

Semantic Deviation in Al-Sayyab's *The Detective* and Eliot's *Ash- Wednesday* Poems

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This paper is concerned with the investigation of the semantic deviation in two poems; the Arabic poem by Al-Sayyab, *The Detective* and the English one by Eliot, *Ash-Wednesday*. The study adopts Geoffrey Leech's (1969) model of deviation taxonomy in the analyses of the two poems. Basically, Leech distinguishes three types of deviation; semantic deviation, form and realisation, but the present study confines itself to investigate only the first type (the semantic deviation), since it is related to the aims of the study, covering twelve types of semantic deviation that are all adopted in the analysis. The poems are classified in terms of the semantic levels to focus on and highlight the phenomenon of deviation deeply. As is known, each language has its own devices to investigate the phenomenon. Thus, the study tries to answer the questions whether or not both poets converge or diverge in their use of poetic devices, and whether it is possible to apply Leech's (1969) model for both languages. It is hypothesised that both poets demonstrate a high level of deviation in the two poems under study and the model can be applied to both poems. The two poems have been analysed thoroughly and the researchers concluded that the poets converge in the use of almost the same techniques that reflect semantic deviation, while they diverge in the images and meanings created through using tools of semantic deviation. Besides, Leech's model (1969) is applicable to both selected languages; English and Arabic.

Key words: *Semantic deviation, Leech's model (1969), Al-Sayyab's The Detective, Eliot's Ash-Wednesday.*



Introduction

In literary works, writers have total freedom to shape their language and style. When using language, the writers have infinite numbers of meanings to draw up and create their imaginative and innovative meanings. So, a writer is deemed talented or successful when s/he manipulates language creatively, i.e., s/he uses his/her own linguistic style through selecting different usages of the familiar and conventional language. The reason writers tend to behave as such is the aim of leaving the reader with an impression of surprise. Thus, the style of using the tool of communication; language, in such a way is termed 'deviation.'

Linguistic deviation occurs at different linguistic levels; phonological, lexical, grammatical, semantic and textual. It occurs when the writer chooses not to abide by the rules of language, but breaks them, so he transcends its norms and exceeds the limits of the known and agreed upon protocols of language.

Poetry is a deviated form of language. This type of genre has its own norms, rules and patterns that differentiate it from ordinary language. Poets use various techniques in order to achieve their intended meanings. These techniques include verbal repetition, parallelism, deviation; historical, graphological and grammatical deviations (Real English, 2015). Therefore, the present study explores the concept of 'semantic deviation' through poems; it is purposely taken to be the core of the investigation. Besides, semantic deviation can be supposed to mean 'non-sense' which covers up and shelters hidden meaning that needs to be inquired about and examined seriously. Readers are invited to make a thorough search through the lines of the poems in order to comprehend the figurative style and the creative language.

Semantic deviation is investigated and analysed in the two poems; Al-Sayyab's *The Detective* and Eliot's *Ash-Wednesday*, in terms of Leech's (1969) model. It is hypothesised that both poets demonstrate semantic deviation in the two selected poems and also both poems can be analysed via the same model.

Foregrounding and/or Deviation

Deviation, as Bradford (1997:54) believes, is the spelling and the pronunciation of a certain word or a whole structure of a sentence that is not compatible with the ordinary norms and conventions of ordinary language. It is manipulated by the writers to create impression and to make their language innovative and artful.

In the same tone, Leech (1969:56), states that when this is the case, writers tend to use language quite creatively just to produce a sort of unexpected surprise. Deviation has a

tremendous psychological effect on both readers and listeners. A deviated or specifically foregrounded form is perceptually prominent and very noticeable in comparison to other deviated forms (Short, 1995:11). Leech (1969:56) portrays deviation in terms of foregrounding as:

"...anyone who wishes to investigate the significance and value of a work of art must concentrate on the element of interest and surprise, rather than on the automatic pattern. Such deviations from linguistic or other socially accepted norms have been given the special name of foregroundingthe foregrounded figure is the linguistic deviation, and the background is the language" (ibid:57).

