



IRAQI
Academic Scientific Journals



العراقية
المجلات الأكاديمية العلمية

ISSN: 2663-9033 (Online) | ISSN: 2616-6224 (Print)

Journal of Language Studies

Contents available at: <http://www.iasj.net/iasj/journal/356/about>



Syntactic Deviation in Abdul-Wahhab Al-Bayyati Poetry With Reference to English Syntax A Functional Study

Assist. Lectr. Haamid Muhammed M. Abdul-Moujod*
Makhmour Secondary School for girls
hammedalsebawee1976@gmail.com

&

Assist. Lectr. Shireen Abdulmonim Saeed
College of Veterinary Medicine / University of Baghdad
Shireen.a@covm.uobaghdad.edu.iq

Received: 2 / 12 /2022, Accepted: 28/ 2 /2023, Online Published: 1 / 4 / 2023

©2023 College of Education for Women, Tikrit University. This is an open Access Article under The Cc by LICENSE <http://creativecommons.org/licenses/by/4.0/>



Abstract

This research is an attempt to study aspects of syntactic deviation in Abdul-Wahhab Al-Bayyati with reference to English. It reviews this phenomenon from an extra-linguistic viewpoint. It adopts a functional approach depending on the stipulates of systemic Functional Grammar as developed by M.A.K. Halliday and others adopting this approach. Within related perspective, fairly's taxonomy (1975) has been chosen to analyze the types of syntactic deviation because it has been found suitable and relevant to describe this phenomenon.

The research hypothesizes that syntactic deviation is pervasive in Arabic poetry, in general and in Abdul-Wahhab Al-Bayyati Poetry in specific, and can be analyzed in the light of systemic Functional Grammar. It also hypothesize that syntactic deviation

* **Corresponding Author:** Assist. Lectr. Haamid Muhammed
E.Mail: hammedalsebawee1976@gmail.com , **Affiliation:** Makhmour Secondary School for girls - Iraq

intensifies cohesion in poetic texts and does not disrupt or dismantle links between the structures of the clause. The devices tackled in this research are: ellipsis, repetition, functional shift, and thematization.

Keywords: ellipsis, repetition, functional shift, and thematization.

العدول النحوي في شعر عبدالوهاب البياتي بالإشارة الى النحو الانكليزي دراسة وظيفية

م.م. حامد محمد محمد عبدال موجود

ثانوية مخمور للبنات _ وزارة التربية

و

م.م. شيرين عبد المنعم سعيد

كلية الطب البيطري _ جامعة بغداد

المخلص: يعد هذا البحث محاولة لدراسة ظاهرة العدول النحوي في الشعر العربي الحديث عموماً وفي شعر عبد الوهاب البياتي خاصة بالإشارة الى النحو الانكليزي. ويستعرض البحث هذه الظاهرة من وجهة نظر خارج اللغوية باعتمادها بالمنهج الوظيفي الذي ارسى ضوابطه ضمن القواعد النظامية الوظيفية م. ك. هاليداى وآخرون تبنا هذا المنهج. وقد تم اختيار تصنيف فيرلي لأنواع العدول النحوية بسبب ارتباطه بالمنهج المتبع في هذا البحث ولكونه اكثر ملائمة لأنواع العدول المختارة في هذا البحث. يفترض البحث ان ظاهرة العدول النحوي منتشرة في الشعر العربي الحديث المعاصر ويمكن تحليلها حسب قواعد النحو الوظيفي النظامي. فضلاً عن ذلك، فان البحث يفضي الى ان ظاهرة العدول النحوي تقوي من ظاهرة التماسك في النص الشعري ولا تجزئه او تفكك الاواصر بين اجزاء الجملة. يتناول البحث ظاهر العدول النحوي الآتية: الحذف، التكرار، التحول الوظيفي، والتقديم.

الكلمات الدالة: الحذف، التكرار، التحول الوظيفي، والتقديم.

Syntactic Deviation in Abdul-Wahhab Al-Bayyati Poetry With Reference to English Syntax A Functional Study

1.1.Introduction

Deviation as a linguistic phenomenon in general and in poetry in particular has interested many scholars in various disciplines such as Rhetoric (e.g. Aristotle 385 B.C., Prague School estheticians 1929); Stylistics (e.g. Levin1965, Cohen 1965, Thorne

1973, Leech and Short 1981, Widdowson 1984); Linguistics (e.g. Chomsky 1965, Fairly 1975, Lakoff 1970, Crystal 1994); Formalism (e.g. Levin 1962, Mukarovsky 1971); Pragmatics (e.g. Pratt 1977, Leech 1992); Functionalism (Halliday and Hassan 1976, Halliday 1994, Farreh 1994, Dolgeroh 1997) and many other scholars. Deviation is defined as a process that involves the use of **marked constructions** (henceforth **MC**) in a way that they become more prominent than other **Unmarked** (henceforth **UM**) and frequent structures. This research tackles linguistic deviation in general and the syntactic mode in particular as a special language variety that may be best encountered in terms of social interpersonal communication within the scope of literary genres.

Syntactic deviation is considered unacceptable by linguistics for formal use of language. This is due to its techniques that carry many flouting of word-order constituents, and successive frequent gaps that have been left by its producers for intuitive interpretations on the part of its receivers. It can also be ascribed to the subsequent repetitions and strange selectional choices of words that share to the disruption of the outer meaning of the context in which they conveyed fall in the domain. The first problem that the research face is how these patterns can be generalized to suit Functional Systemic Grammar and which level of analysis can be taken as suitable for the analysis of poetry?

The second problem is how these disturbed sequences can create the unity of texts and what kind of semantic interpretations can be derived from them?

1.2. Aims of the Research:

The present research aims to

1. study Syntactic Deviation in Abdul-Wahhab Al-Bayyati Poetry Within Functional Systemic Grammar perspective.
2. It also aims to set some Marked patterns that are exclusive to Arabic and to find out strategies employed for explicating these patterns.
3. To propose some renderings if the given ones are inappropriate.

