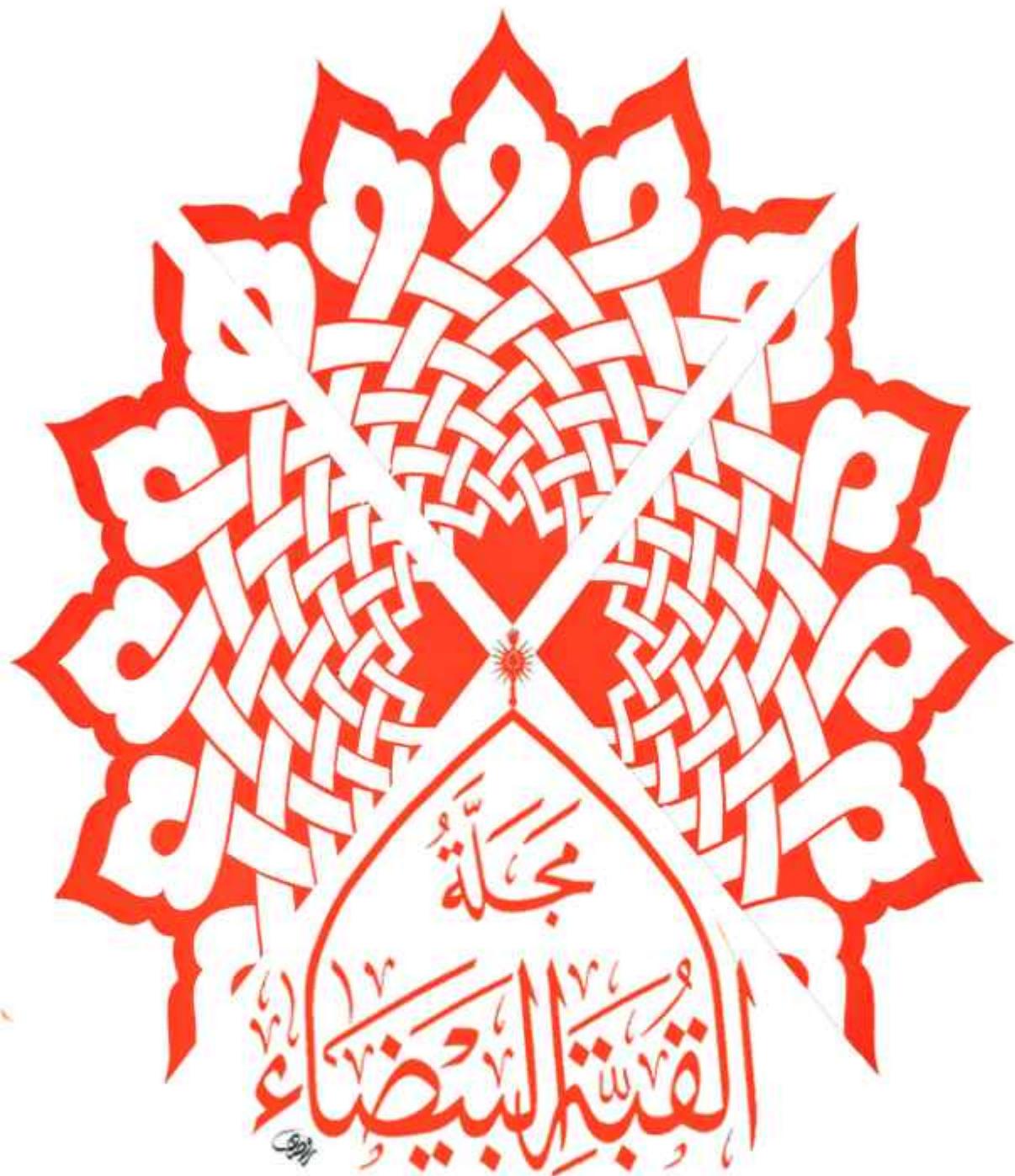


يَا

صَاحِبَ الْقَبَّةِ الْبَيْضَاءِ فِي الْتَّجْفِ  
 مِنْ زَارَ قَبْرَكَ وَاسْتَشْفَى لَدَيْكَ شَفْعِي  
 زَوْرُوا أَبَا الْحَسَنِ الْهَادِي لَعَلَّكُمْ  
 تُحْظَوْنَ بِالْأَجْرِ وَالْإِقْبَالِ وَالْزُّلْفِ  
 زَوْرُوا لَمَنْ تُسْمَعُ النُّجُوْيَ لَدَيْهِ فَمَنْ  
 يَرْهُ بِالْقَبْرِ مَلْهُوْفًا لَدَيْهِ كَفِي  
 إِذَا وَصَلَ فَأَخْرِمْ قَبْلَ تَدْخُلِهِ  
 مُلَبِّيًّا وَإِشْعَ سَعْيًا حَوْلَهُ وَطَرِ  
 حَتَّى إِذَا طِفَتْ سَبْعًا حَوْلَ قَبَّتِهِ  
 تَأْمَلُ الْبَابَ تَلْقَى وَجْهَهُ فَقَفِ  
 وَقُلْ سَلَامٌ مِنَ اللَّهِ السَّلَامُ عَلَى  
 أَهْلِ السَّلَامِ وَأَهْلِ الْعِلْمِ وَالشَّرْفِ



فَصْلِيَّةٌ تُعْنِي بِالْبَحْثِ وَالدِّرَاسَاتِ الْإِنْسَانِيَّةِ وَالاجْتِمَاعِيَّةِ العَدْدُ (٩)

السَّنَةُ الْثَالِثَةُ جَمَادِيُّ الْأُولَى ١٤٤٦ هـ تَشْرِينُ الثَّانِي ٢٠٢٥ م

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ديوان الوقف الشيعي/ دائرة البحوث والدراسات

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المدير العام لدائرة البحث والتطوير  
٢٠٢٥/٧/٢٠

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البريد الإلكتروني: gd@rdd.edu.iq

