A Stylistic Analysis of Two Selected, English and Arabic, War Poems

<div dir="rtl">تحليل اسلوبي لقصيدتين مختارتين، انكليزيه وعربية، من قصائد الحرب</div>

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Abstract

War as a human phenomenon, has its own literature. Poetry is a major genre in this literature. This paper is an attempt to investigate and analyse some stylistic features in two selected, English and Arabic, war poems. These poems share the same theme.Both promote the principle of sacrificing one's own life for the sake of homeland. This paper limits itself to analyse, thecontent words, tenses, semantic grouping of vocabulary and foregrounding in the two poems. The areas of analysis show great similarities in distributing the general content words (nouns, verbs, adjectives, and adverbs). In the analysis of the semantic areas of each content word, these poems reveal some similarities and some differences in their frequency rates. The poets, in both poems, resort to the present tense to express their thoughts.Bothpoems demonstrate foregrounding, though in different degrees, in using repetition, deviation and parallelism.The sole significant difference is in the frequency use of adjectives, which is higher in the English poem than in the Arabic poem.

Key Terms: *war poems, stylistics, stylistic analysis, foregrounding. Deviation, parallelism*

1. Introduction

Whether war is separable or inseparable from human life, as some sociologists argue,no one can ignore its literature production. One of the genres of war literature is poetry. Acklin (2014) argues that "People write war poetry for the same reason they write love poems, funny poems, thoughtful poems, and every other form in which verse appears." He adds that "Essentially, that reason is that poetry is about human emotion, experience, observation, and thought."Stallworthy (1984: xix) cited in Lee (1996) opines how war cause spontaneous overflow of feeling "there can be no area of human experience that has generated a wider range of powerful

feelings than war: hope and fear; exhilaration and humiliation; hatred - not only for the enemy, but also for generals, politicians, and war-profiteers; love - for fellow soldiers, for women and children left behind, for country (often) and cause (occasionally)."

In view of the war as a field of producing literature, and poetry in particular, this paper attempts to study stylistically some of the linguistic features in two selected, English and Arabic, war poems.Dawes (2002:2) explains that "During war, the effect of violence upon languageis amplified and clarified: language is censored, encrypted, andeuphemized; imperatives replace dialogue, and nations communicatetheir intentions most dramatically through the use of injury ratherthan symbol."

One of the aims of this paper is to investigate how war influences the use of language and what are the stylistic features prevailing in war poems. The other aim is to study the impact of the theme of war on the use of language by the two poets and to what degree they are similarordifferent "As war reveals, violence harms language; it imposes silenceupon groups and, through trauma and injury, disables the capacity ofthe individual to speak effectively"(ibid).

2. Stylistics

Stylistics is best defined by Short (1996: 1) as "an approach to the analysis of (literary) texts using *linguistic* description." In his note Short (ibid: 32) mentions that"There are also linguists who examine non-literary texts". Stylistics has its root in the formalistic school of literary criticism emerged in Russia early in the twentieth century.Formalism "erected on the foundations laid by the SYMBOLIST movement a critical method that posited the autonomy of the work of art and the discontinuity of the language of literaturefrom other kinds of language"(Child and Fowler,2006: 93).Crystal (2008:195) strictly links the term formalism or to be exact formalist , to stylistics "A term applied instylistics to any approach which regardsa text as a formal object of study, with an internal structure that can beobjectively and formally identified."

Thornborrow and Wareing (1998:2) limitsome key aspects of stylistics as:
• the use of **linguistics** (the study of language) to approach **literary texts**
• the discussion of texts according to **objective criteria** rather than according purely tosubjective and impressionistic values
• emphasis on the **aesthetic** properties of language (for example, the way rhyme can givepleasure)

The fields of stylistic and its benefits are wide enough to study literary discourse from paradigmatic and syntagmatic sides without neglecting anything. At the paradigmatic level, stylistics absorbs both the rhetorical analysis and the linguistic levels; syntactic, morphological,phonological and

lexical. At the syntagmatic level it absorbs two processes: the linguistic discourse structure and its analysis at the different levels of phonetics, words, sentences, lexis, and discourse. This comprehensive capability of stylistics recedes rhetoric aside to be a small but important part of the general context of stylistics. Short (1996:1) highlights the strong relationship between stylistics and literary criticism thus, "stylistics can sometimes look like either linguistics or literary criticism, depending upon where you are standing when you are looking at it"

Today, stylistics is used as a tool of highly interpreting of a text.Enkvist, (1973:16) limits the task of stylistics within the field of description "It is the taskof LINGUISTIC STYLISTICS, or STYLOLINGUISTICS, TO SET UP INVENTORIES and descriptions of stylistic stimuli with the aid of linguistic concepts."

3. Stylistics Analysis

Leech and Short (1981:74) illustrate the task of stylistic analysis as "an attempt to find the artistic principles underlying a writer choice of language. All writers, and for that matter, all texts, have their individual qualities."

