A Comparative Linguistic Study of War Poetry in Two Selected English and Arabic Literary Texts

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2. Arabic could use richer semantic features than English to convey the messages in war poems.

1.4 The Procedures
The following procedures will be adopted in order to achieve the aims of the study and verify its hypotheses :
1. Presenting a theoretical background that survey the linguistic analysis.
2. Selecting a model that will analyze the data that is based on the literature.
3. Elaborating the linguistic - syntactic and semantic levels , show the similarities, then the differences between the languages.
4. Discussing the findings of data analysis to arrive at conclusions.

1.6 The Limits
1. This study will be limited to analyze two selected poems of 'Anthem for Doomed Youth ' by Wilfred Owen and 'Sahat Maysalon' from the collection ' The Sparrows Do Not Love Bullets' by (Adnan Al-Sayegh).
2. This study will focus on the grammatical and lexical levels related to studying of analysis of CA.

1.6 The Value of the Study
The study is supposed to be a useful source to those who are interested in studying the contrastive analysis between English and Arabic concerning the instructional language. That is because it detects the influence of applying grammatical and lexical differences between the two languages.

II.   THEORETICAL BACKGROUND
1. Introduction
No one can ignore the literature produced by conflict, whether it is distinct or inseparable from human life, as some sociologists suggest. Poetry is one of the genres of war literature. "People create war poetry for the same reason they write love poems, amusing poems, insightful poems, and every other form in which verse exists," according to Acklin (2014). "Primarily, that reason is that poetry

I.   INTRODUCTION
1.1 The Problem
This paper seeks to investigate some of the linguistic elements of two selected English and Arabic war poems, in light of the war as a field of producing literature, and poetry in particular. According to Dawes (2002:2), "During war, the effect of violence upon language is amplified and clarified: language is censored, encrypted, and euphemized; imperatives replace dialogue, and nations communicate their intentions most dramatically through the use of injury rather than symbol."

The purpose of this study is to look into how war affects language usage and what linguistic characteristics are prevalent in war poems. The third goal is to investigate the impact of the war topic on the use of language by the two poets, and to see how similar or dissimilar they are. "As war reveals, violence harms language; it imposes silence upon groups and, through trauma and injury, disables the capacity of the individual to speak effectively"(ibid). The study aims to answer the following questions:
1. What are the differences in the syntactic categories used in English and Arabic war poems?
2. How are the semantic features exploited to convey the messages in English and Arabic war poems?

1.2 Aims
In view of the above problems, the present study aims at
1. Identifying the differences in the syntactic categories used in English and Arabic war poems.
2. Investigating the semantic features exploited to convey the messages in English and Arabic war poems.

1.3 The Hypotheses
It is hypothesized that:
1. There are differences and similarities in the syntactic categories used in English and Arabic war poems.

- the discussion of texts according to **objective criteria** rather than according purely to subjective and impressionistic values
- emphasis on the **aesthetic** properties of language (for example, the way rhyme can give pleasure)

"Linguistic analysis can sometimes look like either linguistics or literary criticism, depending on where you are standing when you are looking at it," Short (1996:1) emphasizes the strong relationship between linguistic analysis and literary criticism.

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

Short (1996:xii) claims that the present priority in stylistic analysis of a text is "to try to grasp the relationship between the literary text, on the one hand, and how we interpret and are impacted by it, on the other."

"One of the fundamental objectives of early linguistic analysis was to explain how the "meaning" of a text was generated through the writer's language choices," (Thorn berry and Wareing 1998:4). The major goal of stylistic analysis, according to Niazi and Guatam (2010:109), is "to provide as complete a description of the work in question as possible."

3.1 Linguistic Levels of Analysis

Leech and Short (1981:119f) identify three layers of structure that collectively make up the language expression plan. SEMANTICS, SYNTAX, and PHONOLOGY are the three levels. Syntax and phonology "constitute what is often referred to as the twofold articulation of linguistic form: phonology being the sound pattern of the language (phonemes, stresses, rhythm, intonation), and syntax being, broadly speaking, the abstract grammatical and lexical form of language."

is about human emotion, experience, observation, and thought," he continues. "There can be no area of human experience that has generated a wider range of powerful feelings than war," writes Stallworthy (1984: xix), citing Lee (1996), "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)."