Rdd.edu.iq

فصلية تُعنى بالبحوث والدراسات الإنسانية والاجتماعية العدد (٩)  
السنة الثالثة جمادى الأولى ١٤٤٦ هـ تشرين الثاني ٢٠٢٥ م  
تصدر عن دائرة البحوث والدراسات في ديوان الوقف الشيعي

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مدير عام دائرة البحوث والدراسات



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الترجمة

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فصلية تُعنى بالبحوث والدراسات الإنسانية والاجتماعية العدد (٩)

السنة الثالثة جمادى الأولى ١٤٤٦ هـ تشرين الثاني ٢٠٢٥ م

تصدر عن دائرة البحوث والدراسات في ديوان الوقف الشيعي

### العنوان الموقعي

مجلة القبة البيضاء

جمهورية العراق

بغداد / باب المعظم

مقابل وزارة الصحة

دائرة البحوث والدراسات

### الاتصالات

مدير التحرير

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## ..... دليل المؤلف .....

- ١- إن يتسم البحث بالأصالة والجدة والقيمة العلمية والمعروفة الكبيرة وسلامة اللغة ودقة التوثيق.
- ٢- إن تجتذب الصفحة الأولى من البحث على:
  - أ- عنوان البحث باللغة العربية .
  - ب- اسم الباحث باللغة العربية . ودرجته العلمية وشهادته.
  - ث- بريد الباحث الإلكتروني.
- ٣- أن يكون مطبوعاً على الكمبيوتر (office Word) على شكل ملف واحد فقط (أي لا يجتزأ البحث بأكثر من ملف على القرص) وترتؤد هيئة التحرير بثلاث نسخ ورقية وتوضع الرسوم أو الأشكال، إن وجدت، في مكانها من البحث، على أن تكون صالحة من الناحية الفنية للطباعة.
- ٤- أن لا يزيد عدد صفحات البحث على (٢٥) خمس وعشرين صفحة من الحجم (A4).
- ٥- يلتزم الباحث في ترتيب وتبسيط المصادر على الصيغة **APA**
- ٦- أن يلتزم الباحث بدفع أجرور النشر المحددة البالغة (٧٥,٠٠٠) خمسة وسبعين ألف دينار عراقي، أو ما يعادلها بالعملات الأجنبية.
- ٧- أن يكون البحث خالياً من الأخطاء المغوفة والتسيوية والإملائية.
- ٨- أن يلتزم الباحث بالخطوط وأحجامها على النحو الآتي:
  - أ- اللغة العربية: نوع الخط **(Arabic Simplified)** (وحجم الخط ١٤) للعنوان.
  - ب- اللغة الإنكليزية: نوع الخط **(Times New Roman)** (وحجم الخط ١٦). وملخصات (١٢). أما فقرات البحث الأخرى؛ فيحجم (١٤).
  - ٩- أن تكون هواش البحث بالنظام العلائيني (تعليقات ختامية) في نهاية البحث. بحجم ١٢.
  - ١٠- تكون مسافة المواشى الجانبي (٢,٥٤) سم والمسافة بين الأسطر (١).
  - ١١- في حال استعمال برنامج مصحف المدينة للأيات القرآنية يتحمل الباحث ظهور هذه الآيات الماركة بالشكل الصحيح من عدمه، لذا يفضل النسخ من المصحف الإلكتروني المتوافر على شبكة الانترنت.
  - ١٢- يبلغ الباحث بقرار صلاحية النشر أو عدمها في مدة لا تتجاوز شهرين من تاريخ وصوله إلى هيئة التحرير.
  - ١٣- يلتزم الباحث بإجراء تعديلات المخسمين على بحثه وفق التقارير المرسلة إليه وموافقة الجملة بنسخة معدلة في مدة لا تتجاوز (١٥) خمسة عشر يوماً.
  - ١٤- لا يحق للباحث المطالبة بمتطلبات البحث كافة بعد مرور سنة من تاريخ النشر.
  - ١٥- لاتعاد البحث إلى أصحابها سواء قبلت أم لم تقبل.
  - ١٦- دمج مصادر البحث وهوامشه في عنوان واحد يكون في نهاية البحث، مع كتابة معلومات المصدر عندما يرد لأول مرة.
  - ١٧- يخضع البحث لتقديم السري من ثلاثة خبراء لبيان صلاحيته للنشر.
  - ١٨- يشترط على طلبة الدراسات العليا فضلاً عن الشروط السابقة جلب ما يثبت موافقة الاستاذ المشرف على البحث وفق النموذج المعتمد في الجملة.
  - ١٩- يحصل الباحث على مسند واحد لبحثه، ونسخة من الجملة، وإذا رغب في الحصول على نسخة أخرى فعليه شراؤها بسعر (١٥) ألف دينار.
  - ٢٠- تعبير الأبحاث المنشورة في الجملة عن آراء أصحابها لا عن رأي الجملة.
  - ٢١- ترسل البحوث على العنوان الآتي: ( بغداد - شارع فلسطين المركز الوطني لعلوم القرآن ) بعد دفع الأجر في الحساب المصرفي العائد إلى الدائرة، أو البريد الإلكتروني: **off\_research@sed.gov.iq**
  - ٢٢- لا تلتزم الجملة بنشر البحوث التي تخلّ بشرط من هذه الشروط .