1.3. Hypothesis:

The research hypothesizes:

1. Syntactic Deviations occur in Abdul-Wahhab-Bayyati Poetry very frequently with Marked thematic patterns.
2. Arabic Poetry has a variety of different patterns that have not been treated by Functional Systemic Grammar.
3. Cohesive ties in Modern Arabic Poetry in general and in general and in Abdul-Wahhab-Bayyati Poetry in particular are identical to those proposed by Functional Systemic Grammar.

1.4. Procedure and Data Collection:

Some conditions of deviant syntactic patterns are set for specifying the forms of deviation that occur within the selected texts. These conditions are supplemented by their systematic forms in order to show them more clearly. In addition, some cohesive ties are derived from these conditions that assert unity of texts. For this reason, scattered lines for Abdul-Wahhab-Bayyati have been selected for our corpus of analysis. Most of our analyses are set out intuitively by relating them to their systemic contexts.

1.5. Deviation VS Norm

Ducrot & Todorov (1980:125) state that the norm represents the systematic use of language “it retains only some of the speech actually in use and rejects the others as careless, incorrect, impure and vulgar”. In many respects, it concerns pronunciation, word choice, morphology and syntax. Moreover, the correct form of using language

can be the ones that coincide with the habitual practices of language, and susceptible to the “logical” justification and having the deepest roots in history of language.

A major source of this contradiction between norm and deviation is perhaps the description of literature as an autonomous form of discourse by the formalist Mukarovsky. Mukarovsky sees that the standard language represents the background for poetic language. The latter reflects the intentional violation of the norm. Traught and Pratt (1980:21) maintain that literary discourse has many general linguistic characteristics that occur with greater frequency in literature than in other kind of discourse. These characteristics include poetic devices like metaphor, alliteration, archaism, rhyme, metre...etc. which are commonly associated with literature, though they are not unique to it (ibid). These features of literary language is probably the idea of deviation that any scholars ascribe to this literary use of language.

1.6.Types of Deviation

Linguistics and Literary scholars vary in their classification of deviation. Some scholars like Levin (1965:225-237) make their judgments on formal grounds of literary discourse depending on conventional features and purely linguistic features with poetic diction. Others like Leech (1969:37), Cohen (1965 cited in Sola (1997:146), Fairly (1975:4) see language as a general axiom of human communication that has been splitted into systems of: Realization, Form, and Semantics, so as to restrict which system of language can be infringed upon. On formal grounds, deviation can be classified into two main types:

1.6.1. Internal Deviation

Levin (1965:226) defines Internal Deviation as “ takes place against the background of the poem, where the norm is the remainder of the poem”. This, for example, can be viewed in the use of non-rhyme within a symmetric rhyme scheme or a sudden shift in metre at a point where the rest metrically rhymed regularly. Consider the following line by E.E. Cummings,

Tumbling hair
Picker of buttercups
Violets
Dandelions
And the big bullying daisies
through the field wonderful
with eyes a little sorry.....

In: Fairly (1975:26)

These lines represent a kind of internal deviation wherein rhyme is occasional and metre is regular.

1.6.2. External Deviation

According to Levin (1965:226), “External Deviation is to be explicated against some norm which lies outside the limits of the poem in which deviation occurs”. For instance, the systematic use of rhyme and metre in a poem constitutes external deviation. In the same vein, the beginnings and the ends of lies of poetry occur not at the margins of the page, but wherever the poet means them to occur, with the result that the poet may have irregular margins (ibid), e.g.

That’s my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now....
Browning R., My Last Duchess, Lines
In: Ricks Ch. (1966:200)

1.6.3. Phonological Deviation

This type of deviation can be realized by irregular pronunciation, rhyming, prosodic effects which can be apprehended by comparison to the norm. Various forms such as elision, aphesis and apocope, can represent it, and the most common type of the special pronunciation of the attribute of rhyming as in the following:

Come, live with me and be my love

And we will all the pleasure prove

Kristopher Marlow, "The Passionate Shepherd
To His Love," lines 1,2

In: Bate & Perkins, 1986:132

Using intonational remarks such as placing stresses in an unusual place constitutes a popular technique practiced by poets of the nineteenth century, like "Tennyson's blauster", "Browning's bastard", "D.G. Rosseti's July" (Leech 1969:43). This use, whether for exigencies of metre or out of archaic affectation or out of obedience to some obscure principle of euphony is hard to determine (ibid).

1.6.4. Morphological Deviation

According to Leech (1969:44) morphological deviation occurs within the grammar of a word. Fairly (1975:6) states that It can be identified by special vocabularies that are adjusted for the combinatorial rules of morphology. It has been stated that only few English poets have used this technique in their writing. This is because it requires a serious jeopardizing of communication. The function of this technique is probably to increase word stock for some new need by an interlocutor (cf. Leech 1969:44; Fairly 1975:6). In addition, this technique has been referred to by other terminologies like "Neologism" and "Lexical deviation" (Leech 1969:44). Consider the following lines which illustrate this device:

a

memory, which how exquisitely

flutters in

the cornerless tomorrow....

Cumming, E.E., (quoted in Fairly 1975:84)

In the above lines, we perceive the word 'cornerless' which is morphologically deviant. According to English grammar (Quirk et al 1973:493), the suffix -less is semantically and grammatically added to nouns to form an adjective. At the same time one can assert from reference to English dictionaries to find that there is no such word in English. In this respect, the poet employs this restriction to invent a new word that is used metaphorically to express a feeling or an opinion for the poet himself. Intuitively, the word may mean, since it has been attached to an adverbial of time, "unlimited time".

1.6.5. Semantic Deviation

This type of deviation is interpreted as the irrationality of an element that is presented in poetry. Leech (1969:48) translates it as non-sense or absurdity deviating from the general standards of perception. Recently, it has been used to refer to a phrase containing a word whose meaning violates the expectations created by the surrounding words: e.g. "a grief ago" (where one expects a temporal noun) ; " in the room so loud to my own" (where one expects a spatial adjective) (Macmanus 1998:1).