This research seeks to explore stylistically some of the language aspects of two selected English and Arabic war poems, in light of the war as a field of producing literature, and poetry in particular. "The effect of violence on language is increased and clarified during war: language is limited, encrypted, and euphemized; imperatives replace discourse, and nations communicate their aims most forcefully through the use of injury rather than symbol," writes Dawes (2002:2).

One of the goals of this study is to look into how war affects language use and what stylistic traits are prevalent in war poems. The third goal is to investigate the impact of the war topic on the use of language by the two poets, and to see how similar or dissimilar they are. "Violence affects language, as war demonstrates; it imposes silence on groups and, via stress and injury, inhibits the individual's ability to speak effectively" (ibid).

2. Linguistic analysis

Short (1996: 1) defines linguistic analysis as "an approach to the analysis of (literary) texts utilizing linguistic description." "There are other linguists who investigate non-literary materials," writes Short (ibid: 32) in his remark. Linguistic analysis can be traced back to the formalistic school of literary criticism that arose in Russia in the early twentieth century. Formalism "erected a critical procedure that claimed the autonomy of the work of art and the discontinuity of the language of literature from other kinds of language" on the foundations built by the SYMBOLIST movement (Child and Fowler,2006: 93). "A phrase employed in linguistic analysis to any technique which sees a text as a formal object of study, with an inherent structure that can be objectively and formally defined," Crystal (2008:195) says. Thorn borrow and Wareing (1998:2) limit some key aspects of linguistic analysis as:

- the use of **linguistics** (the study of language) to approach **literary texts**

And each slow dusk a drawing-down of blinds.

3.3.1 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).

3.3.1.1 Content 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.

III.   METHODOLOGY

3.1 Data Analysis

This study will be limited to analyze two selected poems of 'Anthem for Doomed Youth ' by Wilfred Owen and 'Sahat Maysalon' from the collection ' The Sparrows Do Not Love Bullets' by (Adnan Al-Sayegh).

3.2 Adopted Model for Analysis

The model adopted to analyze the two poems is significantly influenced by Leech and Short (1981) and Short (1981). (1996). As a result, beginning a linguistic stylistic analysis at the level of: a-Lexis, by creating a comprehensive table that shows the number and rate of each part of speech (content words) in the poem, as well as the relevance of their frequency in each poem. In terms of syntactic analysis, the focus will be on the tenses utilized in each poem and their impact on the situation.

3.3 English Poem

The English poem for analysis is 'Anthem for Doomed Youth ' by Wilfred Owen.

What passing-bells for these who die as cattle?
— Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries now for them; no prayers nor bells;
Nor any voice of mourning save the choirs,—
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.
What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of goodbyes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of patient minds,

Table1. Distributing Content Words in the English Poem

Category	No.	Rate %
Nouns	35	63 %
Verbs	11	20 %
Adjectives	8	15 %
Adverbs	1	2 %
Total	55	100 %

frequency rate of the verbs in the whole poem. The majority of verbs are 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. . This indicates purposeful stativity in the poem (cf. Short, 1996:339).

The number and the frequency rate of the adjectives (8, 15 % respectively) are to show how the poet has opened the door wide in front of the reader's imagination to contemplate the scenes the poet's

Table1. above illustrates that the total number of content words in the English poem is 55. The number and the frequency rate of the nouns (35, 36 % respectively) are the highest. This reveals the great stability in the poem and the high confidence the poet has towards his aim. The majority of the nouns are abstract nouns . 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 verbs (11, 20 % respectively). The calmness and stability prevailing in the poem decrease the

passing through to his rendezvous. 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.   Within the expected level come the number and frequency rate of adverbs (1, 2 %)) (ibid).

3.3.2 Tense

The whole poem is written in present tense. 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).

