



(677) (712)

العدد الثالث
والثلاثون

دور النحو في الخيارات الأسلوبية: دراسة مقارنة بين قصائد "في محطة مترو" و"الحديقة" لإزرا

باوند، وقصيدة "الكوليرا" لنازك الملائكة

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المستخلص:

اللغة ليست مجرد وسيلة عتيقة للتواصل البشري، بل هي أيضاً شكل قوي جداً من فن التعبير والإقناع وخلق المعاني. تمتد وظيفة اللغة إلى نطاق واسع يتجاوز نقل المعلومات. تلعب التركيبية النحوية دوراً أساسياً ومفتاحياً في بناء الكلمات إلى هياكل متعددة مثل العبارات وجمل كاملة في هذا السياق. تتناول هذه الدراسة مساهمة التركيب النحوي في اتخاذ القرارات الأسلوبية في الشعر من خلال مقارنة قصيدة "في محطة المترو" لإزرا باوند و"الكوليرا" لنازك الملائكة. باعتباره عنصراً هيكلياً، يؤثر التركيب النحوي على النغمة، والإيقاع، والصور الشعرية، والمعاني العاطفية للقصيدة، وبالتالي يصبح عنصراً حيويًا في العملية الإبداعية للشاعر. تأخذ الدراسة في الاعتبار الطريقة التي تستخدم بها التقاليد الأدبية الإنجليزية والعربية التركيب اللغوي بوسائل متنوعة تؤثر على انطباع القارئ واستجابته العاطفية. تُظهر النتائج أن البنى النحوية تعمل فوق دورها القواعدي، باعتبارها أدوات ثقافية وتعبيرية تُجسّد رؤى الشعراء ودرجة شدة مشاعرهم. يشير التحليل المقارن بين الشعر الإنجليزي والعربي إلى اتجاه تفسيري جديد في الدراسة الأسلوبية، يدمج بين الدقة اللغوية والعمق الثقافي والعاطفي.

كلمات مفتاحية: النحو - الأسلوبية - اللغة - المعنى - الأدب - الشعر



**The Role of Syntax in Stylistic Choices: A Comparative Study between
Ezra Pound's "In A Station of the Metro", "The Garden" and Nazik Al-
Malaika's**

"The Cholera"

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Abstract

Language is not just an antiquated manner of human contact, but a very powerful expression, persuasion, and existential art essence. Language includes a very broad spectrum of capabilities with the assistance of which people can transmit the message. In this case, syntax acts as the pivotal and primary instrument, using which people interconnect word formation on multiple levels. The study discusses the contribution of syntax to poetry stylistic decision-making through comparison of Ezra Pound's "In a Station of the Metro" and Nazik Al-Malaika's "The Cholera." As a structural feature, syntax has an impact on tone, rhythm, imagery, and emotional meaning of a poem and thus becomes a vital element in the creative process of a poet. The study takes into account the manner in which English and Arabic literary tradition employ syntax in varied means that influence reader impression and affective response. The results demonstrate that, beyond their grammatical function, syntactic structures function as cultural and affective markers that mirror poets' worldviews and emotional intensities. Across multiple linguistic backgrounds, the comparison of English and Arabic poetry points toward a new model of interpretative procedures in stylistics, including both analytical accuracy and affective depth.

Keywords: Syntax, Stylistics, Language, Meaning, Literary language, Poetic style.



1. Introduction

In conclusion, language is not simply a direct form of human communication: it is also a highly productive form of artistic expression, persuasion, and meaning-generating. Information is merely a small part of the many features provided by language. In this sense, the role of syntax is extremely critical and important for the fact that words can be systematically organized into different structures: phrases, proportions, and axioms. The fact that such a planned structure shapes not only the message but also the spirit, emotion, and overall effect of a written work on a human is the source of the work's individual identity. Beyond that, Stylistics is curious about how references to specific factors of language, such as certain forms of the word, can alter the sign in which a written or spoken discourse is perceived (Simpson, 2004).

The language style and syntax help understand the language more clearly and thoroughly, adding up an artistic depth and a persuasive force to people in communicating with each other. Grammar and syntax help identify the sentence's structure within the language while controlling the placement of words, the relationship between diverse elements, and the overall coherence of speech in a language (Radford, 2004). Ultimately, then, it aids one not only to sound more articulate in speech but also to build a path to stress on some points, thus, developing a stylistic diversity in speaking that enhances the message conveyed. While understanding syntax in general is important to ensure that the meaning is imparted correctly, it is also important to be able to sniff out probable ambiguities, catch on to the devices of persuasion, and invoke the readers' imagination in the field of literature (Chomsky, 1957). Yet the mere exactness of the word order can drastically shift its meaning, thus making it a quite valuable strategic tool that is widely used in nearly all situations, whether or not it is political oratory, advertisement, literary prose – all of them have a similar goal of influencing the audience's perception and pushing towards a certain desired reaction. Though, syntax also goes beyond the mere determinism of structural requirements. In literature, it serves as a tool of stylistic play that allows an author to create



and discover new striking ways of expression as well as examine elements that already exist. Changing the word order and the way how story elements happen, they show not only the extent by which one can engage a reader but also the one by which it is possible to convince him, and it illustrates how powerful syntax can be in terms of forming, developing, and maintaining our comprehension and satisfaction of written language equated to the spoken language (Jeffries & McIntyre, 2010).

Poetry is a subtle and sophisticated literary experience centered on an exact vocabulary concealed by a meticulous version of syntax to make a rhythm, stress, and sense transcending the immediate meanings (Wales, 2011). Given that it approaches its own language by various alternative means entailing the violation invert of usual syntactic models, it is important to disrupt them for some aesthetic purposes, including inversion, or Hyperbaton, ellipses, parallelism, and anaphora (Race, 2002). Not only does such poetic form contribute to beauty, but it also adds to a deeper understanding of the thematic meanings of many of the poetry's underlying terms and motifs. Take, for example, the mournful line by John Keats in (1819/1970). Bright star, would I were steadfast as thou art / Form serves to inspire the desire for steadiness or even create a sense of appeal in the mournfulness. Through close scrutiny of these complex forms and mechanisms, we can develop a thorough understanding of how syntax shows readers and educes to them the meaning of poetry. considering this element helps in creating an understanding of poetry aesthetic Finally, Study of them as artistic qualities enables a fuller understanding of the word as a medium conveying profound thoughts.

The research aims to understand the role of syntax in the shaping of style in poetry. The applied case studies are comparative analysis of Ezra Pound's "In a Station of the Metro," and "The Garden" and Nazik Al-Malaika's "The Cholera." Utilizing Semitic aspect of syntax- the deployment of words and phrases in grammatically competent sentences. It is involved in how a poem appears, the musicality of images that it accentuates, and the emotions that those images evoke. Hence, it is an essential component of a poet's language of creativity (Ismahani et al., 2024). The study explores how the English and



Arabic literary traditions creatively manipulate syntax and explores how these changes influence the emotions elicited and responses received by the readers. For instance, Pound's placement and economy requisition picture, result, and brevity create a modernist feeling, while Al-Malaika's twisting sentence structure and connecting lexis create an insight of human distress. By further investigating these syntactical differences, this study seeks to enhance our productive knowledge of how syntax is accountable not only for what makes a poem "beautiful" but also and perhaps principally for the reader's interpretation of it.