To understand it, one should differentiate between figurative meaning and literal meaning (Leech, 1969:146). In poetry, words may take on powerful figurative meaning beyond their fixed dictionary definition. The process of interpretation of figurative language putatively accepts two stages: "the rejection of an orthodox unacceptable interpretation, and the discovery of an orthodox figurative interpretation". As far as the first stage is concerned, some traditional tropes like "rational hysteria" can

be a good instance of it. The other stage indicates a mode of expressions which underlie figurative interpretation such as: the use of metaphor, irony, simile,...etc. In the act of comprehension the two stages can be metaphorically interpreted. Leech (1969:148) stipulates a general formula that fits all rules of figurative interpretation:

“The Figurative Sense (F) may replace the
Literal Sense (L) if (F) is related to (L) in
Such and such way”

So, in the following example one may realize the difference between these notions.

(1) Our street is very friendly.

(F sense = the people in our street are). The relation between ‘F’ and ‘L’ can be replaced by the formula F = the people of L (ibid).

In poetry, semantic deviation is greatly employed for analogizing process. This entails a kind of conflation which produces a metaphoric effect. The following can show some of this usage:

The river sweats
Oil and tar
With the turning tide
With the turning tide
(T.S. Eliot (The Waste Land).
In: Bate and Perkins (1986:761)

In the above lines, ‘river’ becomes animate, because ‘sweats’ regularly co-occurs with animate nouns (Levin 1965:2360).

In Arabic, this device has been treated by Abdul-Qahir al-Jurjani (D.471H) through his notion of Al-Nazm (the meaning of syntactic structures). He assigns it to the science of rhetoric. In his book *أسرار البلاغة* Asrar al-Balagha he talks about the intention of speakers in using rhetoric to express themselves (Al-Kubaysi 1989:38, Mohammad 1999:217, Al-Mallah 1999:43). He cites the following line from classical Arab Poetry as an instance of semantic deviation.

سألت عليه شعاب الحيّ حين دعا

انصاره بوجوه كالدنانير

Lit. (The quarter’s mountain – roads have run toward him

When he called his supporters with faces like dinars)

1.6.6.Syntactic Deviation

This is understood as a violation in the sequential arrangements of words, generally involving more than one deviant item (Leech, 1969:45, Macmanus1998:1). This can be realized by different devices that can be epitomized in either a change of word order, omission of a word; or a clause, functional shifts (i.e. conversion of class-category function), and deliberate ungrammaticality as in the lack of grammatical sequences like the following instance: “I’ve got to make the team or I’ll...”, (Fairly1975:11, Harris 1995:177). These devices are aimed at for the purpose of rhythm, emphasis and to create a momentary suspension of comprehension particularly in poetry. Their excessive patterning may create ambiguity. Yet, they enhance a person’s style if used moderately and correctly to invoke the intended effect (ibid).

Most linguists and stylisticians (e.g. Levin 1965, Leech 1969, Leech and Short 1981, Fairly 1975) agree upon the classification of syntactic deviation as explicated into two patterns: simple pattern that include devices such as: repetition, ellipsis, functional shifts, and complicated patterns that include non-canonical marked syntactic structures.

1.7. Ellipsis

Fairly (1975:17) maintains that this is understood as the process when an element within the sentence can be sacrificed if it possesses a number of shared features

with other elements syntactically and semantically “i.e. redundant”. For instance, casual speech, and even formal speech, may depart from the grammatical-verbatim transcription characteristically reveals sentence fragments. For example, the sentence “I am going” can be fragmented in speech and still comprehended as “am going” or even “I going”, but “I am...” and simply “going” could result in crucial information loss. Since the information “first person” is a feature of both “I” and “am”, one can be sacrificed in context. She adds that in speech there is stress and intonation pattern to reinforce fragments; but in poetry punctuation compensates.

From a functional viewpoint, Halliday and Hassan (1976:142) define ellipsis as “something left unsaid to be supplied through presupposition”, or it is the omission of a previously mentioned item or items from a subsequent sentence in a sequence of two sentences. This is to create not only an anaphoric and cohesive tie across these sentences, but also an interesting dialogue. This ellipted element must be presupposed from the preceding context. Moreover, ellipsis is a lexicogrammatical relation across adjacent sentences in a text (ibid:146).

Following Halliday and Hassan (1976), three types of ellipsis have been chosen and they will be discussed in brief:

- A. Nominal ellipsis*
- B. Verbal ellipsis*
- C. Clausal ellipsis*

A. Nominal Ellipsis

Halliday and Hassan (1976:147) maintains that Nominal ellipsis as the deletion of the ‘Head’ of the following sentence and upgrading one of the pre-modifiers which are not shared by the second sentence namely, Deictic, Numerative, Epithet or Classifier to exercise the function of the ellipted ‘Head’.

Poets extend this possibility to omit the NG completely. View the following:

When I a verse shall make,
Know I have prayed thee,
For old religion’s sake,
Saint Ben, to aid me.

(Roberret Herick, His Prayer to Ben Johnson,

Stanza 1

In: Bate and Perkins (1986:160)

In the second line, Herrick has deleted the subject which is presupposed from prior discourse. The fragment can be filled with the presupposed noun ‘I’ easily. It is clear that the deletion is done for metre effects.

B. Verbal Ellipsis

Halliday and Hassan (1976:167) state that “In verbal ellipsis, a word or a group of words forming the verbal structure which consists of a lexical verb preceded by the operator is omitted. The operator usually forms a systematic obligatory selection, such as finiteness, polarity, voice and tense of the verbal group and must be referred to throughout the process of ellipsis by means of presupposition. Verbal ellipsis consists of two types:

1. Lexical ellipsis: This includes the deletion of lexical verb plus all the operators except the first finite one which carries the polarity and tense of the sentence, Consider the following line:

Music, when soft voice die...