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السنة الثالثة جمادى الأولى ١٤٤٦ هـ تشرين الثاني ٢٠٢٥ م



## A Stylistic Analysis of Prominence in a Poem by Rita Dove

Teacher/Assistant, Naseer Jumaa Salama

Ministry of Education/General Directorate of Education  
in Baghdad Governorate, Al-Rusafa Third





السنة الثالثة جمادى الأولى ٢٠٢٥ م



٢٠٥

### Abstract:

The stylistic elements in Dove's poem is examined in this study using the foregrounding of linguistic deviance theory. The writer's use the model of deviation to explore the language of poetry and to successfully communicate are questioned. Finding the different kinds of linguistic irregularities and the ways in which the poet employs them as a stylistic marker are the aims of this study. In the poem under examination, the research aims to understand how language may be a powerful tool for advancing ideas while fulfilling an efficient and fulfilling communication role. It also looks into the types and degrees of linguistic variety seen in the texts under review. It seeks to show how the author of the selected poem uses linguistic variation as a style marker. The model used in this study is based on Short's (1996) model of linguistic deviation, which explains the many sorts of deviations, and Leech's (1969) model of various levels with semantic type. It is found that the poet exhibits a significant degree of variation in the poem that is being examined. After a careful analysis of the poem, it is determined that Rita Dove uses linguistic deviance to illustrate the psychological and emotional effects of hardship, racism, and oppression experienced by Haitian laborers as well as highlight the value of family and love, citing Trujillo's personality as a result of his mother's passing.

**Keywords:** Foregrounding, Style, linguistic Deviation, Stylistics

### 1. Introduction

According to Fromkin and Rodman (1988, p.13), language speakers frequently understand a language's sound system, words, and future sentences in addition to the proper arrangement of words and morphemes in grammatical sentences.

In a literary work, the writer uses language that defies grammatical conventions. This form of language breakdown is technically called as a linguistic deviation, and it permits the author to create a language that deviates from literary norms or everyday speech (Leech, 1969).

When a portion of a poem deviates from the norm, stands out, or is seen as unusually prominent, a linguistic phenomenon known as deviation, it has a substantial psychological influence on readers (and/or listeners) (Short, 1996).

### 2. Literature review

Language and literary works are closely related. Particularly when presented in written form, it becomes one of the most crucial elements.



السنة الثالثة جمادى الأولى ٢٠٢٥ هـ تشرين الثاني ٢٠٢٥ م



In literary writing, language is a tool used to convey facts, ideas, and thoughts. Literary works express the authors thoughts and emotions in addition to the works results. The authors opinions are reflected in the language, especially in the word choices used to produce the works. It limits both the readers vision and the authors intended meaning. In literary works, an authors language affects what they say (Galperin, 1977, p. 19).

Poetry, like other literary works. The poet uses language in a certain way. The authors choice of words and writing style demonstrate this. A poet expresses their thoughts, ideas, and desires in a distinctive way, much like other artists do in order to please those who read his or her work. Hornby (1995) defines style as the manner in which anything is done or presented. It comprises the word choices, rhetorical methods, sentence structure, and idioms that all writers use.

## 2.1 Stylistics

Crystal (1987, p. 368) states that the term stylistics is occasionally used in a very broad sense to refer to any situationally different language, such as social, historical and regional dialects.

Alternatively, Finch (2000, p. 188) offers a broader definition of stylistics, which includes «the study of language and literature.» He claims that the goal of stylistics is to employ linguistic techniques to study the notion of style in language. According to the theory, an individual must select a certain style each time they use language, taking the goal of communication into consideration. In this case, style refers to selecting from a range of lexical and syntactic alternatives.

Stylistics is a critical approach that use the methods and findings of the linguistics field to study literary works. The scientific study of language and its structures is known as linguistics, as opposed to language learning. In order to demonstrate how a literary works technical language elements, including sentence structure, contribute to its overall meanings and effects, stylistics was developed in the twentieth century (Galperin, 1977, p. 9).

## 2.2 Style

According to Galperin (1977, p. 11), the term «style» is most commonly associated with literary criticism and rhetorical studies. The phrase has been defined in a variety of ways, including «style is the man himself» (Buffon, 1966), «style is divergence» (Enkvist, 1971), «style is choice» (Enkvist, 1971), «style is depth» (Darbyshire, 1971), and others.



Style is commonly perceived as a means by which writers or speakers communicate linguistically through prose or poetry. Though it may be deduced from both spoken and written language, as well as literary and non-literary variations, written literature texts are traditionally seen to be the primary source of style usage (Bernard Bloch, 1953), quoted in (Enkvist et al, 1964).

Language style is a unique way of expressing oneself linguistically, but it is critical to assess the characteristics that distinguish it, why it was developed, and what influence it has (Verdonk, 2002).

A literary composition's style can be described as its overall writing style, expression, execution, activity, or attitude: according to Chambers' Twentieth Century Dictionary (1972), the unique style specific to one author or another. According to The Concise Oxford Dictionary of Current English (1995), style is the culmination of all the specific traits that make a piece of writing, diction, artistic expression, or topic matter distinctively written for a particular person, school, era, or subject matter.

In its most comprehensive sense, style refers to the way a certain person uses language in a given context to achieve a particular objective (Leech and Short, 1981, p. 10). In addition to literary and non-literary languages, it can also apply to spoken and written language. However, it has always been connected to written literature.

### 2.3 Foregrounding

Foregrounding is defined by Dan MacIntyre as «those elements of a work of art that stand out in some way,» and he asserts that the visual arts are where the phrase first appeared. Drawing focus to these components is called foregrounding. The Russian Formalists used the phrase to refer to a literary style and philosophy around the start of the twentieth century. As McIntyre puts it, «the purpose of art and literature is to defamiliarize the familiar,» which is in line with Russian Formalism. A poem or piece of art that is defamiliarized becomes «foregrounded,» because it «stands out from the norm.» The term «the range of stylistic effects that occur in literature, whether at the phonetic level (e.g., alliteration, rhyme), the grammatical level (e.g., inversion, ellipsis), or the semantic level (e.g., metaphor, irony)» was first used in linguistics by Jan Mukarovsky, a linguist from the Prague School (Miall and Kuiken 390). As defined by linguist Paul Simpson, foregrounding refers to «a form of textual patterning which is motivated specially for literary-aesthetic



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purposes. .... Foregrounding typically involves a stylistic distortion of some sort, either through an aspect of the text which deviates from a linguistic norm or, alternatively, where an aspect of the text is brought to the fore through repetition or parallelism" (Stylistics 50).