2. Literature Review

According to Cureton (1980), poetic syntactic analysis has traditionally been categorized on structural instead of aesthetic principles. But as a result, such analysis has repeatedly been unable to compare syntactic patterns aesthetically from one text, poet, or period to another, and has tended to minimize or obscure the numerous aesthetic repercussions of poetic syntax. Yet most of these issues are avoided in analyzing poetic syntax from an aesthetic perspective. The fact that syntactic aesthetic effects fall into relatively distinct aesthetic "channels" that cross-cut structural categories provide an analytical tool that can be used to measure the contribution of syntax to the overall aesthetic shape of poetic texts in general and to characterize and compare poets' syntactic aesthetic styles.

Twose (2005) investigated the use of dependent clause types in Early Modern poetry, focusing on the styles of William Shakespeare, John Donne, Robert Aylett, John Milton, Michael Wigglesworth, and Aphra Behn. These clause types identify distinctiveness in the use of relative clauses in the Aylett data, that-clauses in the Donne data, -ed clauses in the Milton data, and-infinitive clauses in the Aylett, Milton, and Wigglesworth data. The use of -ed clauses in the Milton data is distinctive due to syntactic movement, clause-internal verb pre-modification, and 'stretched' chains of control. The use of /to-clauses in the Donne data encodes relational processes with high



frequency, exploits the rhythmic potential of that XP structure to form iambs, and encodes indirect speech and thought to an unusual degree.

Stetkevych (2006) analyzed the evolution of modern Arabic literary language, specifically lexical and stylistic evolution. He analyzed Arabic poetry and prose based on the way syntax contributes to stylistic choice in Arabic literature. Key contributions are the evolution of syntax and style in poetry, influence of classical Arabic poetry, and creative application of sentence forms to convey contemporary themes and emotions. The book also comes to attention concerning the impact of Western literary trends on modernist Arab poets who adopted new syntactic approaches.

According to Macleod (2009), stylistics is often resisted or ignored in English Literature departments due to passing influences and emerging academic realignments. Macleod argued that stylistics is vital in linguistics and English Language, but is often marginalized or isolated. The study used several assessments to make the case for stylistics and demonstrates its relevance in the focused analysis of John Keats' sonnet, On First Looking into Chapman's 'Homer'. The analysis focused on syntactic and grammatic features of the poem, sometimes coinciding with earlier literary discussions. The findings highlight the importance of stylistics in understanding and analyzing English language and its connection to other theoretical and descriptive areas.

Nofal (2011) states that poetic language operates according to its own set of grammar rules that are different from all other literature. The reason for this is to be able to mold traditional grammar in order to cope with the demands of the "liberties" or "licenses" of the poet in question at the time of composition. These include discarding normally built sentences, having fun with punctuation marks, and enjambment, when words stream into one another without punctuation, creating the rhythm that gives the poem its overall tension. Constraints placed on the devices that could be used to produce these rudimentary stress patterns may, however, be radically innovative and variegated. Such constraints can, in other words, control the way words and phrases act not only within a line, between lines, within stanzas, between stanzas but also across poems. Since these constraints will



involve subtle improvisations and adaptations when thought to apply to the linguistic system as a whole, it is possible, to a certain extent, to determine the exact nature of the fundamental differences of the intricately complex field of poetic lexicon as opposed to the relatively simple manifestations to be discovered in prose or other literature. Therefore, in order to truly appreciate or “understand” poetry, it will be necessary to examine its grammatical construction. Therefore, it is pertinent that an appreciator of poetry knows these intricacies to intricate the relationship literature has with language. Without knowing these grammar critical points, the structure and complexity of poetic usage would technically be impenetrable.

Panajoti (2013) states that poetry reaches readers by a variety of effects gained through the judicious use of manipulation of language. In contemporary poetry, these effects are commonly gained not through the sole reliance on singular word choices or gaudy literary techniques. Instead, they come from the intentional use of some syntactic forms that condition the poem's general effect. Much poetic effect is largely brought about through particular syntactic forms. With a view to substantiating this argument, the paper will present a number of examples where original syntactic structures of selected poems have been specifically altered. Through the remolding of syntactic forms, he demonstrated how altering them can have a drastic effect on meaning conveyed, thus making the relationship between syntax and meaning in poetry tight.

Sharma (2019) analyzed various levels of stylistic analysis of a poem, focusing on major stylistic devices found within each level. These devices offer extra meaning, ideas, or feelings. He examined phonological, morphological, lexical and syntactic, and semantic patterns to understand the poem's content and form. The findings concluded that the stylistic devices used by the poet are crucial in conveying the meanings and messages in a literary text. This article is significant for those studying stylistics in English literature.



3. Theoretical Framework

3.1. English Syntax

3.1.1. Generative Grammar

According to Chomsky (1957, 1965) generative grammar is merely a rule set, which in some definite, explicit manner assigns structural descriptions to sentences. It is certainly true that each speaker of a language has learned and internalized a generative grammar of his or her language competence. This is not to imply that he has knowledge of the rules of grammar or even that he can acquire them, or that his claims of intuitive knowledge of language are absolute. It is clear that what a speaker says about and judges about his competence and conduct may be untrue, and that any useful generative grammar must deal essentially with processes of the brain well above the level of actual or even potential consciousness. Generative grammar is a syntactic theory intended to explain speakers' tacit knowledge of their language structure. The theory revolutionized linguistic analysis when formal rules became applicable to generating grammatically correct sentences.

Competence vs. Performance

Linguistic Competence refers to the unconscious knowledge of the speaker about the grammatical rules.

Linguistic Performance is real use of language in actual situations and is prone to errors and limited memory or processing.

Phrase Structure Rules

Sentences are formed by hierarchical structures composed of smaller constituents.

Example

- $S \rightarrow NP VP$ (A sentence consists of a noun phrase and a verb phrase.)

- $NP \rightarrow Det N$ (A noun phrase consists of a determiner and a noun.)

Deep Structure vs. Surface Structure (Chomsky, 1965) Deep Structure: The deep abstract grammatical structure of a sentence.

Surface Structure: The surface word order resulting from syntactic transformations.



Transformational Rules

These rules transform deep structures into surface structures.

Passive Transformation: Converts an active sentence to a passive sentence.

Question Formation: Converts statements to questions (Chomsky, 1965).

3.1.2. Government and Binding Theory

Government and Binding (GB) theory is a development of Noam Chomsky's Generative Grammar, as outlined in Lectures on Government and Binding (1981). It improves Transformational Grammar by uniting a variety of syntactic rules into a modular system. Instead of a series of independent transformations, GB Theory is structured around principles and parameters that work across languages.

General Grammar Theory (GB Theory) is a syntactic relationship in which one unit (a governor) governs another unit, typically through verbs, prepositions, and inflectional words. It has three principal principles: Principle A, Principle B, Principle C, and Principle D. Principle A stipulates that reflexives must be bound within their local domain, Principle B states that pronouns must be free in their local domain, and Principle C states that names and noun phrases must be free. Principle D describes how noun phrases get grammatical case, and Principle E describes how verbs assign thematic roles to arguments (Chomsky, 1981).