Shelley, P.B., To—, line(1).
In: Bate and Perkins

(1986:454)

The fragment is ascribed to ‘is’, which is a popular tradition practiced by English poets to heighten the impression of actual informal speech (Fairley,1975:18). It has been stated that ‘be’ has a high probability frequency so that it is easily reinserted by the reader, there is a little likelihood of disrupting comprehension (ibid:20).

2. Operator ellipsis: According to Halliday and Hassan (1976:175), this type of ellipsis is assigned to the omission of the subject plus the first operator, leaving the remained part of the sentence to stand for the whole of it.. Consider the following example:

...This aged prince now flourishing in peace
And blest with issue of a large increase...

Dryden, J., MacFleckone, line:7
In: Ricks (1966:87)

Clearly, the first line repudiates the auxiliary verb ‘be’. Deletion is done, probably, for the same reason that has been stated before: that ‘be’ has a high probability frequency to be reinserted by the reader.

C. Clausal Ellipsis

According to Halliday and Hassan (1976:197), clausal ellipsis consists of two types:

1. Modal ellipsis which covers the deletion of subject plus the first operator;
2. Propositional ellipsis, which in turn deletes the remaining part of the verbal structure plus the complement and the adjunct.

The main difference between modal ellipsis and operator ellipsis is the simple past tenses, Modal ellipsis does not necessarily include operator ellipsis as in the following sentence:

(2) “What did he do? –Ran away.

(3) “What does he do? – Ran away Runs away.

This device has been employed in English poetry. The poet omits the whole propositional element in wh–interrogative question, adding to it a Modal element as is shown in the following line:

...When will return the glory of your prime?
No more – oh, never more!

Shelley, P.B., A lament, first stanza, line:4,5
In: Bate and Perkins (1986:455)

1.8. Repetition

Halliday (1994:310) defines repetition as “the choice of a word that is related in some way to a previous one– either semantically, or collocationally. It has been stated that repetition is one among basic elements for lexical cohesion and for the creation of texture.

Halliday (1994:334) notes that the textual components in the grammar of language depend on two major elements: on is structural (i.e. thematic plus information structures and focus); and the other is cohesive. Probably, it is for this reason that repetition is considered by authors greatly for the sake of giving unity to the literary work. Leech (1969:74) views it as a scheme of foregrounding linguistic expression. It can be identified at different levels be it phonological, graphological, or formal (i.e. grammatical and/or lexical) pattern. But these identifications are not so distinct as they may seem, because there is a great deal of inter dependence between the levels. He (1969:75) observes that “Formal repetition often presupposes phonological repetition”.

To see correctness of this observation, one need merely reflect that to repeat a word is to repeat the sounds of which it is composed. The following example contains, on the formal level, the repetition of the word farewell; on the phonological level the actual sound of the word farewell is echoed at irregular intervals, and itself constitutes a kind of phonological foregrounding.

O, Now forever
Farewell the tranquil mind! Farewell content!
Farewell the plumed troop and the big wars
That make ambition virtue! O, Farewell!...
Shakespeare's Othello, [III,iii],
(cited in Leech 1969:75)

1.9.Functional Shift

Fairley (1975:11) maintains functional shift is understood as the manipulation of class–category function of a word. Linguists like Leech (1969:43) considers it as a kind of expansion of vocabulary. However, Levin (1965:235) assigns sequences that have instanced word–category violation as paradigmatically deviant. He cites the following line by E.E. Cummings:

“Anyone who lived in a pretty how town”

The word “how” occurs in a position where the rules of syntax require an adjective. This in turn leads us to interpret the sequence “a pretty how town” as **Adj., Adv., Noun** because the latter will render the sequence as nonsense. The result of the interpretation leads us to conflate ‘**how**’ with the category of adjectives. This has been viewed as a paradigmatic conflation and in principal, is more applicable poetically than syntactic conflation.

The same is applied in Arabic poetry wherein poets tend to manipulate class–category for poetic exigency. For instance, the verb (كان) (to be) is rarely merely redundant; as in

فكيف اذا مررت بدار قوم وجيران
لنا كانوا كراماً ولم يوجد كان مثلهم

Lit. (And how when thou passest by the dwelling of a tribe and of noble neighbors of ours? And their like was not found) (Cited in Wright 1971:101).

1.10.Thematization

According to Mithune (1987:325, cited in Dolgeroh 1997:15), Thematization is understood as a pragmatic ordering of sentence constituents to achieve a pragmatic meaning from a syntactic point of view. Crystal (1994:351) believes that thematization refers, not to the subject–matter of a sentence (its everyday meaning), but the way the speakers identify the relative importance of their subject–matter, and is defined as the first major constituent of a sentence.

(4) “The man is coming. His hair I can’t stand”.

(5) “Smith her name was”.

The process of moving an element to the front of the sentence in this way (i.e. fronting, to act as theme, is known as thematization (sometimes topicalization) or thematic foregrounding (ibid:351).

Fairley (1975:42) states that in English poetry, despite the fixing of S–V–O order, some eight hundred years ago, the possibilities for variation in the position of sentence segments are extensive and have figured importantly in the role of syntax as an indicator of style. Most of the shifts of modifiers, stylistic options are intended for the purpose of special emphasis and they offer an opportunity for individualizing expression unequalled in other aspects of language, such as phonology or morphology.