3.4 Arabic Poem
The Arabic poem for analysis is 'Sahat Maysalon' from the collection ' The Sparrows Do Not Love Bullets' by (Al-Sayegh).

<div dir="rtl">

ساحة ميسلون...

على قَلقٍ...
أو على موعدٍ من رمادْ
يَعبُرُ الباصُ...
(هل تذكُرين حماقاتِ قلبي...؟)
على مقعدين نديّين، مرَّتْ بنا الطُرُقاتُ...
.... سماءُ المدينةِ
والأثلُ........
ما كنتُ أذكُرُ غيرَ الرَذَاذِ اللذيذِ لشَعرِكِ
هل أُوصِدُ النافذةْ...؟
لا ......
(نوافذُ قلبي بدون رتاجٍ
وأنتِ بلا قلبٍ
والحافلاتُ بلا ذاكرةٍ...)
يبطىءُ الباصُ حينَ يمرُّ على ميسلون
يتَلَفَّتُ للواجهاتِ،
لمبنى الحكومةِ،
للشجر المتشابكِ،
... للمَنتهى...،
للغريب ببنطالِه الرثّ (ماذا جنيتَ من الشِعرِ...؟
قال المُفَوَّضُ لي،...
والفتاةُ الأنيقةْ...)
يلتفتُ الراكبون...
إلى زهرةٍ من دمي
ذابلةْ
تتناثرُ أوراقُها...
تحتَ وَقعِ خطى الوقتِ، والعابرينْ
إلى رجلٍ من ضبابٍ،.. وحيدْ
يشيرُ لعابرةٍ
(تشيرُ الفتاةْ...
إلى واجهاتِ المخازنِ

</div>

<div dir="rtl">

(أو ...)
اتّفقنا إذنْ...!؟
في الخميس...!؟
الخميسُ التصاقُ دمي في المرايا
الخميسُ له نكهةُ الذكرياتِ القديمةِ، والطرق الهائمةُ
الخميسُ انكساري الجميلُ على قمرٍ...
أو على نأفذةْ
....
....
تتقاطعُ كلُّ الشوارع، في ميسلون
وقدْ تتقاطعُ في راحتي، ميسلون: مخازنُها، والبيوتُ الأليفةُ
قد ننتحي جانباً...
أرقاً، في انتظارِ القصيدةِ
أو قلقاً، في انتظار النساءِ الجميلاتِ
أو ننتشي بالأغاني الأخيرةُ
....
....
قلتُ يمضي بيَ الباصُ، حيثُ النهاياتُ........
يمضي إلى أيِّما حانةٍ
أو إلى طرقٍ لا تُؤَدِّي لشيء
......
(النهاياتُ موحشةٌ كالعدمْ
النهاياتُ مثل المحطّاتِ
مثل النساءِ الجميلاتِ
مصطبةٌ،
أو فمٌ،
أو سأمْ)
قلتُ يمضي بيَ الباصُ، أو...
لا ....
....
(إلى أين تمضي بروحِكَ حافلةُ العصرِ...
والعجلاتِ)
تتشابهُ كلُّ المدائنِ والطُرُقات
في عيونِ الغريب
وقد تتشابهُ - في راحتيه - الدقائقُ، كلُّ الفنادقِ
والأوجهِ العابرةُ
غير أنَّ لكلِّ شريدٍ، هواهُ وغربتهُ
......
......
ووحدي، تغربلني الطُرُقاتُ
تغربلني نظراتُ النساء
فيسّاقطُ القلبُ مثل الندى (ألا تَذكُرين الندى
ومصاطبَ قلبي..؟)
على عُشبِ الذكرياتِ...
فترتعشُ النجمةُ النائمةُ...
....
غيّرتْكَ المدينةُ، حاناتها،
وجرائدها،
والنساءُ
أتُرى حين تأوي إلى كأسِكَ المرِّ
في آخرِ الليلِ
تَذْكُرُ نخلَ القرى
وتَحِنُّ إلى قمرٍ في الجنوبْ
25/5/1986 بغداد الجديدة

</div>

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

3.4.1.1 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.