Control Theory governs the interpretation of implicit subjects of infinitival clauses. The X-Bar Theory proposes a structure universal to all phrases, where each phrase contains a head (X) which projects into larger constituents. The Empty Category Principle (ECP) necessitates the licensing of syntactic features such as movement traces. The theory provides a framework for understanding and analyzing linguistic structures (Chomsky, 1981).

3.1.3. The Minimalist Program



The Minimalist Program is a syntactic theory that strives to attain economy of both representation and derivation by building objects from elements via elementary operations, including Merge. Merge is a binary syntactic operation which combines two items and yields a new hierarchical structure containing both of them. Merge is at the core of the Minimalist Program, which gives it both derivational simplicity and structural recursion (Chomsky, 1995). This elementary operation is used to construct phrases, e.g., "loves, Mary" and "John, loves Mary." Internal Merge is used only when required for grammaticality, as in the formation of questions. MP eliminates the reduplication of phrase structure rules and assumes that phrases are generated from elementary head-complement relations. Agree and feature checking help in determining that elements of a sentence accurately converge so they have the needed grammatical properties aligned, such as tense and case. Phases, including packets of information transmitted to external areas of the language faculty reduce computation. For instance, the VP phase terminates the building of the verb phrase before investigating upwards to constructions, including CP Complementizer Phrase) (Chomsky, 1995).

3.2. Syntax of Standard Arabic

Arabic grammar is a rich and well-structured system which is characterized by a number of prominent features, including word order, agreement, case marking, and sentence-level alternation. In contrast to English, in which word order matters more often, Arabic contains an "overabundance of morphological markers" which serves as an expression of a relationship between words order. The markers are necessary to mark the grammatical function of words in a sentence. For example, the endings of some nouns and verbs can change to mark it as the subject, object, or possessive, allowing them to become more flexible in the sentence. Other forms of sentences, such as nominal and verbal sentences, reflect this framework, as does the variety and depth of Arabic syntax. This provides for more variety of expression than the system in English, which allows for less variation but is



more easily facilitated. According to Al-Asadi (2007), the study of Arabic sentences started as early as 69H with Abu al-Aswad al-Du'ali. Both *al-kalam* and *al-jumlah* were used by early scholars to refer to "sentence," with some controversy regarding their similarities and differences. Sibawaih, in *al-Kitab* (M 180H), significantly used *al-kalam* only when referring to a sentence.

Arabic has two primary sentence structures: Verbal Sentences and Nominal Sentences. The vso order is utilized in Classical Arabic and Modern Standard Arabic, whereas the svo order is utilized for stylistic purposes. In Arabic, word order is not often followed, and stress is not always present, which seems balanced, tone, rhythm, and stress in some poets and prose writers' works (Ryding, 2005).

The principles of Agreement in Arabic syntax include subject-verb agreement, gender agreement, case markings, and syntactic features. In VSO sentences, the verb remains singular even in the presence of a plural subject, while in SVO sentences, the verb agrees in both number and gender. This principle holds only for Semitic languages and is related to pro-drop properties (Badawi et al., 2004).

Arabic nouns are masculine or feminine, and adjectives and verbs must agree in gender. This affects syntactic structure in poetry and prose to create rhythmic parallelism. Case markings and grammatical functions also play a role in Arabic syntax, for example, nominative as subject or predicate, accusative as direct object or adverbial, and genitive (as object of a preposition or possessive) (Fassi Fehri, 1993).

Arabic poetry uses syntactic parallelism, enjambment, and ellipsis to create musical and emotional effects. Parallelism increases emotional effect by repetition, while ellipsis creates urgency by omitting the verb "There is." Arabic's syntactic freedom permits more elaborate poetic devices, whereas English depends to a greater extent on line breaks and punctuation. Overall, Arabic's flexibility and emphasis on word order, subject-verb agreement, and grammatical aspects make it a fundamental language for authors and poets (Fassi Fehri, 1993).



3.3. Structural Divergences in English and Arabic Syntax

Furthermore, Arabic and English differ in their word order base. While Arabic has a Verb-first or more precisely Verb-Subject-Object word order, English always keeps Subject-Verb-Object word order. Thus, Arabic permits word order mixing when emphasizing some aspects with usage SVO when the subject is the most crucial element, or OSV when the object takes the most significant position. It is the basis of the Arabic stylistic when it comes to poetry and rhetoric's. (Ryding, 2005).

In addition, due to the diacritic case endings, Arabic syntax is much more flexible than English. Even if the diacritic case endings are not comprehended, the word order can define the grammatical relationships, as nouns in English do not apply case markers (Owens, 1988).

Arabic verbs alter depending on gender and number, whereas English verbs remain fixed. This gendered verb system influences both poetry and prose, giving stylistic dimension. In contrast to English, which demands "is" as an obligatory sentence component, Arabic does not use the verb "to be" in the present tense. Arabic also drops pronouns because the form of the verb already indicates the subject, whereas English requires the pronoun. Sentence length and embedded clauses are also significant contrasts between English and Arabic. Arabic has complex, long sentences with embedded clauses often in parallelism within poetry and prose. English prefers shorter, simpler sentences with fewer embedded clauses (Badawi et al., 2004).

Arabic and English differ significantly in their default word order, case markings, subject-verb agreement, omission of verb and pronoun, sentence complexity, and embedded clauses. These differences can significantly affect the way people express themselves and understand language and, as such, are basic tools in the two languages (Badawi et al., 2004).

4.2. Stylistics and Syntax

4.2.1. Stylistics

The most significant area of literary criticism is the study of language in literature since it allows students to understand the literary text and its phonology, syntax, and lexis, all which are required to understand the text.



The academic discipline of stylistics is the study of these literary concepts from a linguistic perspective, or linguistics. Leech (1969) referred to the study of language use in literary works as "stylistics." It is possible to focus on syntactic, phonological, lexical, semantic, or graphological elements while studying stylistics. Short and Leech (1981). The stylistic approach will be used to "decode meaning and structural elements of literary works by recognizing linguistic patterns in the text," which is its stated goal (Fakeye and Temitayo, 2013).

Simpson (2004) defines stylistics as a way of explaining text with a sharp interest in language. Language is of significant concern to stylisticians because the various forms, patterns, and levels that constitute its structure are a primary reflection of the function of the text. The text's functional value as conversation also facilitates its interpretive potential. Although they do not usually, language features can sometimes assist readers in understanding the meaning of a document. Language function and structure can be identified by using stylistic analysis methods.

4.2.2.Syntax

The study of sentence form, for instance, the rules that determine how words are assembled to form phrases, clauses, and sentences in a language, is called syntax. It looks at grammatical word-to-word relationships, sentence structure, and word order. Syntax is the analysis of the rules and processes governing sentences construct on certain language, how words are arranged and constructed to convey meaning. It investigates the rules and patterns governing thoughts how sentences have to be built, thus dictating how we convey ideas and in those languages (Chomsky, 1959).

Huddleston and Pullum (2002) state that syntax can be understood as the whole set of rules and categories that decide the formation of sentences in human languages. It determines how the words and phrases align so that they merge into an intelligible and meaningful form in order to convey full thoughts and ideas.