Short (1996:xii) argues that the priority in analyzing a text stylistically in current times "has been to try to understand the relationship between the literary text, on one hand , and how we understand it, and affected by it, on the other."Thornborrow and Wareing(1998:4) explain that "One of the main functionsof early stylistics was to explain how the 'meaning' of atext was created through the writer's linguistic choices."Niazi and Guatam (2010:109) see that the main aimof stylistic analysis is "to provide as detailed description as possible of the work in question."

3.1 Stylistic Levels of Analysis

Leech and Short (1981:119f) distinguish three levels of organization which together form the expression plan of language.These levels are: SEMANTICS, SYNTAX and PHONOLOGY. While the semantic level is the level of meaning, syntax and phonology "constitute what is often referred toas the 'double articulation' of linguistic form: phonology being the 'sound pattern' of the language(phonemes, stresses, rhythm, intonation),and syntax being, roughly speaking, the abstract grammatical and lexical form of language."A fourth level is added by Leech and Short (ibid) to suit the written medium of literature; it is the level of GRAPHOLOGY.Within these levels there is an important field of stylistic analysis i.e. FOREGROUNDING.

The concept of foregrounding as the major characteristic of Stylistics is particularly useful in analysing poetry and war poems in particular*. Foregrounding is the core of Stylistics and thus described as "a form of

textual patterning which is motivated for literary aesthetic purpose"(Simpson: 2007:50). Simpson distinguishes between two ways of foregrounding: firstly, by deviation from a norm and secondly, by imposing repetition or parallelism.Such deviations from linguistic or other socially accepted norms are labeled foregrounding, which invokes the analogy of a figure seen against a background (Leech, 1969: 57).Deviation is of many kinds; lexical, grammatical, phonological, historical,graphological, semantic and others (Leech and Short: 1981).

Foregrounding is achieved by either linguistic **deviation**(unexpectedirregularities) or **parallelism** (unexpectedregularities) (Jeffries and McIntyre, 2010:31)

4. Data Analysis

The two, English and Arabic, poems selected for analysis have some characteristics in common. Both are war poems and have the same theme of sacrificing oneself on the behalf of dignity. Both are of one character; the poet himself. Both explain how each poet is willingly preparing himself for meeting death and how the two have died for their sacred aims.And finally, both are literary texts that have almost the same length.

4.1 Adopted Model for Analysis

The model adopted in analyzing the two poems is drawn heavily on Leech and short (1981)and Short (1996). The framework of this eclectic model can be within the following steps.

1. Providing some background information about the poet and the poem.
2. Giving a general understanding of the poem under analyzing;
3. Initiating a linguistic stylistic analysis within the levels of:**a**-Lexis, by drawing a comprehensive table to show the number and rate for each part of speech (content words) in the poem and to highlight the significanceof their frequency in each poem. Stating a lexical grouping for each lexical category to intemperate therelation of a certain repeated word with a series of conceptual groups in the poem.

    b.Grammar, to concentrate on tenses used in each poem and their influence on its context.
4. Investigating foregrounding within its major components; deviation and parallelism

4.2 English Poem

The English poem for analysis is 'I Have a Rendezvous with Death' by Alan Seeger.

Alan Seeger. 1888–1916

"I Have a Rendezvous with Death"

I have a rendezvous with Death
At some disputed barricade,
When Spring comes back with rustling shade
And apple-blossoms fill the air—
I have a rendezvous with Death   5
When Spring brings back blue days and fair.

It may be he shall take my hand
And lead me into his dark land
And close my eyes and quench my breath—
It may be I shall pass him still.   10
I have a rendezvous with Death
On some scarred slope of battered hill,
When Spring comes round again this year
And the first meadow-flowers appear.

God knows 'twere better to be deep   15
Pillowed in silk and scented down,
Where love throbs out in blissful sleep,
Pulse nigh to pulse, and breath to breath,
Where hushed awakenings are dear…
But I've a rendezvous with Death   20
At midnight in some flaming town,
When Spring trips north again this year,
And I to my pledged word am true,
I shall not fail that rendezvous.

(see Untermeyer, 1919: poem no.121)

4.2.1Introduction to the Writer

Alan Seeger, American poet, was born in New York City in 1888. He attendedHarvard University. In 1912 Seeger moved to Paris. On August 24, 1914 Seeger volunteered to serve as private in the Foreign Legion of the France Army.Seeger's unit spent much of the last months of 1915 and early 1916 on reserve, and bronchitis kept him out of service for several months. During that period he wrote what would become his most famous poem'Rendezvous with Death'. On July 5, 1916, Alan Seeger died during the massive Allied attack at the Somme River (History, 2014).Seeger's poem "I Have a Rendezvous with Death" was a favorite of John F. Kennedy, who often asked his wife to recite it (Kennedy.Library, 2014).

4.2.2 The Title

The title 'I have a Rendezvous with Death' refers directly to one of the major contrasts in this poem. In this title the narrator, the poet, suggests clearly that death is not a phenomenon of fear and horror. It can be easily accepted when it is the sole solution. This title embodies a great lesson, that to die for our country is the noblest and purist action one can do. Stylistically speaking, the title is a good sign of foregrounding in this poem.