Wales (2001: 157) defines foregrounding as "the throwing into relief of the linguistic sign against the background of the norms of ordinary language," while Leech and Short (2007: 34) defines it as making something stand out from the surrounding images or words.

Foregrounding is specifically used in criticism, as Simpson (2004: 67), argues whether the foregrounded forms deviate from the norm, or produce a new form through parallelism. As a stylistic strategy, foregrounding should be given prominence.

Moreover, as the term suggests, for a part that is to be foregrounded, there should be a background. In art, background is the painting and the foreground is that prominent item in a painting. In language, the text is the background while those parts which are unconventionally used would be the foreground, so there is more than one way to create deviation, which in turn creates foregrounding. That's why Short (1996: 36), describes background in language as all what is linguistically normal in conformity with rules and expectations. He claims that foregrounding is created as a result of deviation from linguistic norms of various kinds.

To clarify, foregrounding is a general theory which implies the process of highlighting one of the elements or a certain property of a text at the expense of the rest of the elements which have a less degree of prominence. Foregrounding can be achieved through linguistic deviation or by using extra linguistic patterns such as repeating the same structure more than once in a single text (Lancaster, 2010). This claim presupposes that foregrounding is theoretical while deviation is practical. Thus, to put this claim into effect, Leech (1969: 43), holds that in poetry, which is the field study of our investigation, writers deviate from everyday ways of speech by the use of alliteration or metaphor, or any device just to invite readers to pay attention to what writers say and the way they say it.



Deviation in the World of Poetry

As it is known, literary works are of different kinds; poetry is one of them, in which consciousness, to a large extent, is focused in every details of the poet's use of language. Fuzziness and ambiguity might be the apparent characteristics of the language of poetry. This is why the majority of people believe that poetry is worth investigating, especially, the meanings. The mysterious image that poets pour out is nowadays objective, on the part of poets and a destination for readers to uncover the intended meaning of those who embroider such well-knitted texts.

The language of poetry is not merely ornamental but rather, with its deviated forms, is a functional complexity reflecting the ambivalent and vague experience undergone by the poet (Cook, 2003: 62).

Poets have a special way of thinking that is difficult to understand and they have the ability to produce mystical worlds and new concepts. In considering poetic discourses in their phonetic, lexical structure and conveyance of words, we find that poets use structures intensified from the word, the artistic trademark is found everywhere in their works. The poet creates the vision resulted from the de-automatized perception (Shyklovsky, 1988: 37).

To quote from Auden (1948, cited in Williams, 2002:58):

"Before people complain of the obscurity of modern poetry, they should first examine their consciences and ask themselves with how many people and on how many occasions they have genuinely and profoundly shared some experience with another; they might also ask themselves how much poetry of any period they can honestly say that they understand."

And more to quote from Reed:

A poem is not only different but it means more than its prose paraphrase. It has a physical shape; the black words as they lie in the white sheet (Reed, cited in Williams, 2002:58).

Some believe that the language of poetry is boundless and characterised by immense freedom in the area of word selection in addition to shapes. Poets can often express different emotions and thoughts radically through a language that is different and exploited to be fairly void of its rules and conventions.

Leech (1969:49), holds that the soul of the written work lies in the symbolic structure of the poetic art. Through metaphor and transference of meaning, literal absurdity results in comprehension on the figurative level. To him, semantic deviation is the literal bizarreness

that leads the reader to get it on the non-literal level. Actually, using metaphors in poetry is a very important technique that works systematically and productively in the literary work.

Semantic Deviation

Leech (1969:36), divides linguistic deviation into three basic levels. They are ‘semantic form and realisation.’ ‘Semantic’ includes cognitive and denotative types, ‘realisation’ falls into phonology and graphology, while ‘form’ covers grammar and lexicon. Semantic deviation is regarded, to an extent, as the most considerable and weighty type over the other types of deviation, due to the standing of figurative language, which plays a respectable role in literary texts and in poetry in particular (Bradford, 1997: 14).