4.2.3. Relationship between stylistics and syntax

Following Huddleston and Pullum (2002), syntax and stylistics are intrinsically related fields of inquiry with syntax being the basic structural machinery upon which all stylistic decisions are built. It is impossible to discourse about stylistics validly without regard for syntactic structuring beneath that makes available and restricts potential stylistic arrangements. In other words, syntax provides to stylistics all it needs to exist. Stylistics then becomes a cute and sober: an academic study of how we can perform a serious study of how individual syntactic patterns and relationships influence the creation of meaning and tone and the experience of texts as a whole. Syntax plays a crucial role in literary and rhetorical contexts, where the conscious, purposeful deployment of syntax is a key tool for the creation of reader experience and the cultivation of different intellectual and emotional responses to work. In these settings, the choice and order of words and phrases through different syntactic tools are not only indispensable but also vital aesthetically and persuasively. Consequently, it would absolutely play a part in how the reader would pay more attention in an attempt to think about or understand the text further.

5. Method

In essence, the current study aims to conduct a thorough investigation of the syntactic structures used in a carefully selected body of Arabic and English poems. More importantly, I seek to understand how those syntactic forms affect their primary in variances – the respective interpretation, the inner rhythm, and the intrinsic style. Thus, the purpose of the study is to point out the relationship between the syntactic choice, and the structure made, and the interpretation of the poem, as well as the sound and the quality of the artistically composed piece made. The methodology of the study will thus be based on close text analysis, whereby I analyze the particular syntactic devices used in each under consideration poem. The study will thus draw the reader's attention to how the gradual, progressive, declining, and compound syntactic patterns and structures in the poem contribute to the indicated



shades of meaning, the cumulative rhythm, and the pattern of stylistic underscore of the author of the poem. Thus, the study aims to show the reader the vital relevance of the poem syntax on the aesthetic and communicative expression levels in two of the world's renowned Arabic and English poetry traditions.

6. Analysis and Discussion

6.1. Syntax in English Poetry

6.1.1. Ezra Pound – "In a Station of the Metro"

Ezra Pound's "In a Station of the Metro" is a typical Imagist poem in that it is of its great brevity, of its highly vivid imagery, and of its unorthodox syntax. The poem has only two short lines

The apparition of these faces in the crowd;

"Petals on a wet, black bough."

Syntactic structure becomes absolutely essential to conveying the poem's deeper meaning, its affective impact, and overall aesthetic appeal. All of the syntactical features of the poem are used to contribute to the imagery that is constructed and enhance the reader's experience.

The most apparent structural element is an incomplete finite verb. This also contributes to the meaning of disjointed and fractured. The choice itself is not one which is actually very regularly used and provides to the sense of the transitory and dreaming-like characters of the imagery being discussed. It would not be very difficult to string along another finite verb, but by not doing so, the writer involves the reader more directly in the text since one is forced to examine extremely closely the image which Aristotle, on account of the juxtaposition of these two incongruous images, is thrown out of the window and it is very hard to see how there is any sort of connection between the two. The structural choice not only enhances the overall experience of reading but also adds to the fluidity and transitory nature that is put forth in the forceful images in the above text. The exclusion of the verb has a sizeable impact on tone, rhythm and general meaning in the written text. Such omission creates a dreamlike setting that gives the narration an edentulous and impermanent tone. It facilitates for the slow pace



of reading to enable the audience to savor each word and meditate on their significance. The liquidity which is generated by being brought into the rhythm adds another lyrical quality to the prose, and the experience is even more immersive. As a result, this stylistic decision forces the reader to be actively involved, to interpret and make connections of the ideas that have been presented throughout the poem.

The poem's form, missing verbs and explicit grammatical relations, mirrors the fleetingness of modern urban life. Images must be connected by the reader while actively thinking about what he reads. The absence of explicit connections leaves the reader to develop them, referring to the principle of suggesting, not explaining appropriate for Imagism. These two poems consist of two parallel lines of independent but related images. The first of them presents the moment in the metro station, and the second of each of them declares the previously associated natural scene. These two lines are divided by a semicolon used as a phonic stop signaling their syntactic pivot. The form stresses the technique of the comparison that is central for Imagism, and the lack of linkage creates a high level of push and pull, adding to the vividness and directness of these images. The employment of the semicolon contributes to light and spiritual mood due to the breaks it creates in the image sufficiently full of meaning. The pauses employed create a sense of rhythm to the entire work that allows students to contemplate every thought. On a deeper level, the semicolon can also imply a relationship between the images and feelings, linking them in a way but not making an express statement. Such a technique further involves readers in the image, inspiring them to look beyond the surface for the wealth in associations offered. The poem itself is primarily reliant on nouns to achieve their physical impression.

The poem demonstrates Chomsky's idea of linguistic efficiency, expressing most meaning with little grammatical complication. The absence of functional terms is consistent with the Minimalist goal of removing extraneous syntactic features.

6.1.2. The Garden by Ezra Pound



"The Garden" by Ezra Pound, written during World War I, is set in London's upper-class Kensington Gardens. This poem illustrates the social class's disparity as a refined lady and poor children representing the elite's social and emotional exhaustion. The theme of the poem is the diminishing of the upper class with the lady representing the social and emotional exhaustion emanating from the elite. The filthy, sturdy unkillable infants, the power that can transform is a prophesy of survival.

This poem further draws a feeling of the woman's loneliness and her affection to things within her environment. She walks by the railing of a path in Kensington Gardens. Like a skein of loose silk blown against a wall, she walks by the railing of a path in Kensington Gardens.

*And she is dying piece-meal
of a sort of emotional anemia.*

The poem opens with a simile, which categorizes the phrase detached like a skein of loose silk blown against the wall. The perfect tense part phrase indicates movement and integrates a connotation of fragility and that the agent is not in control. The obscured subject obscures agency, connecting with the silk's lightness and mystery. The loose, free rhythm, which complements the softness of silk and the smooth touch of the wind, creates. The poem develops the topic of emotional detachment and anticipation by post posing "She" after the visual simile. The prepositional phrase "by the railing of a path" is definite, suggesting containment, and the delayed subject blurs experience reality. The obstructed subject generates limitation and emphasizes the female figure's vulnerability.

The present continuous "is dying" specifies the gradual and ongoing deterioration. The use of "piece-meal" instead of "piecemeal" suggests that it has been continuing for a long time, perhaps even the earliest moments of the plot. The parenthetical remark evokes an impression of doubt and hesitation to say out loud what almost all the characters seem to know: how absolutely horribly she is doing. Furthermore, the expression "A sort of"



serves to qualify the sentence, and this contributes to her vagueness and indefiniteness of her condition.

and roundabout there is a rabble of the filthy,

sturdy, unkillable infants of the very poor.

They shall inherit the earth.

The lines introduce a set of syntactic frameworks, each of which communicates meaning and tone. The first line, "And round about there is a rabble", suggests a chaotic and disordered space, and the phrase in its entirety has the effect of standing back and taking a broad view. The second line, "Of the filthy, sturdy, unkillable infants of the very poor", details the appearance of the babies being described before revealing them as the subject of the third and fourth lines. The societal critique is postponed until the end of the stanzas, transforming the source of the reader's understanding to a social one from an image. The third line, "They shall inherit the earth," is a stark, declarative line that's a repetition of the biblical phrasing "Matthew 5:5: 'The meek shall inherit the earth.'" This change promotes the "rabble" to the promised virtual-divine class, thus the irony of worship versus contempt. In addition, the lines give a great example to Chomsky's generative syntax theory: transformation, movement, over-billing with adjectives, and parallelism. The transformation example is the variation from complex inversion to simple biblically-tinged phrasing.

chaos into foretold supremacy.