Poets have always taken liberty with positioning options by selecting them in unusual context, and have created further options, not permissible in Standard English. Some of the deviant options have become poetic convention such as the inversion of subject and auxiliary as in the following lines:

...But O! how oft,
How oft, at school, with most believing mind,
Presageful, have I gazed upon the bars,
To watch that fluttering stranger...
Coleridge, S.T., Frost at Midnight,
Lines(23-26)
In: Ricks (1966:144)

In addition, poetic dislocations are used for the sake of rhythm and emphasis; the grammatical relationships remaining clear. Consider the following Marked themes:

Hereto I come to view a voiceless ghost;
Hardy T., After a journey, line 1
In: Ricks (1966:218)

Me only cruel immortality
consumes;...
Tennyson, Tithonus, line4
Here is no water but only rock
T.S. Eliot, The Waste Land, line 33
In: Bate and Perkins, 1986

The rearrangements have primarily a rhythmic effect. The dislocations in the above citations are believed to be intended for probably both structural and thematic purposes. The different types encountered in the above lines of shifts encountered in the above lines may be called

- a. Dislocation of adverbial element in declarative statement in the first line 'Hereto'.
- b. Dislocation of object and focusing of adjunct 'only' in the second line 'Me only'.
- c. Dislocation of adverbial element in declarative statement 'Here'.

The thematic interpretation for the above lines depends on three elements of prominence: focus, theme, and emotive emphasis (Quirk et al 1972:457).

1.11. Syntactic Deviation in Modern Arabic Poetry

There are some aspects of syntactic deviation in Arabic as follows:

1.11.1.Ellipsis

In Arabic, ellipsis is considered by contemporary Arab grammarians and Arabists such as: Hassan (1988), Al-Ghalaayini(1974) as a rhetorical factor which can be found in most Arabic grammatical structures on the stipulation that the two following points are taken into considerations (Hassan 1988:227):

1. There must be a presupposition for the recoverability of the elliptical items which are either mentioned somewhere in the text, or can be semantically inferred from the context.
2. The ellipsis must not distort the syntax nor the semantics of the utterance (element).

Following Halliday and Hassan (1976:146) Ellipsis in Arabic poetry can be classified into three types: nominal ellipsis, verbal ellipsis, and clausal ellipsis.

The Nominal ellipsis involves the omission of the Head of the nominal group and the promotion of one of the modifiers to function as Head (Mohammed, 1999:233). As for Verbal ellipsis, tenses in Arabic are known as either perfect or imperfect (Cantarino,

1975:VI:58). He adds that the former signifies the completeness on a non-specific past action or sometimes expresses present and future wishes, whereas the latter refers to incompleteness of present and future actions (ibid:83). According to Halliday and Hassan (1976:2), ellipsis in verbs can be made either of operators or of lexical verbs. The other type of ellipsis within the verbal group is the lexical ellipsis. This may be applicable to the verbal sentence exclusively. Arab grammarians have studied this type under the title 'اضمار الفعل' 'implicitness of the verb' (Al-Makhzumi, 1966:125). It is obtained by the omission of the lexical verb plus what follows, leaving the subject and the finite operator to stand for the whole preceding element. This is done for the sake of oversimplification. Clausal ellipsis is subcategorized into: Modal ellipsis and Propositional ellipsis. The former involves the deletion of the subject plus finite auxiliary, whereas the latter refers to the omission of the remaining part of the verbal group plus the complement and the adjunct that may be present.

1.11.2. Repetition

Matlub and Al-Basir (1982:206) maintains that "in Arabic, repetition is ascribed to the reiteration of the typical sounds, words, clauses, texts which have identical forms or synonymous utterances. Ibn al-Atheer (cited in Rasheed and Anad, p116) maintains that the users of Arabic recognize two types of repetition: useless and useful. The former is a type of verbosity which is a defect or malady , whereas the latter is commonly noticeable as a poetical, rhetorical or syntactic phenomenon. Wright (1971,ii:282) states that repetition is used to enhance the meaning that is aimed at by its producer and to show various functions; in poetry basically and rhetorical. Grammatically, it is referred to as التوكيد and can be represented by توكيد لفظي (the verbal corroboration) that signifies the emphatic use of a word itself.

Al-Malaika (1962:228) sees that repetition has been greatly employed especially in Modern Arabic poetry (henceforth MAP) and a little in Classical Arabic poetry. Probably, the influence of western poetry is the main reason for modern Arab poets that leads them to adopt this device in their works. It is ascribed to special psychological moods for creating association of ideas and emotions which are closely related to social, political, and personal experiences that Arab poets have faced. This method of associative expressions is based on the new artistic technique which is called تكرار (repetition) of both image and visual sounds. It is acquired from some poets like T.S. Eliot (Moreh 1976:236). In this regard, two types of repetition have been discussed, namely lexical repetition and the repetition of 'Refrain'. The former includes the repetition of the same word in a rhyme and can be divided into three groups:

1. the repetition of a word in rhyme only
2. the repetition of the last part of a line including the rhyme.
3. The repetition of a whole line, with a slight change.

The repetition of 'Refrain' includes the repetition of lines, and phrases in initial and medial position.

1.11.3. Functional Shifts

This device has been employed in MAP for poetic purposes (Ibn Hisham, 697). In this type, syntactic deviation involves the shift of grammatical element into another function. In Arabic, this involves the conversion of verbs to behave like nouns, and of special particles to act differently to their main functions. According to Beeston (1970:31), Words in Arabic are classified into three groups according to their morphological variations: some as having either semantic or syntactic value, and others as having stable morphological shapes. In the first group, the verbs and the nouns are included. The second group involves the prepositions and functionals of coordination,

subordination and modification (emphasis, negation, etc.). The third group includes pronouns and demonstratives.

Mohammed (1990:211) states that poets employ these morphological variations to be changed according to their poetic utilization, for instance, they prefix the definite article ال (al) to verbs, adjuncts, and pronouns for poetic exigency, while the normal employment for ال /al/ is to be prefixed to nouns (Beeston, 1968:24). The definite article acquires a different meaning as well as a different function. It signifies a relative pronoun to mean الذي /allathi/ (which, who) or its equivalents such as التي /allati/, الذَّيْنِ /allathin/, or اللواتي /allawati/...etc. since these are morphemic indications of gender and number to the basic one الذي.