4.2.3 Overall Interpretation

Early and at the very beginning of the first stanza the poet, who is the sole narrator in this poem, has announced his partner in this rendezvous. The word rendezvous has its connotation in dating and meeting among lovers. On the contrary and in a unique personification, Seeger reveals that he has willingly arranged a rendezvous with death. Seeger is aware enough to mention the place and time of this meeting. The word 'barricade' in the second line introduces the reader to the event of war. Seeger's meeting with death would be in spring while the air would be filled by the apple blossoms. This imagery is unusual with death. In people's mind death usually comes in gloom, stormy, and horrible days.

Again, in line six, Seeger repeats ' I have rendezvous with death' to emphasize his strange meeting with death which will be in spring while days covered by quietness and the sky is blue. Here, Seeger introduces two contrast themes. In addition to death he contemplates the coming of spring with all its calmness, beauty, and fairness.

In stanza two, Seeger describes the scene of death. He imagines death holding his hands andaccompanying him calmly through darkness. Death is merciful enough to calm Seeger downand reassures him that everything will be fine. For the third time, Seegerin line eleven repeats 'I have a rendezvous with death'to strengthen the idea of his meeting with death in the minds of his readers and suddenly shifts to another stage where dead people scatter on

the slop of the hill for all winter. With the coming of the new spring all the dead bodies will sprout up intoflowers.

The third stanza represents the conclusion of the poem and Seeger's assertion that he will be true in his promise.

Seeger describes how life is beautiful when one finds himself sleeping comfortably on a silk pillow and sensing the pulse, throbs, and breathes of a lover and where everything is calm. In contrast to this life comfort, Seeger has his own rendezvous with death. Seeger repeats "I have a rendezvous with death" for the fourth time in line twenty, but it is preceded by the coordinative conjunction 'but'to show that he is not seeking another choice.

 In lines 21 and 22, the poet mentions the fixed placeand time of his death "At midnight in some flaming town, When Spring trips north again this year". In the last two lines, Seeger reassures his readers that he is at his 'pledged word' and he is going to his 'rendezvous'.

4.2.4 Lexical Analysis

Lexical analysis in both poems will be within the domain of the content words. In both languages, English and Arabic, content words are that hold the meaning and they are the major part of speech besides grammatical words standing for the minor part of speech. Content words are known as open classes for they can accept new coined words to be added to them, while it is impossible to add a new word to the grammatical words (closed classes words). In defining the English open classes of Noun, Verb, Adjective, and adverb Leech (1982) uses three types of tests, or criteria according to Form, Function, and Meaning and he arranges them thus:

Function is the most important

Form is next most important

Meaning is least important (p.143).

English closed class words contain; determiners, pronouns, enumerators, prepositions, conjunctions, interjections, particles, and operator-verbs. "All closed class words tend to occur at or towards the beginning of the larger unit of which they are parts; in this respect they are marked of the units they introduce"(Leech, Deucher, and Hoogenraad

(1882:50).

4.2.4.1Content words

  For purpose of analysis and comparison,the distribution of each content word is investigated separately. The following table shows the distribution of the content words in the English poem.

Table1. Distributing Content Words in the English Poem

Lines	Nouns	Verbs	Adjectives	Adverbs
1	rendezvous) death	have		
2	barricades		disputed	
3	spring shade	comes	rustling	when
4	blossoms air	fill	apple	
5	rendezvous death	have		
6	spring days fairs	brings	blue	when
7	hand	take		
8	land	lead	dark	
9	eyes breath	close quench		
10		pass		still
11	rendezvous death	have		
12	slope hill		scarred battered	
13	spring	comes		when round again
14	flower	appear	meadow	
15	God	knows	better	deep
16	silk		pillowed scented	down
17	love sleep	throbs	blissful	
18	pulse pulse breath breath		nigh	
19	awakenings		hushed dear	
20	rendezvousdeath	Have		
21	midnight town		flaming	
22	spring	trips		when

				north again	
23	word		pledged true		
24	rendezvous	fail			
Total	39	18	18	11	86
%	45.348	20.930	20.930	12.790	100

Table1. above illustrates that the total number of content words in the English poem is 86. The number and the frequency rate of the nouns(39, 45.34% respectively)are the highest. This revealsthe great stability in the poem and the high confidence the poet has towards his aim. The majority of the nouns are abstract nouns with a number of (30) and a frequency rate of(76.93%) . This shows that the poet in his journey towards death is no longer thinking of this material world. The number and the frequency rate of the adjectives (18, 20.93% respectively) are marked positively and show how the poet has opened the door wide in front of the reader's imagination to contemplate the scenes the poet's passing through to his rendezvous. The majority of adjectives areattributive adjectives with a number and a frequency rate of (15, 83.33 respectively).This demonstrates the great tendency of the poet to premodify the names he uses (Quirk et al., 1985:417). The low number and frequency rate of predicative adjectives (3, 16.66%) shows that the poet rarely gives complement to his subjects (nouns) (ibid). Once we add the number of the nouns to the number of the adjectives, the result will show the calmness of the whole atmosphere of the poem.