In her is the end of breeding.

Her boredom is exquisite and excessive.

"In her is the end of breeding" and "Her boredom is exquisite and excessive" are good choices of style. In the first one, the unusual for English word order inversion is applied to create a mystified, quasi-prophetic tone and to characterize the woman in terms of symbols rather than humanity. The second option, on the other hand, also characterizes her while being an oxymoronic statement in the face of excessive boredom. In addition, its levelled structure replicates her flat emotional state. From a Chomsky



generative point of view, those lines show syntactic movement, elliptical omission, as well as parallelism and contrast. The deep structure features an implied subject, while the surface structure omits "there is" so the statement is more emphatic and mind-blowing. In addition, the second line's straightforward declarative syntax is contrasted with the more complex inversion in the first line, again emphasizing her emotional weight. The second line's straightforward declarative syntax contrasts with the first line's more complex inversion, and additionally emphasizes emotional weight.

*She would like someone to speak to her,
And is almost afraid that I
will commit that indiscretion.*

The lines describe a woman who would like someone to speak to her, in forthright words and indirect speech. The "would like" is tentative and unrequited desire, so the desire is passive. The omission of "she" provides a feel of fragmentation, lending credence to her inner turmoil. The "will commit that indiscretion" suggests a mild transgression against society, with "that" as a determiner making it conventional but unstated. This is official, quasi-judicial discourse, which is antithetical to loose lead-in discourse, and therefore "indiscretion" is an irony. From a Chomskyan perspective, on a linguistic base, this is a passage of ellipsis and movement; the omitted "she" permits the rhythm to move more easily. The adjunction and hesitation structures introduce doubt, and the verbal pause at line-end is reproducing the hesitation in meaning.

6.2.Syntax in Arabic Poetry

6.2.1.Nazik Al-Malaika's "The Cholera"

The Cholera (1947) by Nazik Al-Malaika is a modern Arabic poem that pioneered free verse in Arabic poetry. Her grammatical choices in this poem influence the tone, rhythm, and meaning, emphasizing the themes of death, despair, and urgency.

The other essential characteristics of classical Arabic to be mentioned are the following. First, in the traditional Arabic syntax, VSO or Verb-Subject-



Object word order as well as case endings discovered by inflectional morphology, which on its side controlled the case endings of nouns, 'the various forms the verb could take' and 'the agreement between its different parts of a sentence. Second, repetition and parallelism were used to add rhetorical to the nature of a text to make it more appealing. However, when talking about the poem The Cholera, the poet Al-Malaika goes far beyond just the described standard linguistic patterns characteristic for classical Arabic poetry. She tries syntactic structures that are even more disorganized than the standard ones, and therefore, additional terrifying and full of movement characterization. Hence, her use of non-typical syntax on the poem is also a tool to signify innovation in the context of language manipulation.

في عمق الظلمة ، تحت الصمت ، على الأموات
صرخات تعلو ، تضطرب
حزن يتدفق ، يلتهب
يتعثر فيه صدى الآهات

*In the depth of darkness, beneath the silence, for the dead.
Cries that rise, terrified,
A sorrow that flows, inflamed,
In which the echoing cries of pain stumble.*

The lines are a cluster of nominal sentences typical of Arabic poetry, with no verb in the initial position. Likewise, the mood is formed by three verbs less prepositional phrases that create a sense of stagnation in these sincerely enclosed lines. The frequent use of spatial prepositions keeps the reader in a world of death and silence, reinforcing the seriousness of the tone. The lack of a verb indicates stagnation and cannot escape destiny, while the subordination of phrases adds tension and claustrophobia, reflecting the spread of the epidemic. The inverted word order in the sentence "Cries rise, tremble" emphasizes the severity and prevalence of suffering, and the employment of the double verbs "تعلو" (rise) and "تضطرب" (tremble) signals the random eruption of cholera.



The words "حزن يندفق – يلتهب" (Sorrow flows, burns) use syntactic parallelism between two verbs, echoing the unstoppable flow of the disease. The repetition helps to highlight the accumulative state of despair and sorrow

"تجمّع حوله صدى الآهات"

The pronoun "فيه" lacks a definite antecedent, and therefore, presents the possibility for many interpretations and meanings. This kind of ambiguity makes it significantly harder for the readers to identify the object that is referenced. Additionally, the lack of conjunctions and adjectives, existing only in clear words, also creates a sense of fragmentation. The idea behind the focus on fragmentation is to show the constant disruption and chaos surrounding this experience, as it continually disrupted this experience. This meager reference adds to the overall high level of confusion and distress in this work, as it confuses the viewer. Furthermore, in each case, using ellipsis through the work enhances the general brevity and urgency of the work, giving it a bright and acute immediate emotional effect. These examples of syntactic construction seem to work well in explaining the general terms of the collapse experienced in such periods of collective chaos.

في كل فؤادٍ غليانٌ

في الكوخ الساكنٍ أحزانٌ

في كل مكانٍ روحٌ تصرخُ في الظلماتِ

في كلِّ مكانٍ يبكي صوتٌ

هذا ما قد مرّقه الموتُ

الموتُ الموتُ الموتُ

*There's tumult in every heart,
Sorrows in the quiet cottage.
Everywhere there's a soul screaming the dark,
The sound of sobbing.
This is what has been ripped apart by death.
Death, death, death.*



The lines start with prepositional phrases that anthropomorphize suffering. Prepositional phrases are adverbial modifiers, piling up the name and generalizing the picture, creating a universal background against the background of which there is nothing left but the presence of sorrow and grief everywhere. The graduation of the image from the "heart" to the "hut" and the "place" on a step by step way expands the image and provides the idea of how it is an epidemic, ever-increasing, infectious disease.

The poet uses syntax to express the emotional tragedy of the cholera epidemic. His parallel syntax, particularly in the lines "In every place, a soul screams in the darkness" and "In every place, a voice weeps," emphasizes the universality of pain by repeating its occurrence everywhere. This noun + verb structure strengthens rhythmic cohesion and amplifies the emotional weight of suffering by repeating its occurrence everywhere.

The final two lines progress towards direct repetition to a climax, with the demonstrative pronoun "هذا" isolated for emphasis on death as the bringer of destruction, followed by a relative clause. The "الموت" (death) repetition confers a rhythmic quality with rhythmic resonance, hammering the point of fatality. Progression into repetition with rising frequency suggests despair and numbness as if words are themselves failing from grief.

Rhythm and phonetic concord in syntax are also impressive features of The Cholera. The rhythmic repetition of short sentences with prolonged sounds provides a wave-like rhythm, and the harsh "ق" and "ط" sounds provide harsh phonetic reverberations, imitating the crash of the breaking apart. The final word "الموت" (death) is held suspended by a sukun , placing deadened, sharp silence.