#### 2.4 Linguistic Deviation

The so-called ordinary, unusual, or daily language is not the only language used by writers who wish to make their language creative or unique. Using unconventional or uncommon language allows the writer to startle the reader and leave a lasting impact on their minds. The creative use of language that departs from literary norms is referred to as linguistic deviation (Leech, 1969, p. 50).

Leech (1969, pp. 10–12) contends that any divergence from normal patterns of language activity would elicit a reaction of confusion and surprise, and that rules in poetry are intended to be disobeyed. As a result, deviation describes the flouting and violation of rules. However, he feels that a true violation of a linguistic rule results in dimensions of choice: «any selection which is not one of the selections allowed by the rules has a null probability.» (Leech, 1969, pp. 29–30). For the poet, «the question of whether to obey the rules of the language or not,» is a matter of choices, even though it may take place within the language. Therefore, choice—that is, the poet's selection of characteristics from the variety of linguistic items—causes departure. As a result, the author is free to utilize the standard range of linguistic features or to take advantage of them in a novel way.

Leech (1966, p. 139) says that linguistic deviation is «essential to linguistic account of literary language. It is a commonplace that poet and other creative writers use language in unorthodox ways: that they are by convention allowed «poetic license». But we also need to recognize degrees of unorthodoxy, and it is that the scales of descriptive and institutional delicacy become relevant».

Short (1996, p. 11) argues that «deviation, which is a linguistic phenomenon, has an important psychological effect on the readers (and hearers). If a part of a poem is deviant, it becomes especially noticeable, or perceptually prominent». This indicates that deviation is a stylistic concept or one approach to create foregrounding. The concept of deviation is significant because it provides a technique of distinguishing aberrant patterns from ordinary language patterns that reflect noncompliance with established standards and a departure from normal communica-



tion. It is crucial to emphasize that deviations can happen in both written and spoken language. It is also critical to recognize that literature, especially poetry, differs from everyday language usage. Poetry actually has the power to draw readers in.

### 3. Methodology

A biography of Rita Dove's life and poetry are included in this section. Additionally, it examines the data that was chosen for examination. Then, in order to get a fundamental comprehension of the activities and exchanges that occur throughout the poem, describe its theme. A brief explanation of both qualitative and quantitative research approaches is then given. The Leech (1969) and Short (1996) models, which address grammatical variations in Rita Dove's poetry, are also introduced in this section.

#### 3.1 Data Collection and Description

«Rita Dove's poem» was one of the two terms that were Googled in the research bar to choose the data. «Parsley» is the title of the selected poem, which is divided into two sections, one with six lines and the other with eight. Except for the penultimate stanza, which is a quatrain with four lines, all of the stanzas in part one, «The Cane Fields,» are tercets. Most of the lines in portion two, «The Palace,» are seven or eight lines long, with the closing stanza having just one line overall. There is not a single rhyme scheme or metrical structure in the second section of the poem because Dove wrote it in free verse. However, the initial section differs somewhat. It can be considered a loosely written villanelle. Throughout the composition, Dove employs the ABCABC rhyming system. As a result, the first and fourth lines, second and fifth lines, and third and sixth lines all are rhymed.

#### 3.2 Rita Dove's Life

Rita Dove was born in Akron, Ohio in 1952. A 1970 Presidential Scholar, She studied at the University of Iowa, where she graduated with an MFA in creative writing in 1977, Miami University of Ohio, and Universität Tübingen in Germany. Dove addressed the broader social and political aspects of the Black experience mainly indirectly in her poetry collections, such as *Museum* (1983) and *The Yellow House on the Corner* (1980), as well as in a collection of short stories called *Fifth Sunday* (1985). Her focus was on the specifics of family life and personal struggle. The author's maternal grandparents were born in the Deep South at the end of the century, and their lives are chronicled in the cycle of



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poems Thomas and Beulah (1986), which won the Pulitzer Prize. The Other Side of the House (1988), Mother Love (1995), Grace Notes (1989), On the Bus with Rosa Parks (1999), American Smooth (2004), Collected Poems: 1974–2004 (2016), and Playlist for the Apocalypse (2021) were among the latter poetry volumes. Beyond the confines of her own experience, she began to express herself in a more mature manner. «Parsley,» a representation of brutality against humanity in the Dominican Republic, is the collection's high point. Rita Dove in the poem refers to dictator Rafael Trujillo as «El General,» who had his army slaughter more than 20,000 immigrant workers because they were unable to pronounce the Spanish word for «parsley.» Dove became the youngest and first African American poet laureate of the United States when the Library of Congress chose her in 1993.

### 3.3 The Theme of «Parsley»

The poem «Parsley» addresses themes of violence and grief. It is composed entirely of these two and terror. In the second portion, when the poet concentrates on El General's viewpoint and his outlandish response to his mother's death, they become quite evident. He had long since discovered that the suffering of others was the one thing that could make him feel better overall. He has always enjoyed causing harm to others, and when his mother passed away and he was unable to cope, he gave the order to kill thousands of people. The fundamental ideas are still valid even though Dove made some changes to the story.

### 3.4 Methods of Analysis

Qualitative and quantitative research methods are the two categories of research approaches. Qualitative data collection, analysis, and interpretation include observing people's actions and words. Qualitative research relies heavily on focus groups and one-on-one, in-depth interviews for data collection; it is far more subjective than quantitative research. Qualitative approaches will be used in this study. In general, the aim of qualitative methodologies research is to provide a more comprehensive image that can aid in describing and explaining the linguistic variance in poetry, so providing a richer and deeper understanding (Creswell, 2009).

### 3.5 Model of Analysis

The models that have been used are eclectic in nature; they include the Short (1996) model of linguistic deviation for multiple types of deviations and Leech's (1969) model for various levels with semantic type. Foregrounded elements, according to Short (1996, p. 36), are portions in the



text that the author presents as essential to the reader's understanding of what he has written, either deliberately or unconsciously. Additionally, according to him, individuals need to be able to identify and describe the many kinds of aberrations that lead to foregrounding.