The number and the frequency rate of verbs (18, 20.930% respectively) are also marked but negatively. The calmness and stability prevailing in the poemdecrease the frequency rate of the verbs in the whole poem. The majority of verbs are dynamic verb (11) with a frequency rate of(61.11%),within the field of the frequency of the whole verbs, this number demonstrate the state of movement in the poem when compared with the number and frequency rate of stative verbs (7, 38.88% respectively).However this amount of verbs cannot create dynamicity in the poem in front of the large number of nouns and adjectives altogether. 12 of the total number of verbs are transitive verbs with a frequency rate of 66.66% while the number and frequency rate of intransitive verbs are 6, 33.33% respectively.This indicatespurposeful directed movement in the poem (cf. Short, 1996:339).

Within the expected level come the number and frequency rate of adverbs 11, 13.09%respectively (ibid).

4.2.4.2Lexical Grouping

This poem shows some conceptual groups. The words; (*rendezvous,fair, silk,love, pillowed, scented)*have the sense of life and love. The words(*death, barricade, disputed, dark, sleep, scarred, battered*, *hushed, flaming*)directly refer to war and death.The group*(rustling, shade, blossoms, air, flower,apple, blue, blissful, dear)*refer both to the scene of flowering trees and the place underneath.The words *(spring, days, midnight,year)*are words of time.A group of word relating to nature is also present (*land, slope, hill, meadow*). The poet uses a group of words to refer to his own body (*hand, eye, breath, pulse, awaken, throb*).

4.2.4.3Tense

The whole poem is written in present tense which refers sometimes to future. Present tense "aids the 'specific but at the same time general' aspect of the interpretation, as the present tense can be used to refer to the specific situation for a particular speaker and also to timeless, universal matters" (Short 1996:23).Simple present tense makes this poem ready to be read and referred to every time, since one of the main distinguished types of this tense is 'timeless' (Quirk and Greenbaum, 1973:41).

4.2.4.4Foregrounding

Foregrounding is investigated within the domain of its mainfields; lexical repetition, parallelism and deviation.

4.2.4 .4.1 Lexical Repetition

The first line in this poem is repeated four times in the three stanzas. As a result of this the following content words (*have, rendezvous*, and *death*) are repeated four times (lines 1, 5, 11, 20). The word *rendezvous* is repeated once again in the last line. The clause 'when spring comes' is repeated four times; two times with the verb come (lines 3,113), one with the verb bring (line 6) and one with the verb trip (line 22). The words (*pulse* and *breath*) are repeated in (line 18).

4.2.4.4.2 Parallelism

Kassis (1999:243f) mentions some types of parallelism from which are:
   a. Synthetic parallelism; when the second line is the continuation of the first either by extending it or by explaining it.
   b. Antithetic parallelism; when the second part of the saying negates the first or conveys its opposite.
   c. Synonymous parallelism; in this form the second part of the saying makes the first emphatic by stating similar thought in different words.

The poem is rich with parallelism. Lines 1, 5, 11, 20 show similarities, though line 20 starts with the word *but*which is not found in the other lines. Parallelism can be easily traced in lines(3,6,13, 22) , lines (3 , 4lines (7,8,9), lines (15,16) lines (17,18,19) and in lines(23,24).

4.2.4.4.3 Deviation
Early, in the very beginning of the poem, and exactly in the first line the poet surprises us with unexpected semantic deviation. Death is personified into a partner inlove meeting. Within its strangeness, this line is repeated five times to express the sense of love and death in the whole poem. Spring is also personified in that it can come, bring and trip.
The poem contains some poetic devices like;
-**Alliteration**
Good examples of alliteration in this poem can be traced in the use of letter *b* in lines (6 and 18), letter *m* in line(9), letter *s* in line (12), letter *f* in line (14),and letter *p* in line (18).

-**Imagery**
The poem gives a panoramic scene about the time of spring as in the image of the poet guided by spring towards death, the scene of the meadows , the image of lovers too close to feel each other's pulse and breath, and the scene of the flaming town.