يا حزن النيل الصارخ مما فعل الموت
طلع الفجر
أصغ إلى وقع خطي الماشين
في صمت الفجر، أصغ، انظر ركب الباكين
عشرة أموات، عشرونا
لا تحص أصغ للباكين



*O Nile, wailing over what death has wrought.
The dawn has broken;
Listen to the footsteps of passersby,
In the silence of the dawn, hark, behold the procession of the mourners.
Ten dead, twenty,
Don't count, just listen to the mourners,*

"يا حُزْنَ النيل" is a vocative expression that addresses directly the abstract noun "sorrow of the Nile, screaming." The vocative particle "يا" addresses the noun directly, while the genitive phrase "النيل" gives sorrow a geographical identity, linking it with Egypt's suffering. The personification of sorrow of the Nile shows that nature itself mourns, while the appositional phrase "الصارخ" gives an auditory image of sorrow, increasing the emotional effect of the scene.

"طَلَعَ الفجرُ" is a traditional Arabic sentence that utilizes a Verb-Subject (VS) word order to create a dramatic contrast between the breaking dawn and the perpetual death. The brevity of the utterance creates a harsh, dramatic contrast, making the dawn symbolically irrelevant by the surrounding grief. The poem also utilizes a number of imperatives as direct commands, e.g., "Listen, be silent, look." These short, blunt instructions mirror the desperate, imperative tone of the poem and have a rhythmic, near-trance-like effect. The repetition of these commands throughout puts the reader in the place of observer and witness to death, reinforcing the political and emotional message of the poem.

"عشرة أموات، عشرون" (The enumeration) This sentence uses numeric enumeration (التعداد) excluding principal verbs or conjunctions.

"عشرة أموات" (Ten dead) and "عشرون" (Twenty) are by themselves, without a verb, and thus it is an elliptical sentence (جملة محذوفة الفعل). Leaving out "صاروا" (they became) or "بلغوا" (they reached) quickens the rhythm, creating an impression of overabundant, incessant death. The lack of verbs suggests an uncountable, limitless extension of death. The counting sequence (ten, twenty,) represents a growing epidemic, emphasizing the limitless nature of loss. The poem uses repetitive structures to create wave-like, piling rhythm:



"أصغ... أصيخ... انظر..." (Listen... be silent... look) repeated commands to intensify urgency. "الموتُ الموتُ الموتُ" (Death, death, death) → irreversibility and inexorability. "عشرةُ أمواتٍ، عشرونًا" incessant, unstoppable enumeration of death. The rhythmic accumulation mimics the accumulating tragedy. The parallel imperative forms point to the necessity of viewing this agony.

اسمع صوت الطفل المسكين
موتى، موتى، ضاع العدد
موتى، موتى، لم يبق غد
في كل مكان جسد يندبه محزون
لا لحظة إخلاد لا صمت
هذا ما فعلت كف الموت
الموت الموت الموت

*Listen to the voice of the poor child.
Dead, dead, the count has been lost,
Dead, Dead, there's no tomorrow.
Everywhere there's a body mourned by the bereaved,
Not a moment of quiet, no silence.
This is what the hand of death has done.
Death, death, death*

The imperative mood demands that the reader acts immediately, and therefore there is a feeling of urgency and immediacy. In using address in the second person ("Listen"), the poet positions the reader as observer and emotional witness. The lines influence the tone, rhythm, and meaning. Repetition, nominal sentences, negation, and repetition are used in the poem to attain the incantatory effect and convey the seriousness of death. "الموتُ الموتُ" repeated has a more incantatory effect on the poem because the speaker appears drowning in a never-ending repetition of death. The sentence-less structure of the exclamation ("الموتُ الموتُ") adds to the sense that the statement has no time for any specific subject, a universal loss. "No tomorrow remains" syntactically suggests the erasure of the future, further enhancing the existential despair conveyed by the poem.



Nominal sentences and passive participial clauses also build the poem's structure. The absence of an explicit verb ("is" is not used) lends the declaration a timelessness and static quality, emphasizing the point that death pervades everything and remains unchanged. Using the passive voice ("في كلِّ مكانٍ جَسَدٌ يَنْدُبُهُ محزونٌ") shows the mourners of their agency and suggests that mourning is something forced on them rather than something they perform.

Negation and absence of peace are also given consideration, as the parallel negative structures emphasize loss to the extremity and persistent, relentless aspect of sorrow and chaos. Declarative statement ("هذا ما فعلتُ كفُّ") achieves a sense of conclusiveness about the events as proclaiming an irreversible fate.

Repetition as culmination of desperation is even tried, with three repeated instances of "death" as a noun phrase without a verb, an effect of stagnation and choking finality. The lack of a verb makes death seem a set, eternal state, not a process or event.

Lastly, syntax in the poem is used to make the emotional effect of the poem so real that grief, disorder, and despair are palpable. Imperatives engage the reader in the suffering directly, and repetitions and nominal sentences retard the poem so that death is made to last eternally. Negative structures also affirm absence, loss, and impossibility of peace.

تشكو البشرية تشكو ما يرتكب الموت

الكوليرا

مجلة العلوم الأساسية
في كهف الرعب مع الأشلأ وطرائق التدريس للعلوم الأساسية

في صمت الأبد القاسي حيث الموت دواء

استيقظ داء الكوليرا

حقدا يتدفق موتورا

Humanity bemoans what death has wrought.

The Cholera,

In the cave of terror, with human remains,

In the eternal silence where death is remedy, The Cholera epidemic has risen,

Hatred rampaging viciously.



The lines explain various structures and meanings of Arabic language, especially the subjects of human suffering, death, loneliness, time, and eternity. The first sentence, "Humanity complains, complains of what death commits," is a nominal sentence form with "humanity" as the subject and "complains" as the predicate. The repetition of "تشكو" two times emphasizes humanity's eternal sufferings, illustrating its infinite cries. Verb-first order is reminiscent of classical Arab poetic forms, giving the line a stately and somber quality.

"Cholera!" is a single noun isolated in isolation as an independent line, creating a vivid spatial sensation of suffering and encasing the reader in a metaphorical "cave of horror". Use of "مع" (with) instead of a verb transmits inevitability, the idea that humans coexist with the dead nonstop.

The third line, "In the silence of cruel eternity, where death is the cure," uses a relative clause with "حيث" (where) giving the idea of death being the cure. The genitive form "صمت الأبد" suggests a silence beyond time, thus the pain becomes endless. The use of the word "الموت دواء" indicates death as the ultimate remedy, and the position of "حيث" (where) in this context suggests that such a reality exists in its own horrific location, outside the parameters of normal existence. The fifth line, "Awakened cholera," makes death and disease human-like and sentient by waking, malevolent forces. The "استيقظ" (woke up) verb suggests an energy which earlier slept but now fulminates to destroy, and the phrase "يتدفق مؤتورا" (flows raging) gives cholera angry, unstoppable motion, highlighting deadly spread.

هبط الوادي المرح الوضاء
يصرخ مضطربا مجنونا
لا يسمع صوت الباكيينا
في كل مكان خلف مخلبه أصداء
في كوخ الفلاحة في البيت
لا شيء سوى صرخات الموت
الموت الموت الموت



*It descended upon the merry, luminous valley,
Screaming madly, feverishly,
Deaf to the sound of mourning,
Everywhere its paws leaving echoes behind,
In the cottage of the peasant woman, in the home,
Nothing but the cries of death.
Death, death, death.*

The lines present two Arabic sentences: "هبط الوادي المرحّ الوضاء" (The valley descended, joyous and bright) and "يصرخ مضطرباً مجنوناً" (It screams, disturbed and insane). The verb-initial structure is straightforward Classical Arabic word order, and it enhances movement and dynamism. The irony of "joyous and bright" contrasts with the atrocities of cholera, causing a jarring shift in mood. The use of the present tense emphasizes the indiscriminate spread of disease, while the adjectives "مضطرباً مجنوناً" highlight the immediacy of the catastrophe.