The exploration of different linguistic variants by Leech (1969, p. 37) distinguishes the three essential levels of language: realization, form, and semantics. Phonology and graphology enable realization, whereas grammar and language comprise form, and semantics refers to denotative or cognitive meaning.

### 3.5.1 Types of Deviation

Deviations are classified into seven kinds by Short (1996, p. 37): morphological, phonological, semantic, discoursal, lexical, grammatical, and graphological.

#### 3.5.1.1 Lexical deviation

The use of lexical variation is essential to poetry. Poetry occasionally uses vocabulary that is lexically off. The poet may invent strange and unusual terminology, defying the rules of word formation. The departure from the lexis norms of a language is known as a lexical deviation.

##### A. Neologism

Sputnik, stronaut, disco, or punk rock are examples of neologisms, which are new terms or expressions or old words with new meanings. When they create, poets frequently come up with terms that have never been used before (Short, 1996, p. 45).

##### B. Functional conversion

Functional conversion, according to Short (1996), is the act of changing an object's word-class without changing its form—that is, without appending a new word. «The accomplish of, the mastery of thing» is an example from Hopkins, as Short (1996, p. 46) notes. Here, the poet offered a substitute for an already-existing phrase rather than inventing a brand-new one. In a similar manner, we have

“1.a. The police released him,”

“1.b. The police ordered his release.”

##### C. Compounding

In order to take use of both compounding and affixation, Leech (1969) utilizes the prefix *un* to construct terms (unchilding and unfathering) that are not used in Standard English. Additionally, he forms the compound word widow-making, indicating a difference in vocabulary. (citation cited in Ouameur, 2013, p. 8–9).



#### D. **Nonce formation**

Shorts assertion that a nonce-formation can have units greater than the word is supported by Crystal (2003, p. 315). These forms are used for a variety of reasons, such as when the speaker is unable to remember a term and has come up with a replacement or when circumstances prevent them from coming up with a new form, like in newspaper headlines.

#### E. **Archaism**

Short (1996, p. 46) defines that archaism is «a technique in which writers might achieve foregrounding through linguistic deviation». In other terms, An archaism is an ancient phrase or expression, such as «whence,» «thee,» and «thou,» which appear in Thomas Hardy's poem «The Ruined Maid.»

And where did the cloth come from? Such prosperity? (Line 3)

“At home in the barton you said ‘thee’ and ‘thou’ (Line 9)

«Whence» is an old-fashioned term for *from when*, like in the phrase in line 3. The obsolete word for ‘you’ in line 9 is ‘thee.’ Line 9 uses the archaic word ‘you’ where it says ‘thou.’

#### 3.5.1.2 Grammatical Deviation

As stated by Short (1996, p.47), English contains a large number of grammatical rules. As a result, the options for grammatical deviance are fairly broad.

The most common grammatical deviations in the history of English poetry are word-order breaking. Adjectives, for example, can occur after the noun, acting as a post nominal modifier (big chair- chair big). (Short, 1996, p.47)

Ungrammatical expressions like ‘I does not like him’ are a significant sign of grammar deviance (Leech, 1969, P.45).

#### 3.5.1.3 Morphological Deviation

The word or morpheme is the most basic unit of syntactic structure. Phrases are made up of words. Morphemes are the building blocks of words. For example, the word bookshelf is made up of two morphemes (book) and (shelf). These two morphemes can also stand alone as words and are hence known as free morphemes. Nevertheless, not all morphemes are free: for example, the word (unclean) comprises two meaning units (clean) and a negative marker (un). (Un) is a bound morpheme here. (un)(fortune)(ate)(ly) contains four morphemes (one free and three bounds). One approach to produce morphological deviation is to add



an ending to a word that would not ordinarily be added to, (Short, 1969, p.51). For example:

### 3. **Perhapless mystery of paradise**

(Edward Estlin Cummings, «from spralling ecstatically this»)

Cumming exploits people's understanding of a readily expandable morphological series in which they may generate a list of terms by appending the suffix-(less) to a noun (e.g. hopeless, hateless, sunless). But, (maybe) is an adverb rather than a noun. By contrasting (perhaps) with the conventional paradigm, one may understand that Cumming is referring to an apparently paradoxical aspect of heaven, namely «that it is a mystery with no doubt», (Short, 1969, p.51).

#### 3.5.1.4 Semantic Deviation

Leech (1969, p.49) states that semantic deviation is «the process through which literal absurdity leads the mind to comprehension on a metaphorical level» in poetry. In other words, semantic deviation is a driving force in poetic language, particularly in current poetry. He defines semantic deviation as a type of 'non-sense' or 'absurdity' in which the meaning is not obvious at first glance and must be sought.

Leech adds that semantic deviation can be classified into three categories:

1- Semantic oddity 2. Transference of meaning 3. Honest deception.

##### 3.5.1.4.1 Semantic Oddity

Semantic oddity refers to expressions that are semantically unusual. Pleonasm, periphrasis, tautology, oxymoron, and paradox are the five varieties of semantic weirdness.

###### A. Pleonasm

Pleonasm is defined as a phrase that duplicates the meaning of another phrase, making it semantically redundant, whether it comes before or after something else (Leech, 1969, p.132), such as 'my female grandma', 'a false lie'.

###### B. Periphrasis

A sentence that could have been stated more briefly, i.e. with just one word, and is unnecessarily long: 'my female grandparent' (= my grandmother); 'he makes untrue statements' (= He speaks lies) (Leech, 1969).

###### C. Tautology

Tautology is a statement in which one expresses the same thing twice using different terms when one does not need to, for example; 'that lie is false; he sat alone by himself. Tautologies do not inform us about the



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world; rather, they enlighten us about the language; in other words, they are uninformative. Tautology, like pleonasm, is seen as a literary technique of limited utility, (Leech, 1969, p.137).

#### D. **Oxymoron**

According to Abram (2009, p. 239), an oxymoron is a figure of speech in which two seemingly contradictory terms are combined in a single linguistic unit, such as Shakespeare uses of oxymoron specifically in line, «I must be cruel, only to be kind».