4.3 Arabic Poem
The Arabic poem for analysis is 'ash-shaheed' (The Martyre) by Abdur-reheemMahnood.

1سأحمل روحي على راحتي وألقي بها في مهاوي الردى

2.   فإمّا حياة تسرّ الصديق وإمّا مماتٌ يغيظ العدى

3ـونفسُ الشريف لها غايتان ورود المنايا ونيلُ المنى

4.   وما العيشُ؟ لاعشتُ إن لم أكن مخوف الجناب حرام الحمى

5ـإذا قلتُ أصغى لي العالمون ودوّى مقالي بين الورى

6ـلعمرك إنّي أرى مصرعي ولكن أغذّ إليه الخطى

7ـأرى مصرعي دون حقّي السليب ودون بلادي هوالمبتغى

8ـيلذّ لأذني سماع الصليل ويبهجُ نفسي مسيل الدما

9ـوجسمٌ تجدّل في الصحصحان تناوشُهُ جارحاتُ الفلا

10. فمنه نصيبٌ لأسد السماء ومنه نصيبٌ لأسد الشّرى

11. كسا دمه الأرض بالأرجوان وأثقل بالعطر ريح الصّبا

12. وعفّر منه بهيّ الجبين ولكن عُفاراً يزيد البها

13. وبان على شفتيه ابتسامٌ معانيه هزءٌ بهذيالدّنا

14. ونام ليحلم َ حلم الخلود ويهنأُ فيه بأحلىالرؤى

15. لعمرك هذا مماتُ الرجال ومن رام موتاً شريفاً فذا

16. فكيف اصطباري لكيد الحقود وكيف احتمالي لسومالأذى

17. أخوفاً وعندي تهونُ الحياة وذُلاً وإنّي لربّالإبا

18. بقلبي سأرمي وجوه العداة فقلبي حديدٌ وناريلظى

19. وأحمي حياضي بحدّ الحسام فيعلم قومي أنّيالفتى

(المناصره، 1988: 31-32)

4.3.1 Introduction to the Poet

Abdur-reheemMahmood, a Palestinian poet, was born in 1913 in Ainbita near Tulkarem in Palestine. He ended his secondary school study at An-najah school- currently An-najahUniversity- in Nablus where he taught Arabic language and Arabic literature until 1936. In this year he
quitted teaching and joined the revolution against the British invasion. Between 1939 and 1942 he studied at the Military College in Iraq. He was called by the Iraqi government to teach in Baghdad and Basra and he joined RashheedAali Al-Gailani's revolution.
Mahmood returned back to Palestine and joined the resisting groups to defend his country against the Zionist invasion between 1947and 1948. On 13July, 1948 he gained martyrdom in Ash-shajera battle (seeMahmood:2013).

4.3.2The Title

Ash-shaheed is a suggesting title for death. Directly, and even within the first word, the poet announces his readiness for death. He ventures with his life for the sake of achieving his goals or dying for them.

4.3.3 Overall Interview

The poet decides willingly to put his soul at his palm and throw it in the abyss of death. In a nice image the poet describes his soul as a concrete thing that can be carried on hand to be thrown away. To him, soul is a material entity that one can throw in the field of a battle. By seeking death, the poet aims at two great goals: either a noble life that makes a friend happy or a

death that vexes an enemy. In line three the poet generalizes the aims of a noble person in two types, either death or gaining his ambition. Life is meaningless if a person is not respected and cannot defend the borders of his own country (line4). Life is no life if people pay no attention for what a person says and his speech has no echo in their ears (line 5). The poet completely anticipates his death and willingly hehastens his paces to it (line 6). He finds no other way to returns back his plundered right and defends his country than death (line 7). The poet enjoys the rattle of weapons, the scene of shedding blood, the image of a dead body thrown on the battle field while wild animals and wild birds tear it into pieces (lines 8, 9, 10). The poet, in a series of metaphorical expressions, describes his dead body on the field of the battle with the purple colourof blood covering the place, its fragrance fills the air, its forehead dusted in a beautiful way, and a smile of mocking this life covers the lips(lines 11, 12, 13). The martyr will take immortal sleep to revive a new life full of prosperous images (line 14).

The poet swears that this is the real death for real men and every one seeks an honorable death has to choose this type (line 15).

The poet emphasizes his impatience about the cunning of his malicious enemiesand his imposed injuries(line 16).He knows no fear since life is contemptibleand knows no abjectness since he is the owner of disdain (line 17).

In strong words the poet promises to throw his heart at his enemy's face. His heart is not a mass of flesh, rather it is a mass of iron and his fire is flaming all the time (line18). He insists on defending his country with the blade of his sword to let his people know that he is the hero of war (line19).

4.3.4 Lexical Analysis

The lexical analysis of the Arabic poem will be also within the domain of content words.Haywood and Nahmad (1965:327) mention that "There arethree parts of speech in Arabic:

(a) Verb فعل pl. افعال

(b) Noun اسمpl. اسماء. This includes what we call adjectives.

(c) Particles حرفpl. حروف. That is prepositions, conjunctions and interjections."

Verbs and Nouns are the open class words, while the particles are the closed class words in Arabic.

4.3.4.1 Content Word

For the purpose of analysis, the Arabic parts of speech are to be adapted to match the English parts of speech especially in the case of adjectives and adverbs.So the content words functioning as adjectives or adverb are considered separate parts of speech. The following table gives an analytical breakdown of the content words in the Arabic poem.