1.11.4. Thematization

Thematization is used in MAP abundantly for pragmatic purposes. Poets have a tendency to break the normal word order through this process to achieve a special effect. Ibn Hisham, Mughni ,VII:375) and Arabic grammarians have classified Arabic clauses structurally into three types: verbal and non-verbal (i.e. nominal) clauses. These two types of clauses usually entail the use of different terms to describe the syntactic structure of each type. The verbal clause use the term (الفعل) (action / process) for the verbal group 'VG', (الفاعل) (agent) for the subject 'S' and (المفعول به) (goal) for object 'O'. The second type of clause is given a two part structure whose elements are (المبتدأ) (inchoative) which functions as S and (الخبر) (enunciative) which functions as predicate P (Aziz, 1989:10).

2.1. Data Analysis

To analyze data, the functional approach has been adopted, this comprises Halliday (1994) and Halliday and Hassan's (1976) models. It uses the line outlined in Fairley's description of aspects of syntactic deviation with a slight modification. This modification is simply implemented to suit Functional Systemic Grammar labellings'. To put in other words, poetic lines have been treated according to M. A. K.Halliday (1994:37) analysis of a clause as a message, i.e., a clause is made up of Theme/Rhyme components; and Halliday and Hassan's definitions of functional cohesive devices which constitute major aspects of syntactic deviation. The main reason that lies behind the selection of this modified model is the idea that FSG stresses the notion of meaning which is submerged below the surface of grammar, and that it is more concerned with pragmatic forms of organization which take over above the sentence level and become the norm (Halliday, 1994:xxi).

Aspects of syntactic deviation in MAP has been pursued Fairley's taxonomy of this type of deviation in English poetry, and the use of (focus is made on E.E. Cummings) of this device in such literary genre. She provides an account of syntactic irregularity that presents an impression on poet's style in manipulating of word-order constituents such as: adjectives and adverb inversion, subject-verb-object inversion, and other devices. She assumes that grammatical on nearly grammatical relations exist in irregular sequences, and that deviance can be best accounted for within a theory of sentence completeness. She adopted an eclectic approach for the uncertain state of syntactic analysis that she has faced within a generative framework. In addition, she states how poets integrate syntactic deviance into the structure of the poem so that I becomes crucial to overall composition. Finally, she claims that poets vary in their manner and extent of their departures. Each level of language offers a multitude of possible deviation.

In this respect, texts by Abdul-Wahhab Al-Bayyati have been selected and numbered to be treated like simple clauses for easy reference. They are analyzed in terms of thematic system which is composed of Theme and Rheme. The clause patterns are

subdivided into **focal** and **non-focal** elements in the sense of information theory system. **Focal** represents information that is not recoverable by the listener (i.e. **New**), and **non-focal** represents information that is recoverable. The patterns represents the usual norm for ordinary texts, whereas the unusual structures are treated as **Marked** patterns and their motivations are analyzed according to rhythm, unity of texts selected, and other reasons. The corpus is made of () texts.

2.2. Texts Analysis

In the following section, we are going to discuss the main types of Ellipsis, Repetition, Functional shift, and Thematization according to their employment in MAP. The first type that is discussed is:

2.2.1 Ellipsis

As discussed earlier, we have nominal ellipsis, verbal ellipsis, and clause ellipsis.

2.2.1.2. Nominal Ellipsis

This type involves the use of Numeratives, quantitives, and other modifiers which may precede or follow the Head and often replaces an ellipted head. Consider the following example:

الناس؟ ما الناس وما حبهم
الا دم يردي ولا يسكر
دمٌ ولحمٌ ازرق باهت
منه الخطايا في غدٍ تتأر

Al-Bayyati A., Al-itr Al-ahmar (The Red Perfume), 1995:61.

(The people? The people and their love/ are like a blood that ruins and never intoxicates/ (They are) blood and pale blue flesh/ that sins will have revenge on in coming days).

Type	Presupposing item	Presupposed item
Nominal ellipsis	دم ولحم ازرق باهت	(الناس هم) دم ولحم ازرق باهت

Discussion:

In the above lines, the poet mentions the subject الناس (the people) only in the first line as indicator to the forthcoming structures. The following lines that involves: الا دم يردي ولا يسكر (are like a blood that ruins and never intoxicates), دمٌ ولحمٌ ازرق باهت (blood and pale blue flesh) ...etc.,. Ellipsis is represented by the omission of the Head and the implicit finite operator هم (they are) which replaces the head (الناس). Both are deleted in the following sequences for economy of expression and for rhetorical function for the lines are arranged to suit rhythmic effect.

2.2.1.3. Verbal Ellipsis

It involves two subtypes: either the finite operator or the lexical verb. Consider the following text.

Text 2:

...ماذا تريد؟
"الورد لا ينمو مع الدم والحديد"
طلُّ وبيدُ
تقضي، بقية عمرك المنكود فيها تستعيدُ
حُلماً لأماضي لن يعودُ! ...

Al-Bayyati, A. Fi almanfaa (in Exile), 1995:181.

(What do you want?

You want the roses?

The roses don't grow with blood and iron.

Relics and deserts that you spend the tired rest of your life recalling a dream

of a past never return!)

Type	Presupposing item	Presupposed item
Lexical ellipsis	الورد لا ينمو مع الدم والحديد	(تزيد الورد)، الورد لا ينمو مع الدم والحديد

Table no.(2): Lexical ellipsis

Discussion:

Lexical ellipsis is witnessed in this text in the form of information question/answer sequence. It involves the whole verb with its predication. The poet intends this process for the purpose of continuation of the ironical view of his receiver's dream; the answer to the question word is realized by the predicate "الورد لا ينمو مع الدم والحديد" which instantiates new information and gives prominence to the whole context. This ironical view is extended in the following line by explicating that what exists only in relics and deserts (طلل وبيد) which the addressee will live recalling a past never returns. The cohesive element for this text cannot be comprehended unless a subtle reordering for Question/Answer constituents being realized.

2.2.1.4. Clausal Ellipsis

This type of ellipsis involves two subtypes: Modal ellipsis and propositional. The former ellipsis includes the omission of the subject plus the finite auxiliary, whereas the latter refers to the omission of the predication of the verb phrase plus remaining part of the verb phrase as shown in the following example.