في شخص الكوليرا القاسي ينتقم الموت
الصمت مرير
لا شيء سوى رجع التكبير
حتى حفار القبر ثوى لم يبق نصير
الجامع مات مؤذنه
الميت من سيؤبئه
لم يبق سوى نوح وزفير

*In the cruel figure of the Cholera, death wreaks vengeance.
Such bitter silence,
Nothing but the echo of the call to prayer.
Even the gravedigger has died, and no one is left to help.
The muazzin of the mosque is dead,
Who will pray for the dead,
Nothing is left save crying and sighs.*



The sentence "في شخص الكوليرا القاسي ينتقم الموت" (In the person of ruthless cholera, death takes revenge), h uses a prepositional phrase and verb-first sentence structure to place death at the center. This creates the impression that death is an independent force rather than a mere consequence of disease.

Absence of a verb creates an atmosphere of stillness and definiteness, paralleling the deathly quiet after wholesale devastation. "مرير" (bitter) reference provides a material quality to the silence, for example, a heavy presence as opposed to simply an absence of sound.

The elision and ellipsis to give a hollow, fractured look underscore emptiness and loss, and the placement of "رجع التكبير" (remains of Takbir) conveys mourning and religious call. The paralleled form and oppositions of "حتى حفار القبر توى لم يبق نصير" (Even the grave digger died, no one left to support) are characteristic of classical Arabic elegiac verse, where "no supporters remain" is a line of lament.

The rhetorical questions and unrealized loss in "الميت من سيؤننه" (The dead—who will eulogize him?) emphasize their isolation and neglected fate, contributing to despair and abandonment. repetition and Rhythm of "لم يبق" (Nothing remains except wailing and sighing) lead to a rhythmic, almost breath-like pattern, emphasizing the sounds of mourning, symbolizing an infinite process of mourning.

الطفل بلا أم وأب
يبكي من قلب ملتهب
وغدا لا شك سيلقفه الداء الشرير
يا شبح الهیضة ما أبقيت
لا شيء سوى أحزان الموت
الموت، الموت، الموت
يا مصر شعوري مزقه ما فعل الموت

The child who has lost mother and father, cries with a burning heart.

Tomorrow no doubt the vicious disease will snatch him.

O specter of the Cholera what have you spared, Nothing but the sorrows of death.

O Egypt, my feeling has been ripped apart by what death has wrought



"بيكي من قلبٍ ملتهبٍ" and "الطفلُ بلا أمٍّ وأبٍ". The nominal sentence in the first line is a certain sentence that emphasizes the vulnerability of the child, while the second sentence uses a prepositional phrase to express the suffering of the child on an ongoing basis. The lack of a verb in the nominal sentence creates a static and irreversible state, while the short and sudden phrase "بلا أمٍّ وأبٍ" symbolizes his loss and abandonment. The first structure, "بيكي من قلبٍ ملتهبٍ", employs a present tense verb to illustrate the eternal crying of a child. The second structure, "وغداً لا شكَّ سيلقُّه الداءُ الشريرُ", utilizes a future tense verb to convey the idea of the inescapable, with the subject being the scourge. It personifies cholera as an unfeeling predator, with witty sounds "ق" and "ء" conjuring an image of a child's gasps.

The third structure, "يا شبحَ الهَيْضَةِ ما أبقيتَ", depicts cholera as a ghost and asks what remains after destruction. Not only is this accepting cholera as a supernatural entity rather than a disease, but the structure also implies that cholera will be destroyed. The lack of a subject on "ما أبقيتَ" makes the destruction limitless. The fourth structure, "لا شيءَ سوى أحزانِ الموتِ", actually affirms the existence of death through negation and absolute structure. The absence of a verb on death, as well as the "ت" sounds being so definitive and ringing, makes deaths a definite universal force. This is reiterated in the fifth line "الموتُ، الموتُ، الموتُ" through the noun repetition. Egypt as a single entity mourns cholera, so making this a collective mourning. The subject shows cholera as a cause, making more subject blames. The verb "مزقه ما فعل الموت" is violent and mirrors the violence of the ghazal's cholera imagery. In total, the lines convey the persistent pain and emotional agony of a child and the devastating impact of cholera on society.

6.3.Comparative Analysis

6.3.1.Syntax in English and Arabic Poetry

Indeed, syntax is prominent in the field of poetry, directly influencing the structure and overall meaning of the poem. Particularly, the structure of the poem, more or less, its tone is directly influenced by the syntax, or the word and phrase order, prefixing the areas identified above. The syntax influence also spreads to the setting of the poem's pace, largely through the virtual



background, which enhances the reading experience. Finally, yet importantly, syntax subtly steers the reader's understanding of the poem, influencing interpretation and implying its message. Word composition can make different things of meaning and subtlety apparent. Syntactic structures are not found in all languages, though; there are clear syntactic differences among different languages. For instance, the grammar of English compared to a language such as Arabic can be so different that poetry construction itself is an activity or a choice. Various grammatical rules and word order conventions are inextricably linked to how poets organize verse, and these differences influence choices about meter, rhyme, and general form.

The variations in sentence structures between Ezra Pound's "In a Station of the Metro" and Nazik Al-Malaika's "The Cholera" are astounding. The poem by Pound has fewer verbs; hence the connection between "apparition" and "petals" is unclear. He uses a plain style without any clear connecting words, as advocated by Chomsky about language. Al-Malaika's poem includes sentences without verbs, which agrees with Arabic syntax.

The abstractive parts in Pound's poem create an abstractive instant, as with the whole thing of no verbs. However, Yusef al-Malaika's poem relentlessly repeats the fact of death near, less than a jarring choice in the breaking the scene. Part of this comes from the fact his choice of words draws a vivid image, while it injects an element of uncertainty. His word structure conveys extreme feelings and walks the reader through a formal period of mourning.

Pound is made explicit through rhythm and sound. His poem is rather an impression than a telling. And, Al-Malaika uses repetitive forms and patterns to imitate the rhythm of a dirge. For example, Arabic poetry is prone to the repetition of sounds and to create memories and episodes of loneliness. Pound's form asks for consideration in silence, Al-Malaika's demands emotional investment. The structural decisions in work affected how the readers perceived. Pound's was broken or short terse and graphic syntax, while Al-Malaika's was ordered, redundant, and sonorous. Although both poets reject their material forcefully, their decisions are deeply ingrained in their language's properties.



Lastly, both Al-Malaika and Pound reflect the grammatical conventions of their respective languages. Pound uses dense syntax, cutting words to meaning and placing ideas alongside one another in order to build a subdued, impressionistic mood. In contrast, Al-Malaika uses ancient Arabic forms and repetition to write a modern dirge poem. Both rule-breakers, the syntactical choices are strictly defined by their linguistic traditions.