#### E. **Paradox**

A paradox is a thought or a claim that conveys two absurdly incompatible concepts. It is «a self-contradictory statement». A paradox may appear absurd or conflicting in everyday speech, but it actually produces real reality. In the world of information technology, the windows environment presents a paradox: In order to «shut down» a computer, a user must first select the «start» icon, (Jeffries, 2010, p. 72)

#### 3.5.1.4.2 **Transference of meaning**

According to Leech's taxonomy, there are four varieties of figurative language: synecdoche, metonymy, metaphor, and simile.

##### A. **Synecdoche**

It is a figure of speech in which a portion is used for the whole or the whole for a part, the special for the general or the general for the special, as in

5. Many hands make light work.

##### B. **Metonymy**

Metonymy is defined as «a term employed in semantics and stylistics, referring to a figure of speech in which the name of an attribute of an entity is used in place of the entity itself» (Crystal, 2003, p. 291).

##### C. **Metaphor**

Metaphors are used by poets to characterize and identify the subject being discussed. A metaphor also gives readers a visual picture that can be used to support the definition of the topic and the subject of the poem. (Romala, 2015).

##### D. **Simile**

Saleem (2012, p.372) states that a simile is “an explicit figurative comparison of similar things in a statement that one thing is like another, unlike a metaphor”. In this trope, the terms like, as, comparable, or same, are used.

#### 3.5.1.4.3 **Honest Deception**



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He distinguishes three motifs of honest deception: irony, litotes (understatement), and hyperbole (exaggeration).

#### A. Hyperbole

This is a technique to make anything seem much larger, smaller, worse, etc. than it actually is. For instance, «to wait an eternity» and «rivers of blood.»

#### B. Litotes

Litotes, like Leech (1969, p.168), is an understated figure, which means it does not have the potential for absurdity of other tropes. A person's understanding of the situation determines the impact of litotes. Litotes focuses on a specific kind of understatement where the speaker may use a negative adjective when a more positive one is more powerful, like in «The meal is not awful at all» (where «good» is meant).

#### C. Irony

As stated by Leech and Short (2007, p.222), irony “as a twofold significance arising from the disparity in values connected with two different points of view.” The line from Shakespeare «Brutus is an honorable man» (Julius Caesar) is an example of sarcasm.

#### 3.5.1.5 Phonological Deviation

The sounds and pronunciation are the focus of phonological deviation. In particular, it means that readers of a poem would need to pronounce some words in a new way or stress a syllable that is not normally emphasized in order to retain a rhyme scheme, such as the word *wind* when spoken as / waind/. (Short, 1996, p.54).

##### 3.5.1.5.1 Types of Phonological Deviation

According to Short (1996, p. 65), phonological deviations come in a variety of forms. Onomatopoeia, rhyme, rhythm, alliteration, assonance, consonance, and meter.

#### A. Alliteration

The same sound occurring again like a cluster or consonant. Alliteration occurs at the beginning of two or more stressed syllables. For example, «God masks man,» «man makes money,» and «money makes many men crazy.» Short (1996, p. 65)

#### B. Assonance

Short (1996, p.111) defines it as «the term generally designated for patterns of recurrence between vowel sounds» in two or more words in a poetic line. For example, nice blue shoes.

#### 4. Data Analysis



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## Parsley

### 1. The Cane Fields

There is a parrot imitating spring in the palace, its feathers parsley green.  
Out of the swamp the cane appears to haunt us, and we cut it down. El General searches for a word; he is all the world

there is. Like a parrot imitating spring,  
we lie down screaming as rain punches through and we come up green.  
We cannot speak an R—out of the swamp, the cane appears  
and then the mountain we call in whispers Katalina.

The children gnaw their teeth to arrowheads.

There is a parrot imitating spring.

El General has found his word: perejil.

Who says it, lives. He laughs, teeth shining out of the swamp. The cane appears in our dreams, lashed by wind and streaming.

And we lie down. For every drop of blood there is a parrot imitating spring.

Out of the swamp the cane appears.

### 2. The Palace

The word the general's chosen is parsley.  
It is fall, when thoughts turn to love and death; the general thinks of his mother, how she died in the fall and he planted her walking cane at the grave and it flowered, each spring stolidly forming four-star blossoms. The general pulls on his boots, he stomps to her room in the palace, the one without

curtains, the one with a parrot in a brass ring. As he paces he wonders Who can I kill today. And for a moment

the little knot of screams is still. The parrot, who has traveled all the way from Australia in an ivory cage, is, coy as a widow, practising spring. Ever since the morning his mother collapsed in the kitchen while baking skull-shaped candies for the Day of the Dead, the general has hated sweets. He orders pastries brought up for the bird; they arrive—dusted with sugar on a bed of lace.

The knot in his throat starts to twitch; he sees his boots the first day splashed with mud and urine as a soldier falls at his feet amazed—how stupid he looked!—at the sound of artillery. I never thought it would sing the soldier said, and died.

Now the general sees the fields of sugarcane, lashed by rain and streaming.

He sees his mother's smile, the teeth gnawed to arrowheads. He hears



the Haitians sing without R's  
as they swing the great machetes:

Katalina, they sing, Katalina, mi madle, mi amol en muelte. God know-  
shis mother was no stupid woman; shecould roll an R like a queen. Eve-  
na parrot can roll an R! In the bare room  
the bright feathers arch in a parodyof greenery, as the last pale crumbs-  
disappear under the blackened tongue. Someone calls out his name in a  
voiceso like his mother's, a startled tearsplashes the tip of his right boot.  
My mother, my love in death.

The general remembers the tiny green sprigsmen of his village wore in  
their capes to honor the birth of a son. He willorder many, this time, to  
be killedfor a single, beautiful word."

#### 4.1 Realization

##### 1. Phonological Deviation

###### A. Alliteration

25- «and it flowered, each spring stolidly forming»

49- «the soldier said, and died. Now»

El Generals emotions are evoked by the repeated use of the letter «s»  
in lines 25 and 49. El General, or «the general,» as he is referred to in  
these verses, is made accessible to the reader by Dove. As he remembers  
burying his mother, he instantly becomes much more compassionate  
and human.

