on lips)

The poet in these lines presents a collocational disagreement between 'death' and 'smiling'. He ridicules the reality which is full of grief, death and crying by using irony.

c. Litotes

- فلا قاذفاتُ المنايا تغير(Neither rocket launchers of destiny change)

- ولا من شظايا تسدُّ الفضـاء (Nor shrapnel fill outer space up)

The poet applies this figure of speech by using negative sentences wishing a world full of peace and happiness.

4.2 Analysis of English Data

The Hollow Men by T S Eliot (1888-1965)

"The Hollow Men" is known as one of most tricky poems of Eliot. It expresses feelings of remorse, guilt and agony. Besides, it declares the poet's personal severe experience which is not precisely articulated or resolved. The subjects dealt with in this poem are human nature and the relationship between this world and another one that is the world of eternity, or/and death (Abbas, 2016).

4.2.1. Syntactic Analysis

a. Parallelism

- "We are the hollow men

   We are the stuffed men"

- "Between the idea

   And the reality

   Between the motion

   And the act

   Falls the Shadow"

Parallels with:

- "Between the conception

   And the creation

   Between the emotion

   And the response

   Falls the Shadow"

b. Omission

- "For Thine is…

  Life is…

  For Thine is the…"

- "Shape without form, shade without colour،

  Paralysed force, gesture without motion;"

c. Syntactic rearrangement or hyperbaton

- "Eyes I dare not meet in dreams"

- "There, is a tree swinging"

- "Is it like this

  In death's other kingdom

Waking alone"

- "Sightless, unless

  The eyes reappear

  As the perpetual star

  Multifoliate rose"

4.2.2 Semantic Analysis

4.2.2.1 Semantic oddity

a. Periphrasis

- "twilight Kingdom" (death), "valley of dying stars", "Hollow men", "Hollow valley" (a despair place), "prickly pear" (indecision) and "Shadow" (death and anxiety)

Eliot, by painting a picture of a land drought and dryness, represents Europe after the end of the First World War.

b. Paradox

- "We are the hollow men

We are the stuffed men"

- "We grope together

   And avoid speech"

- "Our dried voices, when

   We whisper together"

c. Oxymoron

- "Not with a bang but a whimper."

- "Shape without form, shade without colour،

   Paralysed force, gesture without motion"

d. Tautology

- "the hollow men"

- "the stuffed men"

- "Headpiece filled with straw"

- "Here we go round the prickly pear

  Prickly pear prickly pear

  Here we go round the prickly pear"

4.2.2.2 Transfer of Meaning

a. Syncdoche

- "The eyes are not here

   There are no eyes here"

b. Metaphor

- "Headpiece filled with straw"

- "There, the eyes are

Sunlight on a broken column"

- "In this valley of dying stars"

c. Simile

- "Are quiet and meaningless

  As wind in dry grass "

- "Remember us-if at all-not as lost"

- "In a field behaving as the wind behaves"

d. Metonymy

- "In death's dream kingdom"

4.2.2.3 Honest Deception

a. Hyperbole

- "Life is very long"

- "Paralysed force"

 b. Irony

- "Here we go round the prickly pear

     Prickly pear prickly pear

    Here we go round the prickly pear

   At five o'clock in the morning."

c. Litotes

- "Not with a bang but a whimper."

- "Shape without form, shade without colour،

   Paralysed force, gesture without motion"

- "Are quiet and meaningless

   As wind in dry grass"

5. Conclusion

Based on previous mentioned points and analysis, this paper ends up with the following deductions:

1. Deviation is an important technique used to transform an ordinary, familiar language to a poetic one in order to direct the readers to more thinking and meditation.

2. While the poets diverge in the syntactic forms, images and intentions presented, they both use almost the same techniques which reflect deviation syntactically and semantically.

3. "Semantic deviation" is the most common in the poems.

4. The same model, which is Leech's model (19969), is applied properly to explore different poems of distinctive languages.

5. The two poems exhibit extensive use of figures of speech, i.e. paradox, oxymoron, metaphor, simile,…etc., to pay the readers' attention to the intended meanings that the poet wants them to receive.

6. There are many studies dealing with deviation in both languages, though the Arabic studies still weak in such a case and there are fewer studies dealing with deviation in its three types, separately.

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