Text Three:

دم ... على الاشجار
على جباه الحرس الاسود،
والاحجار
على عيون القمر المصلوب في الجدار
على المصابيح،
على الازهار
على زجاج عربات النوم في القطار

Al-Bayyati, A. Ilaannasikrz (To Anna Sikars), 1995:330.

(Blood... (was) on trees / on the foreheads of the black guards/ and stones/ on the eyes of the crucified moon in the wall/ on the lamps/ on flowers/ on the glass of the train's sleep wagons).

Type	Presupposing item	Presupposed item
Irregular ellipsis	دم ... على الاشجار على جباه الحرس الاسود على عيون القمر المصلوب في الجدار	دم (كان) على الاشجار دم (كان) على جباه الحرس الاسود دم (كان) على عيون القمر المصلوب في الجدار

Table no.(3): Irregular ellipsis in a nominal clause

Discussion:

In the above lines, the poet mentions the subject دم (blood) only in the first line as indicator to the forthcoming structures. The following lines that involves: على جباه الحرس الاسود والاحجار (on the foreheads of the black guards/ and stones), على عيون القمر المصلوب في الجدار (on the eyes of the crucified moon in the wall) ...etc., lack the modal element which is the implicit verb كان (to be + past) plus the subject دم (blood). Both are deleted in the following sequences for economy of expression and for rhetorical function for the lines are arranged to suit rhythmic effect.

2.2.2.Repetition

The second type of syntactic deviation is repetition. Consider the following example:

Text Four:

على ابواب طهران رأيناه
رأيناه
يغني
عمر الخيام، يا أخت، ظنناه
على جبهته جرح عميق، فاغر فاه

(At the gates of Tehran we found him/ found him/ singing/ Omar Al-Khayam, sister, we thought he was/ on his forehead a gaping wound)
The lines are repeated at the end of the poem as follows:

على ابواب طهران رأيناه
يغني الشمس في الليل
يغني الموت والله
على جبهته جرح عميق، فاغر فاه

(At the gates of Tehran we found him/ singing the sun in the night/ singing death and Allah,/ on his forehead a gaping wound)
Al-Bayyati, A. Al-Rajul al-lathikannayughanni (The man who was singing), 1995:280.

Type	Form	Position
Repetition of Refrain	على ابواب طهران رأيناه يغني على جبهته جرح عميق فاغر فاه	opening and ending

Table no.(4): Repetition of Refrain

Discussion:

Repetition of refrain includes reiteration of lines (At the gates of Tehran we found him), رأيناه يغني (we found him singing), على جبهته جرح عميق (on his forehead a gaping wound) in initial, medial, and final positions stresses the structure of the poem and retrains the poet from successive overflowing of sense, by keeping the independence in sense, and grammatical structure of the lines which all serve to bind the poem together.

2.2.3. Functional Shift

It involves manipulation of class-category of a grammatical element to be replaced by another without affecting on the general interpretation for the text that these elements occur in. The following text will illustrate this device according to its employment in MAP.

Text Five:

... "يا! يسقط المستعمرون
ومنظمات دفاعهم، يا! يسقطون؟"

Al-Bayyati, A., Al-Baab Al-muthaa (The lighted Door), 1995:305.
(Oh! Down with the colonials,/ and their defensive organizations, Down with them)

Type	Deviant Pattern	Standard Pattern
Selectional Deviation	يا يسقط المستعمرون انت	(يا قوم انبهكم) يسقط المستعمرون (انبهك) انت

Table no.(5): Selectional deviation of Vocative

Discussion:

In the above text, the poet has ignored some surface constraints that are related to the use of vocative element 'يا' /yaa (oh). The vocative element 'يا' is used to address a verbal element, and a pronoun. These two choices are regarded as two stylistic variations attributed to attract attention of listeners. In Arabic, whenever 'يا' /yaa (oh) is followed by an irregular item other than a noun phrase, it may have a sense of vocation as well as calling the addressee's attention. So, the standard structure of this instance is the following:

(يا قوم انبهكم) يسقط المستعمرون

(Oh, You people, pay attention, down with the colonials)
in which the vocative noun phrase ‘قوم’ plus implicit predicate انبهكم has been deleted for stylistic purposes such as rhetorical function.

2.2.4. Thematization

This process is aimed at to achieve a high foregrounded meaning and produce from a syntactic ground individualized expressions unequalled in other aspects of language, such as phonology and morphology. Consider the following text:

Text Six:

مدينة بنى لحبي وبنى من حولها الاسوارُ

Al-Bayyati, A., *BustanAa'isha (Aa'isha's Orchard)*, 1995:264.

(A city he built for my love and round it he built the walls.)

Type	Marked Pattern	Unmarked Pattern
Thematization of object	مدينة بنى لحبي	بنى مدينة لحبي

Table no.(6): Thematization of object

Discussion:

The theme in a verbal clause can be realized by an element other than the subject. A deviation has taken place from the PSC to the marked PCS pattern which involves the transposing of the object to a slot before the verb and the subject. It is attributed to the fact that that the verbal element بنى (built) does not anymore receive thematicity in the clause because it does not occupy the primary position. The object مدينة (A city) receives the high foregrounded meaning and expresses “New” information because it is the first element in the clause.

3.1. Conclusion

From this research, one may conclude that aspects of syntactic deviation are a matter of stylistic variation. They depend on the poet's preference of what serves his aim towards their subjects. The poet utilizes ellipsis along with other devices such as thematization as a pragmatic phenomenon to highlight certain elements such as person, places, names...etc. Repetition is favored by the poet to involve reader's mind within the world of the poem. The poet has also employed the device of functional shift to evoke possibilities of language in manipulating word-classes without affecting the general meaning of the context in which they are given.

As for Cohesion inside the world of the poem, it has appeared to be intensified by those devices by virtue of the many lexical ties that are asserted such as: ellipsis, repetition of a word, a phrase, a line...etc.