###### B. Assonance

9- «out of the swamp, the cane appears»

18- «there is a parrot imitating spring».

In line 18, «There is a parrot imitating spring,» there are /i/ and /e/, while  
in line 9, «Out of the swamp the cane appears,» there is /a/ once again.  
Assonance's primary purpose is to establish rhythm. It helps determine  
which syllables need emphasis. There is a flow-on effect to this rhyth-  
mic creation. When someone hears a series of words, it helps them get  
ingrained in their mind. Two significant elements of the poem are re-  
vealed in these lines. First is the parrot, which stands in for El General,  
the dictator Trujillo, and his fixation on the populaces ability to pro-  
nounce the letter «r.» Second is sugarcane, which is harvested by Haitian  
laborers in cane fields and conjures up images of violence because it is  
linked to beatings. The hardship and persecution endured by Hiatain  
workers are reflected in Assonance.

##### 2. Graphological Deviation



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8- «and we come up green. We cannot speak an R—»

54- «the Haitians sing without R's»

59- «could roll an R like a queen. Even,»

60- «a parrot can roll an R! In the bare room,

The poet uses the «capital letter» «R» to emphasize that «Parsley» is based on the actual account of a mass murder that took place in the Dominican Republic in 1937. Rafael Trujillo, referred to as "El General" in the text, was the military dictator of the country. He ordered the execution of anyone who could not pronounce the word «parsley» in Spanish, «perejil». Those with a Haitian accent and difficulty pronouncing the letter «r» were targeted for murder.

8- «and we come up green. We cannot speak an R—»

46- «as a soldier falls at his feet amazed—»

47- «how stupid he looked!—at the sound,

48- «of artillery. I never thought it would sing»

Dove employs dash to create quiet within the poem, compelling the reader to pause and take a break whenever one appears.

Dove uses a dash after «R» in the third stanza to attract emphasis to the poem's subject matter, which is about persons who are unable to pronounce the letter «R» in the word «Parsley».

The poet utilizes dashes in lines (46) and (47), giving the reader a better understanding of the general's love of bloodshed. He thinks the cannon sounded like it was singing.

47- «how stupid he looked!—at the sound,

60- «a parrot can roll an R! In the bare room,

In her description of a vivid battle memory, the poet emphasizes or indicates intense sensations with an exclamation point. It demonstrates the general's scorn for another soldier's death by stating, «how stupid he looked!». The line «mi madle, mi amol en muelte» (which translates to «my mother, my love in death») is taken from a song by Haitian laborers in stanza six. The misspelling of the words—every «r» is changed to a «l»—dramatizes the Haitians' difficulty pronouncing the letter «r». The speaker states that the general's mother was «no stupid woman; she / could roll a R like a queen» and that «even a parrot can roll a R!» in an illustration of free indirect discourse. The general's disdainful thought process exposes his misunderstanding of the connection between expression and language. He thinks that those who speak Spanish are superior than those who speak Haitian Creole, which is derived from



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French. Though the parrot is capable of «rolling an R,» it does so only in imitation of another person, not due to any innate ability or superiority.

#### 1. The Cane Fields

##### 2. The Palace

Italics are used to attract attention to and set words apart from other textual elements. It can convey emphasis, much like underlining, therefore you wouldn't want to italicize and underline the same phrase. However, it's common to use underlining and italicizing interchangeably.

The main purpose of italics is to highlight titles and names of specific works or things so that they stand out from the rest of the phrase. «The Cane Fields and The Palace» are the two sections that make up this poem.

«The cane fields» reflect the injustice and abuse faced by Haitian sugar-cane workers. The Haitians are forced to work, and many of them die there, according to the poem. Sugarcane is a crop that requires a lot of labor to develop, and it takes a lot of workers to make more money that generally only benefits a small group of people.

In the second section, the views of Rafael Trujillo, the general, are described from a third-person perspective. This section's free verse writing creates a stream-of-consciousness impression that emphasizes the general's mental disarray.

- 47- «how stupid he looked!— at the sound»
- 48- «of artillery. I never thought it would sing»
- 49- «the soldier said, and died. Now»

There is a brief period of calm, but it quickly turns to chaos as the general's thoughts return to a fight and his neck begins to quiver. Trujillo recalls how «stupid» the soldier appeared when he found him dead at his feet. To let the reader better understand the general's passion of violence, Dove inserts these lines in italics. He claims that the guns made a singing sound.

#### 4.2 Form

##### 1. Grammatical Deviation

- 49- «the soldier said, and died. Now»

In order to draw readers' attention to and distinguish the fourth stanza from the fifth stanza, Dove used an adverb at the conclusion of the fourth stanza. The rain lashing it and the «fields of sugar» are visible to the general. Either he is thinking about them or his enslaved workers are in his direct line of sight. Immediately, memories of his mother resur-



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face in his memory, and the «arrowhead» vision reappears. At least in this version of events, it is clear that Trujillo is confused and attempting to use violence to contain his wrath and sadness.

## 2. Lexical deviation

10- «and then the mountain we call in whispers Katalina».

56- «Katalina, they sing, Katalina».

The Haitians, who «cannot speak an R,» refer to a mountain whose name and location are unknown as «Katalina» in stanza four. Katalina could refer to Isla Catalina, an island off Hispaniola's southeast coast, or another neighboring landmark. Mount Katarina, also known as Mount Catherine, is the highest mountain in Egypt. This is achieved by substituting the silent «r» for the «d» in Katalina, a linguistic device that Dove uses later in the poem. The martyred Saint Catherine is buried atop the peak; her sacrifice and devotion to her faith may have special meaning for the primarily Catholic Haitians. In addition, the speaker says that the teeth of kids are «gnawed to arrowheads,» which probably refers to chewing sugarcane and adds further graphic imagery.

13- «El General has found his word: perejil».