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Table2. Distributing Content Words in the English Poem

Lines	Nouns	Verbs	Adjectives	Adverbs
1	روحي راحتي مهاوي الردى	سأحمل القي		
2	حياة الصديق ممات العدى	تسر يغيظ		
3	نفس الشريف غايتان ورود المنايا نيل المنى			
4	العيش الجناب الحمي	عشت	مخوف حرام	
5	العالمون مقالي الورى	قلت اصغى دوى		بين
6	عمرك مصرعي الخطى	ارى أغذ		
7	مصرعي حقي السليب بلادي المبتغى	أرى		دون دون
8	أذني سماع الصليل نفسي مسيل الدما	يلذ يبهج		
9	جسم الصحصحان	تجدل تناوش		

	جارحات الفلا			
10	نصيب أسد السما نصيب أسد الشرى			
11	دم الأرض الأرجوان العطر ريح الصبا	كسا أثقل		
12	الجبين عفارا البها	عفر يزيد	بهي	
13	شفتيه ابتسام معاني هزء الدنا	بان		
14	حلم الخلود الرؤى	نام يحلم يهنأ	احلى	
15	عمر ممات الرجال موتا	رام	شريفا	
18	قلب وجوه العداة قلبي نار	سأرمي	حديد لظى	
19	حياضي حد الحسام قوم الفتى	احمي يعلم		
Total	76	27	7	3	113
%	67.256	23.893	6.194	2.654	100

Table2. above demonstrates that the high number and frequency rate of nouns (76, 67.25% respectively), reveal the high stability in the poem when compared with the number and the frequency rate of verbs (27, 23.89% respectively). The majorityof nouns are abstract nouns, with a number and a frequency rate of (43, 56.57% respectively),while the number and the frequency rate of the concrete nouns are (33, 43.42 % respectively). The high amount of the abstract nouns reflects the supreme abstract goal of the poet while seeking martyrdom. The lack of dynamicity in the poem, due to the lack of verbs, eases the way for the reader to contemplate how the poet employs nouns to describe his journey towards death. What are marked in this poem arethe number and the frequency rate of stativeverbs (15,55.55%respectively) which are higher than the number and the frequency rate of the dynamic verbs (12, 44.44 respectively).This reflects how the poet imaginesand contemplates thestativescene of his death on behalf of his country. 59.52% of the total number of verbs istransitive verbs, while 40.74 % of the total number of the verbs is intransitive.Since "transitive verbs take objects and intransitives do not, there is a tendency for transitivesto indicatepurposeful, directed movement" (Short, 1996:339).

The low number and frequency rate of adjectives (7, 6.19% respectively) are due to the unique choice of the nouns that can express the situation, with no need of other words to describe them.The adjectives (احلى ,بهي ,حرام ,مخوف) with a number and a frequency rate of (4, 57.14% respectively) are attributive adjectives, while the adjectives (لظى ,حديد ,شريفا) with a number and a frequency rate of (3, 42.85% respectively)are predicative adjectives.

There are only three adverbs of place with a frequency rate of 2.65%. These adverbs indicate the importance of a place, the poet seeking among people (بين) and where and why to die (دون).

4.3.4.2 Lexical Grouping

The discoursal dictionary of the poet is so rich. The choice of the content words follows a unique intuition and a supreme poetic capability. The text of the poem can be divided into many semantic fields. All these fields work together to strengthen the structure of the poem and the theme of martyrdom.Within the field of *life* the poet uses the words حلم, العيش,المنى, حياة;.The field of *death* and *martyrdom* contains the words الابا , الخلود,الحياة ,الرؤى , ; موتا , ممات , دمه , الصحصحان , الدما , مسيل , الصليل , (2) مصرعي , المنايا ,ممات , الردى الأذى, كيد . The poet , in order to show the intimacy of some words to himself and to his goal , uses words like; أذني , بلادي , مصرعي , مقالي , راحتي ,روحي , قومي , حياضي ,ناري ,قلبي ,احتمالي ,اصطباري ,نفسي . In a very affective way the poet uses oppositeness to highlights some life antithesis like;ممات×حياة , تسر ×

ابتسام , البها × عفارا , الشرى × السما , اصغى × قلت , المنى × المنايا , العدى × الصديق , تغيظ × هزء , ذلا.× الابا As a person in a community, the poet addresses some people either negatively or positively while using words like; العدى , الصديق , الشريف, الورى , الرجال , الحقود , العداة , قومي , الفتى.

4.3.4.3 Tense
The whole poem is written in present tense. This to generalize the poet's morals and ideas accepted every time and everywhere. The formsof some verbs are in past tense (رام ,نام ,بان , عفر ,اثقل , كسا , دوى,اصغى , قلت ,عشت), but their functions refer topresent tense according to their semantic referents.Yaqub (1385h : 495) explains that the Arabic verb in past tense can express present tense when dealing with establishing something, like (بعت , اشتريت ,وهبت) or if it is one of the verbs of commence like , (طفق , شرع , بدا).

4.3.4.4 Foregrounding
Foregrounding is investigated within the domain of its main fields; lexical repetition, parallelism and deviation.

4.3.4.4.1Repetition
Though nolines are repeated, there are some repeated words for the purpose of emphasis. The word حياةin line 2 is repeated (sameness) in line 17 and repeated in a synonymous way in (العيش line 4)and (الدنا line 13). The word مصرعيline 6 has repeated(sameness) in (line 7). The word ممات in line 2 is repeated(sameness) in (line 15), and has a synonymous repetition in lines (1 and 3). The word نصيب is repeated (sameness) twice in (line 10).