3.4.1 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 are three parts of speech in Arabic:

(a)   Verb الفعل

(b)   Noun الاسم. This includes what we call adjectives.

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

Category	No.	Rate %
Nouns	111	67 %
Verbs	28	17 %
Adjectives	18	11 %
Adverbs	8	5 %
Total	165	100 %

every time and everywhere. The forms of some verbs are in past tense (مرت – كنت – جنيت – قال - اتفقَ), but their functions refer to present 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 – جنيت- اشتريت) or if it is one of the verbs of commence like , (شرع –) (اتفق- بدا).

Table2. above demonstrates that the high number and frequency rate of nouns (67 % respectively), reveal the high stability in the poem when compared with the number and the frequency rate of verbs (17 % respectively). The majority of nouns are concrete nouns. The high amount of the concrete nouns reflects the supreme concrete goal of the poet reflecting the love of life and his home. The most frequent verbs used in the poem are dynamic. This reflects how the poet personifies the dynamic scene of his life and his love towards his country and his people.

The low number and frequency rate of adjectives (11 % respectively) are due to the unique choice of the nouns that can express the situation, with no need of other words to describe them. There are only eight adverbs of place with a frequency rate of 5 %. These adverbs indicate the importance of a place where he lives.

Section Four
A Contrastive Discussion of the Results

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

4.1 Lexical analysis

Within the domain of lexical analysis the two poems show the results illustrated in the following table:

3.4.2 Tense

The whole poem is written in present tense. This to generalize the poet's morals and ideas accepted

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

Lexical ANALYSIS	**English Poem**		**Arabic Poem**	
Content words	**No.**	**%**	**No.**	**%**
Total	**55**	**100**	**165**	**100**
Nouns	35	63	111	67
Verbs	11	20	28	17
Adjectives	8	15	18	11
Adverbs	1	2	8	5

- The Arabic poem illustrates a higher frequency rate of nouns than the English poem. This helps us to conclude the more stability in the Arabic poem than it is in the English poem.

- The use of abstract nouns in the English language is higher than that in the Arabic poem, while the opposite is in using concrete nouns in the Arabic poem and in the English poem. This leads to the fact that the Arabic poet is highly concerned in using more material and touchable nouns than abstract nouns.

- The frequency rate of verbs in the English poem is higher than its counterpart in Arabic poem. While the Arabic poem demonstrates a higher frequency rate in using dynamic verbs, the frequency rate of dynamic verbs in English poem comes lesser. This "gives sense of continual movement and change to the passage" (Short, 1996:339).

- The English poems express a higher frequency rate in using adjectives than in the Arabic poem . This can compensate the lack of nouns in the English poem 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 adverbs in the Arabic poem is higher than in the English poem . 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 adverb in the English poem is one of time, the adverbs in the Arabic poem cover the major semantic areas of adverbs; place, time and manner.

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

-        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.

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 (67 %) than the English poem (63 %).This helps us to conclude the more stability in the Arabic poem than it is in the English poem. The use of abstract nouns in the English language is higher than that in the Arabic poem, while the opposite is in using concrete nouns in the Arabic poem and in the English poem. This leads to the fact that the Arabic poet is highly concerned in using more material and touchable nouns than abstract nouns.

The frequency rate of verbs in the English poem (20 %) is higher than its counterpart in Arabic poem (17 %). While the Arabic poem demonstrates a higher frequency rate in using dynamic verbs, the frequency rate of dynamic verbs in English poem comes lesser. This "gives sense of continual movement and change to the passage" (Short, 1996:339).

The English poems express a higher frequency rate in using adjectives (15 %) than in the Arabic poem (11 %). This can compensate the lack of nouns in the English poem 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 adverbs in the Arabic poem (5 %) is higher than in the English poem (2 %). 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 adverb in the English poem is one of time, the adverbs in the Arabic poem cover the major semantic areas of adverbs; place, time and manner.

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.

4.3 Conclusions
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 sentimental effects on the reader, provoke a live bodily response (some cannot help shedding tears).

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