Dove stresses the Spanish word «perejil» in italics in line (13), demonstrating that the true narrative of a mass murder that occurred in the Dominican Republic in 1937 serves as the foundation for «Parsley.» Rafael Trujillo, sometimes known as «El General,» was the nation's military ruler. He commanded that anyone who could not pronounce the Spanish word for «parsley,» «perejil,» be executed. Those with a Haitian accent who couldn't pronounce the letter «r» were killed.

57- «mi madle, mi amol en muelte.» God

The line «mi madle, mi amol en muelte» (which translates to «my mother, my love in death») is taken from a song by Haitian laborers in stanza six. The misspelling of the words—every «r» is changed to a «l»—dramatizes the Haitians' difficulty pronouncing the letter «r.» The speaker states that the general's mother was «no stupid woman; she / could roll a R like a queen» and that «even a parrot can roll a R!» in an illustration of free indirect discourse. The general's disdainful thought process exposes his misunderstanding of the connection between expression and language. He thinks that those who speak Spanish are superior than those who speak Haitian Creole, which is derived from French. While the parrot can «roll an R,» it does so primarily in irritation of another, not because of innate skill or superiority.



#### 4.3 Semantic Deviation

##### 1. Transference of Meaning

###### A. Metaphor

There are numerous metaphors. For example, the word parsley has its own connotation and is often used to represent birth again, constancy, and love. What matters most in this poetry is what it linguistically depicts. For the field workers, correctly pronouncing parsley in Spanish literally means the difference between life and death. It demonstrates a clear definition of values, beliefs, and respect for life. El General thinks the Haitians are undeserving of life since they do not pronounce the word correctly. This incident serves as a metaphor for various sorts of racial bias, prejudice, and oppression rooted in human variations. Parsley symbolizes the randomness and fallacious explanations for human violence.

###### 1- «There is a parrot imitating spring»

«Parsley» seems to speak for itself in the opening stanza. The theme that appears repeatedly till the very end of Dove's voyage is «the parrot imitating spring.» It produces a particular figure meant to convey the hopelessness that permeates the whole poem and amplifies the rhythm of the tam-tam that is concealed in the poem's center.

The reader is made aware of the mounting tension in the nation, the hopelessness of those who lost their lives in vain, and the fruitless hope for future reforms that never materialized thanks to the metaphor of the actual environment in which the people lived.

The poem mentions every aspect of nature, including the particular challenge to the severe and harsh regulations placed on the people, the penalty meted out to them based on the verdict, and the dread and desire to bring an end to the existence full of agony.

###### 10- «and then the mountain we call in whispers Katalina»

In The fourth stanza, The poet mentions a mountain, which the laborers «call in whispers Katalina.» They are surrounded by trauma from every angle. The children smashed their teeth into what Dove refers to as arrowheads. This line is metaphorical rather than literal. It is meant to convey the depth of their emotions and worry.

###### B. Simile

6- «there is. Like a parrot imitating spring»

7- «we lie down screaming as rain punches through»

Lines 6-7: The bird is now being likened to «us,» or the Haitian cane



workers, who are described as «lying down screaming» in this comparison. It is our opinion that the analogy mostly relates to the second portion of that line, where the rain turns everything green once more. However, violence is already beginning to surface here.

Dove compares the parrot and the Haitian laborers in lines 6 and 7 of the poem using a simile. The terms «parrot» and «blood» are used in the same phrase in lines 17 and 18 as a metaphor for death. The parrot has evolved from being a common bird to one that is connected to death and violence. The parrot appears in a cage in lines 32–35. In this passage, Dove tells the reader that the bird is unusual and comes from Australia. The bird is said to be purposefully reticent or sly, signifying the immigrants' status of the workers.

## 2. Honest deception

### A. Irony

60– «a parrot can roll an R! In the bare room»

61– «the bright feathers arch in a parody»

62– «of greenery, as the last pale crumbs»

63– «disappear under the blackened tongue. Someone»

The examination of the poem «Parsley» reveals that Dove utilized the parrot to represent the essentials of existence. First, the parrot represents the irony of beauty since, despite the horror, the bird's beauty endures and remains unchanged. The bird also represents enslavement and prosperity.

The parrot represents a great deal of extremely significant things to Dove. The parrot first symbolizes the irony of beauty, which is the idea that beauty endures in the face of horror, much as how new plants emerge in the springtime regardless of other events taking place in the world. The parrot both represents prosperity since it is a well-cared-for pet and represents slavery because it represents the shackling of an autonomous being that ought to be free. I know it's a lot of weight to be hanging on to something made of hollow bones, but that's what it is. It's all about the parrot.

Lines 60–62: As the parrot finishes eating, it is now totally in parody – something wholly artificial, something mocking something else – of spring. (Since the sugarcane workers can hardly afford to survive, the fact that the parrot is receiving pastries is a terrible parody [and/or irony] in and of itself.)

## 5. conclusion



The real tale of a mass murder in the Dominican Republic in 1937 serves as the foundation for the poem «Parsley». «Rafael Trujillo, sometimes known as «El General», was the nation's military ruler. He commanded that anyone who could not pronounce the Spanish word for «parsley», «perejil», be executed. Those with a Haitian accent who couldn't pronounce the letter «r» were killed. «Parsley», which Dove released in 1983, is still among her most well-known pieces.

Dove uses linguistic divergence to convey the grief, suffering, and struggles of the Haitian people against El-General, who subjected them to racism and oppression through practices like sharecropping, enslavement, and segregation. Dove also killed Haitians who were unable to pronounce the Spanish word «parsley» correctly. This poetry effectively employs language, which is frequently thought of as a powerful tool for advancing a particular viewpoint.

Dove distinguishes her approaches from other poets, by utilizing grammatical, phonological, graphological, and semantic departures from the language. She can speak English normally, but occasionally she veers off topic to highlight what makes them unique. Put another way, Dove incorporates a variety of literary forms into their poetry to add a sense of mystery, intrigue, and uniqueness. Dove breaks from linguistic conventions to craft artistic methods in her poems.

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