4.3.4.4.2Parallelism
The whole lines in the poem have parallel forms either within the structure of each line or with some other lines.Synthetic parallelism that explain or extend the meaning can be easily traced in lines 1, 3, 4, 5, 7, 8, 9, 14, 15, 17, 18, and19.Antithetic parallelism which emphasizes the negation of some thoughts can be found in lines 2, 4, 6, 10, 11,12,and13. Synonymous parallelism is expressed in lines 3, 5, 14, 15, and 16. Some lines hold more than one type of parallelism.

4.3.4.4.3 Deviation
The first semantic deviation appears in the first line of the poem. The poet, in a unique metaphor, promises to carry his soul, as if it is a concrete material, on his palm. Semantically *souls* cannot be carried or thrown away. The second metaphor comes in the sixth and seventh lines whenthe poet materializes his death to be seen and he hastens his steps towards it. In line 19, the poet,armed only with his heart, will fight his enemies. His heart is not a mass of flesh; rather it is a mass of iron and flame.

Personification has its role in this poem to strengthen the semantic deviation.Lines 2(2), 3, 11 and 12 are examples of personification in this poem.
The poem reveals a great deal of semantic deviation by resorting to exaggeration as in lines 5, 8, 10, 11,12,17,18 and 19.

Imagery
The whole poem stands as series of images. Line one displays thescenein which the poet carrying his sole on his palm. Line 5 illustrates the power of the poet's words on people gatheringto listen to them. Line 8 demonstrates the battle field overwhelmed by the sounds of swords and the scene of bloodshed. Lines 9, 10, 11, 12, 13, and 14 portraits the body of the poet after his martyrdom and how birds and wild animals tear it.The spot around the body is covered with blood while air is full with the fragrance. A smile on the face mocks this mortal world, while sleeping peacefully and dreaming of immortality.

4.4 A Contrastive Discussion of the Results

In the previous sections the results ofstylisticanalysis in each poemwere discussed and broken down separately. Now this paper is in a good position to juxtapose those results to compare easily between the features of stylistic analysis used by the two poets.

4.4.1Lexical analysis
Withinthe domain of lexical analysisthe two poems show theresults illustrated in the following table:

Table3. A Breakdown of Content Words in English and Arabic Poems

Lexical ANALYSIS	English Poem		Arabic Poem	
Content words	No.	%	No.	%
Total	86	100	113	100
Nouns	39	45.348	76	66.666
Abstract noun	30	76.932	34	56.57
Concert nouns	9	23.076	33 .	43.42
Verbs	18	20.930	27	23.893
Dynamic	11	61.111	12	44.44
Stative	7	38.888	15	55.55
Transitive	12	66.666	16	59.259
Intransitive	6	33.333	11	40.740
Adjectives	18	20.930	7	6.140
Attributive adjectives	15	83.33	4	57.14
Predicative adjectives	3	16.66	3	42.85
Adverbs	11	12.790	3	2.631

The above comprehensive table demonstrates the diversity between the two poets in using content words. Within the use of nouns, the Arabic poem illustrates a higher frequency rate of nouns (66.66%) than the English poem (45.78%).This helps us to conclude the more stability in the Arabic poem than it is in the English poem. The frequency rate of abstract nouns (76.57%) in the English language is higher than that in the Arabic poem (56.57%), while the opposite is in using concrete nouns, (43.42%)in the Arabic poem and (23.68%) in the English poem.This leads to the fact that the Arabic poet is highly concerned in using more material and touchable nouns thanabstract nouns.

In both poems the rates of abstract nouns are higher than those of concrete nouns. This indicates that the two poets are thinking in the abstract world of death rather than the material world of life.

The frequency rate of verbs in the Arabic poem (24.56%) is higher than its counterpart in English poem (23.68%).The large amount of nouns in Arabic poems entails using a high number of verbs. While the English poem demonstrates a higher frequency ratein using dynamic verbs (64.70%), the frequency rate of dynamic verbs in Arabic poem is only (44.44%). This "gives sense of continual movement and change to the passage" (Short, 1996:339). In both poems the frequency rates of transitive verbs are higher

than the rates of intransitive verbs; 66.666 % in the English poem and 59.259% in the Arabic poems.

The English poems express a higher frequency rate in using adjectives (21.68%) than in the Arabic poem (6.14%). This can compensate the lack of nouns in the Englishpoem for the purpose of stability. The high rate of adjectives in the English poem makes it more flowery and slow down the actions in it (Niazi and Gautam,2007:29). The rate of using attributive adjectives in English poem (83.33%) is higher than in Arabic poem (57.14%), while The Arabic poem showsa higher rate in using predicative adjectives (42.85%) than in the English poem (16.66%).

The rate of using adverbs in the English poem (12.o4%) is higher than in the Arabic poem (2.63%).In both poems, the frequency rates of adverbs are at the lowest order. This is ordinary and accepted because adverbs "are the least represented of the major classes" (Short, 1996:339).While the adverbs in the Arabic poem are all adverbs of place, the adverbs in the English poem cover the major semanticareas of adverbs; place, time and manner.