6.3.2.Cultural Differences

Ezra Pound was affected by imagism, which paid more attention to simple and straightforward expressions instead of elaborate language. His writing is straightforward and does not offer clear descriptions, so that readers will find their own meaning. For example: "The apparition of these faces in the crowd; Petals on a wet, black bough." There are no verbs and no subject-verb relationships that are expressed, so the readers will have to interpret the meaning.

Nazik Al-Malaika was inspired by classical Arabic poetry, which is defined by elaborate metaphors, rhyme, and music. Even in free verse poetry, her work retains the rhythm and repetition of Arabic poetry. For example: "الموت، الموت، الموت" ("Death, death, death"). This repetition is a nod to Arabic oral culture and underscores the emotional density of poetry. Western modernist poets found themselves drawn towards extreme brevity, spurred by Japanese haiku and the European avant-garde schools. Arabic poetry, even when written in new styles, however, remains founded on the musical and rhythmic traditions of classic Arabic poetry.

English poetry values understatement (e.g., the "Show, don't tell" principle). Pound introduces a moment in time without emotional commentary. The reader infers melancholy and beauty from the juxtaposition of images rather than syntactic structure.

Arabic poetry, due to the influence of elegies (مراثي) and oral traditions, tends to employ direct emotional expression. Example: "الطفل بلا أم وأب / يبكي" ("The child without a mother and father / cries from a burning heart"). The syntax is dramatic and emotive, unlike the tone of detachment of Pound. Conventions of English poetry, particularly modernist poetry,



encourage suggestion instead of emotional appeal directly. Arabic conventions of poetry, even in modernist poetry; encourage expressiveness, repetition, and evocative imagery.

Western modernism, in its emphasis on the self, frequently results in syntactic structures that are disjointed and highly subjective. This emphasis on individual experience and perspective will create a disjointed, personalized syntax of language and sentence structure. The world in the self becomes the most important thing, and this provides a syntax that is according to this disjointed and subjective world.

By contrast, Arabic poetry is strongly and durably bound to a shared common identity. This strongly entrenched connection strongly affects its syntactic features, especially by means of repetition and shared expressions of grief. Instead of the emotional life of the self, Arabic poetry expresses the collective mind and shared experience of the community. One strong example of this is the repeated use of the word "الموت" (death). This deliberate repetition is not done to delve into inner, intimate thoughts of grief, but rather to highlight and emphasize the public burden of loss and bereavement in society. The repetition of "الموت" serves as a binding element that highlights the community's collective pain and common loss, transcending the individual's personal reflection.

English poetry has a rich history characterized by taut, structured forms. The syntactical sparseness of Ezra Pound flourishes within this literary and visual environment. In contrast, Arabic poetry, which is traditionally recited, features a distinct syntactic rhythm and repetition. The syntax in the works of Al-Malaika remains anchored in classical Arabic prosody, preserving a sense of musicality even when she composes in free verse for recitation.

English modernist poetry avoids traditional religious imagery forms in syntax. Pound's imagery is secular and takes its imagery from nature rather than religion.

Arabic poetry, even modernist poetry, remains attuned to the syntactic patterns of religious and classical poetry. Example: "لا شيء سوى صرخات الموت" ("Nothing but the screams of death") mimics Quranic patterns of negation.



6.3.3.The Role of Syntax in Stylistic Choices

Pound's Imagist poetry employs elliptical syntax through the omission of unnecessary words to achieve a visual image rather than a narrative. Example: "The apparition of these faces in the crowd; Petals on a wet, black bough."

Arabic poetry, although free verse, has wide flowing sentences and recurrence, which provide emotional power. Pound's concise syntax makes the reader grapple with implicit meaning, while Al-Malaika's flowing structure guides the reader through an emotional and near-musical process. Both styles emphasize brevity and expressiveness. Example: Repetition "الموت، الموت، الموت" (Death, death, death).

Pound employs syntactic compression to produce a sudden, sharp impact. The placement of line breaks compels the reader to pause and contemplate the imagery. Al-Malaika utilizes parallel structures and repetition to generate a wave-like rhythm. Example: "لا لحظة إخلالٍ لا صمتٌ" (No moment of rest, no silence). The negation structure enhances musicality and conveys a sense of urgency.

Pound uses blunt, simple syntax, using simple noun phrases to create imagery without adjectival clauses. Al-Malaika uses vocative, stratified syntax, using syntactic parallelism and adjectival phrases to intensify imagery. Example: "تشكو البشرية تشكو ما يرتكب الموت" (Humanity laments, laments what death commits). Both styles are minimalistic in effect, with English syntax allowing bare imagery and Arabic syntax facilitating stratified descriptions, intensifying poetry. Both styles emphasize the universal nature of grief.

There are two types of emotional expression in Arabic syntax: subtle (Pound) and explicit (Al-Malaika). Pound uses juxtaposition to suggest emotion, i.e., sadness or loss, while Al-Malaika uses exclamations and address to maximize emotion. Both types have a shifting stylistic impact, with English syntax often suggesting emotion through form, hence leaving it



open to interpretation, and Arabic syntax often expressing emotion aloud, hence rendering it highly expressive.

Pound and Al-Malaika are two modes of Arabic poetic grammar. Pound is open to subjective meaning-making, with explicit grammatical connections allowing the reader to construct sense. Al-Malaika guides interpretation, using repetition and negation to guide the reader to a specific emotional response. Example: "لا شيء سوى صرخات الموت" (Nothing but the screams of death). Both modes have a varying impact on the reader's interpretation.

7. Conclusions

Syntax is a very important stylistic device that significantly influences the tone, rhythm, imagery, and emotional impact of a poem. It is, indeed, a close comparative reading of the two descriptivist poems, Ezra Pound's brief but plot-thick "In a Station of the Metro," and Al-Malaika's "The Cholera", that is the master key that opens the door to the numerous syntactic frameworks characteristic of English and Arabic poetry. "Not just different in the sound of the lines but also in the way the sense is made and read," as a recorded song once said. In the first poem, Pound's economy of words and the method he uses with punctuation shows a live closeness, and this indicated that current visible future soup dreams is a thing that may be read on a wall in city life. In contrast, Al-Malaika writes the iron work of the comparison technique of Read Me Knack by moving towards more difficult syntaxes in accordance with Arabic poetics rich past lives, in order to imagine and speak in anxiety and reality about existential bleakness, societally, and personally. Vocabulary Thus, the distinctions examined are a kind of syntax and punctuation which articulates and influences the origin and culture that individual poems emerge from which articulate and impact what and how one understands and senses about the topic discussed. Syntax is not just about assembling a kind of poetry; as I have established in this essay, it is also a distinct form of artistry in itself that helps to create the emotional effect from a poem. Pound's deliberate fragmentation of the lines is



illustrative of the overall tenets of modernist aesthetics; fragmentation and linearity amount to a distinct rejection of forms that predate them. In contrast, Al-Malaika's proliferate lines and complex sentences produce a kind of rush of emotion, a sense of urgency that speaks to the most critical fact about Arabic free verse: that these stylistic motifs which shape social and individual polemics and debates. These poetic structures accomplish far more than just establish the rhythm and sound of their notes; they profoundly influence how viewers read, feel, and consequently remember their lyrics, as an effort to highlight the mechanisms and effects of language, culture, and a single perspective in the wide rainbow of language backgrounds.

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