It has also been clear that Modern Arabic poet, Al-Bayyati, breaks Halliday and Hassan's principle which says “no ellipsis for a single element”(1976:202).

3.2. Suggestions for Further research:

This research has left the following suggestions to be considered for further research:

1. Further theoretical research is required for tackling other aspects of syntactic deviation such as extended interruption, and the employment of parenthetical clauses within poetic diction which have not been dealt with in this research for time and place limitations.
2. The different aspects of syntactic deviation can be studied within the framework of complete single poems within the framework of complete single poems within FSG levels' i.e. the ideational, the interpersonal and the textual. This can show how all types of deviation work together within a whole poem to give it its ultimate 'deviant' shape.

References:

- Al-Bayyati, A. (1995) *Diwan Abdul-Wahhab Al-Bayyati*. Beirut: Al-Muassah Al-Arabiya lil-Dirasat wal-Nasher, Dar Al-Faris lil-Nasher wal-Tawzia.
www.Noor-Book.com
- Al-Ghalaayini, M. (1974) *Jamia Al-Durus Al-Arabiya*. 3 Volumes. Beirut: al-Maktabah Al-Asriyah.
- Al-Kubaysi, T. (1989) “ *Al-Inhirafat fi lughat al-shiar, Al-Majaz wal-Istaarah*”. Baghdad: Dar al-shu’un al-thaqafiya Al-aamah, Ministry of Information and Culture.
- Al-Malaika, N. (1967) *Qathayah al-Shiar al-muaasir, Baghdad: Maktabat Al-Nahtha. Archive.org.*
- Al-Makhzumi, M. (1986) fi Al-Nahw Al-Arabi. Beirut: Dar Arr-aaed Al-Arabi.
- Al-Mallah, M. A. Dawood (1999) *Poetry as Discourse*. Unpublished Ph.D. Thesis, University of Mosul.
- Aziz, Y. Y. (1989) *A Contrastive Grammar of English and Arabic*. Baghdad: Ministry of Higher Education and Scientific Research.
- Bate, W. J. & D. Perkins (1986) *British and American Poets, Chaucer to the Present*. U.S.A: Harcourt Brace Jovanovich, Inc.
<http://Archive.org>.
- Beeston, A. F. L. (1968) *Written Arabic, an approach to the basic structures*. Cambridge University Press. Stephen Austinans Sons, Ltd. Publishers.
-
- (1970) *The Arabic Language Today*. London: Hutchinson.
<http://al3arabiya.org>
- Cantarino, V. (1974) *Syntax of Modern Arabic Prose*. Bloomington: Indiana University Press.
<http://Archive.org>.
- Crystal, D. (1994) *Dictionary of Linguistics and Phonetics*. Oxford: Basil Blackwell Ltd.
- Dolgeroh, H. (1997) *Inversion in Modern English, Form and Function*. The Netherlands: John Benjamin Publishing Company.
<http://semanticscholar.org>
- Docurt, O., and Tz. Todorov (1980) *Encyclopedic Dictionary of the sciences of language*. London: The John Hopkins University Press.
- Fairley, I. R. (1975) *E. E. Cummings and Ungrammar, a study of syntactic Deviance in his poems*. New York: Water Mill publisher.
- Formkin, V., and R. Rodman (1988) *An Introduction to Language*. 4th edition USA: HoltRinhart, Winston Inc.
- Halliday, M. A. K. (1994) *An Introduction to Functional Grammar*. London: Edward Arnold Publisher.
- Halliday, M. A. K., and R. Hassan (1976) *Cohesion in English*. Singapore: Longman group Ltd.
- Harris, R. (1995) *A Glossary of literary terms and a handbook of rhetorical devices*. Vanguard University of Southern California.
- Hassan, T. (1988) *Al-usul*. Iraq: Dar Al-shu’un al-thaqafiya al-aamah.
- IbnHisham, (undated) *Mughni al-labib an Kutub al-aarib*. Lebanon: Dar al-Kitab al-Arabi.
- Leech, G. N. (1969) *A Linguistic Guide to English Poetry*. London: Longman Ltd.

- Leech, G. N., and M. H. Short (1981) *Style in Fiction*. London: Longman Ltd.
- Levin, S. R. (1962) *Linguistic Structure in Poetry*. Mouton: The Hague.
- (1965) *Internal and External Deviation*. In: *Word*, 225-237)
- Matlub, A. and K. H. Al-Basir (1982) *Al-Balaaghahwal-Tatbiq*. 1st edition, Baghdad: Ministry of Higher Education and Scientific Research.
- Mcmanus B. F. (1998) Notes: Diction and Syntax.
<http://il49000007.schoolwires.net>
- Mohammed, A. A. (1999) *Dhahiratu l-udulbayn al-Balaaghah Al-Arabiyyahwal-uslubiyah al-Haithah*. Ph. D. thesis, University of Mosul.
- Moreh, Sh. (1976) *Modern Arabic Poetry 1800-1970, the development of its form and theme under the influence of western literature*. Leiden: E. J. Brill.
- Mukarovskiy, J. (1970) *Standard Language and Poetic Language*. In: Freeman, D.C. (ed.), *Linguistics and Literary Style*. Holt New York: Rienhart and Winston Inc., pp.40-56.
- Quirk, R. et al (1973) *A University Grammar of English*. Hong Kong: Longman Ltd.
- Rick, Ch. (1966) *Poems and Critics, an anthology of poetry and criticism from Shakespeare to Hardy*. Gb: Robert Cunningham and Sons Ltd.
- Sola, A. (1997) *Mafhum Al-udul fi Al-Dirasat al-Haditha*. In: *al-Majjalat al-Arabiyyahlil-thaqafah*, No.32, pp.146-162. Tunisia: Al-Munathamah Al-ArabiyyahlilTarbiyahwal-thaqafahwal-Aulum.
- Wright, W. (1971) *A Grammar of Arabic Language*. 3rd edition, London: Cambridge University Press.