4.4.2 Tense Analysis
Both poems use present tense in conveying the poets' ideas and describing the scenes.Since present tense can be used to express not only present but future time (Quirk et al, 1985 :177), the two poems are not limited to a certain time. Always countries should be defended, and always martyrdom is the supreme sacrifice people can do for the sake of their countries.

4.4.3 Lexical Grouping
The two poems reveal some groups or words classified according to some semantic fields. The majority of the words used in the two poems can be classified within the semantic fields of life, death, and words related to the poet's body.

4.4.4 Foregrounding
Foregrounding is investigated within the domain of its main fields; lexical repetition, parallelism and deviation

4.4.4.1Repetition
Repetition in the two poems illustrates similarities in some semantic fields. The two poets repeat the same words, their synonyms or their collocation within the domains of *life,love, death, war,nature*, and *body parts*. These similarities express the unity of the themes and the goals in the two poems.

All the semantic fields highlight the role of martyrdomin defending homelands.

4.4.4.2 Parallelism

Both poems demonstrate, though in different degree, a keen use of parallelism. Parallelism as a main type in rhetoric style "is found between two units in the clause and two related units in some neighbouring clause of contrasting meaning." (Quirk and Greenbaum, 1973:421). While the English poem illustrates this poetic feature in a high degree, the Arabic poems demonstrate parallelism in every line in it.

The entire types of parallelism; synthetic, antithetic and synonymous are expressed in the two poems.

4.4.4.3 Deviation

Deviation as an important phenomenon in any literary work, shows marked presence in the two poems. Semantic deviation achieved through linguistic deviation, personification, metaphor, alliteration, is the most prevailing stylistic feature in the two poems.

The two poets express a unique imaginative capability in giving a series of images describing the scenes of the battle.

5. Conclusion

Depending on the above discussed results of the stylistic analysis of the two poems, this paper concludes the following:

- War, whether denounced or glorified, is a rich field and a literary genre for producing poetry. War poems, in addition to their sentimentaleffects on the reader,provoke a live bodily response (some cannot help shedding tears).
- The Arabic poem demonstrates higher frequency rate in using nouns than the English poem.
-Both poems use abstract nouns more than concrete nouns.
-The Arabic poem demonstrates a higher frequency rate in using verbs than the English poem.
- The English poem uses dynamic verbs in a higher frequency than in the Arabic poem.
-The Arabic poem uses stative verbs in a higher frequency than in the English poem.
- Both poems use transitive verbs more than intransitive verbs.
-The English poem shows a higher and significant frequency rate in using adjectives than the Arabic poem.
- Both poems use attributive adjectivesmore than predicative adjectives.
The English poem shows a higher frequency rate in using adverbs than the

Arabic poem.

-The English poem uses adverbs of place, time and manner, while the Arabic poem uses adverbs of place only.

- Both poets use present tense to express their universal ideas, thoughts and principles.

-Both poemsgroup their vocabulary within the same semantic fields. The majority of the words used in the two poems can be classified within the semantic fields of life, death, and words related to the poet's body.

- Bothe poems are foregrounded, though in different degrees, in using repetition, deviation and parallelism.

-The sole significant difference is in the frequency use of adjectives, which is higher in the English poem than in the Arabic poem.

- These conclusions cannot be generalized unless supported by other studies.

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تحليل اسلوبي لقصيدتين مختارتين، انكليزيه وعربية، من قصائد الحرب
مهدي خلف حسين الجنابي

المستخلص :

الحرب ظاهرة انسانية لها ادبها الخاص. ويعدالشعر ابرز ظروب هذا الأدب. وهذه الدراسة محاولة لتقصي وتحليل بعض المعالم الأسلوبيه في قصيدتين مختارتين ، انكليزية وعربية، من قصائد الحرب. وتشترك القصيدتان في نفس الموضوع، فكلتاهما تدعوان الى تعظيم مبدأ التضحيه بالحياة من اجل الدفاع عن الوطن، والزمت هذه الدراسة نفسها بتحليل كلمات المعاني و الأزمنه و المجاميع الدلالية للمفردات وظاهرة الأبراز. وأبدت مجالات التحليل تشابها كبيراتوزيع كلمات المعاني الرئيسة(الاسماء والأفعال والصفات والظروف)، واظهرت القصيدتان بعض التشابه والأختلاف في معدلات التكرار عند تحليل المساحات الدلاليه لكل واحدة منها. كل او اختلافا طفيفا بين القصيدتين في جميع المعالم الأسلوبية. لجأ الشاعران في كلتا القصيدتين الى استخدام الزمن المضارع في التعبير عن افكارهما.وأضهرت القصيدتان انواعا من الأبراز ولو بدرجات متفاوتة في استخدام التكرار والأنزياح والتوازي. وكان الأختلاف الوحيد الذي يجلب النظر هو في استخدام الصفات، حيث كان اعلى في القصيدة الأنكليزيه منه في القصيدة العربية.

مفاتيح الكلمات. *قصائد الحرب، الأسلوبية، التحليل الأسلوبي, الأبراز، الأنحراف، التساوي*