Semantic deviation can be defined as the deviation of meaning where the meaning of a specific word, a phrase, or even a whole sentence might be vague. This type of deviation can also be understood, by Leech (1968: 45), as the ‘absurdity.’ This absurdity, Leech claims, may incite the mind of the reader to more comprehensive figurative language and ideas.

According to Leech (1969:131), this type of deviation is very much concerned with tropes: ‘foregrounded irregularities of content’ which falls into three types; semantic oddity, transfer of meaning, and honest deception. The first section is taken to mean peculiarity of expressions, which is constituted into five kinds of oddity. They are pleonasm, periphrasis, paradox, tautology and oxymoron.

Transfer of meaning involves four forms of figurative language; simile, metaphor, synecdoche and metonymy, while the last type; deception of meaning includes hyperbole, litotes and irony (ibid:142).

Research Questions

- 1- Do both poets and works converge or diverge in terms of the semantic deviation?
- 2- Is the adopted model (Leech’s 1969) applicable to both poems of different languages; English and Arabic?

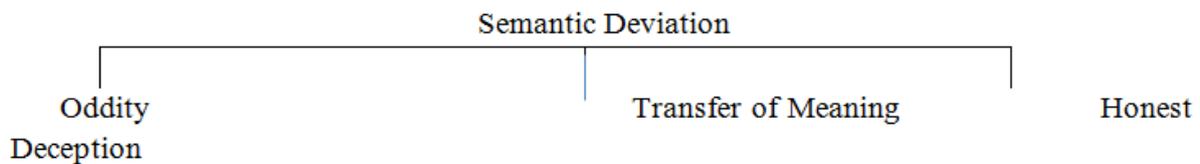
Methodology

The study seeks to examine deviation in two poems. The first poem is Arabic while the second is English. Both poets have their own style, which is based on certain devices and techniques. The study uses a descriptive qualitative method in the classification of deviation types applied by the two poets.

Model of Analysis

As mentioned earlier, Leech (1969) distinguishes three levels of deviation; they are realisation, form and semantic deviation. The present study confines itself to investigating the third level, the semantic deviation which covers twelve types. The model of the study is diagrammed in the following figure:

Figure 1. Leech's (1969) Model



Semantic oddity, as stated by Leech (1969: 48), refers to semantic bizarreness, strange expressions or semantic peculiarity. It is divided into five types: oxymoron, paradox, pleonasm, periphrasis and tautology. Tautology and pleonasm have semantic redundancy, paradox and oxymoron have semantic absurdity, whereas periphrasis has superfluity of expression. Honest deception is subdivided into irony, hyperbole (exaggeration) and litotes (understatement). Lastly, transference of meaning has four types of figurative language; metonymy, metaphor, synecdoche and simile.

Data Collection

The data of the study include two poems; the first is Al-Sayyab's *The Detective* and the second is Eliot's *Ash-Wednesday*. This means that both English and Arabic literature are presented.

It is worth noting that the process of analysis is carried out according to the items of the model of the study. Each poem is analysed according to the items of the model. Only the representative lines of the poems are to be analysed. After analysing the two poems, a general review of the process of analysis is put forth. Then, two tables are presented to show the frequency of the items of the model in the two poems.

Data Analysis and Discussion

Analysis of Al-Sayyab's The Detective

It is possible to gauge the relationship between words and their meanings through context regeneration. This relationship may be based on language deviation or on breaking the rules



of expectation. Thus, deviation is the process of deconstructing the language of poetry for further and deeper construction.

Al-Sayyab, in his poem, *The Detective*, deals with the detective persona; the structure and analysis of the personality by the effective use of deviation. This is why this poem is deemed as 'The poem of personality,' not in the normal way of talking about the personality, but by the use of an unusual way of picturing that personality.

The character of the detective can be termed as the 'pragmatic personality'; it can be seen as 'the secret agent' through the context used by the poet. This personality is not confined to that individual who delivers or transfers information, as the topic suggests, but it is described as 'the passive authority.'

Semantic Oddity

The following translated lines are taken from *The Detective*

Pleonasm

Al-Sayyab uses this device in different places in the poem when he says: "And forget the crime of crime and the victim of the victims," "My strength and strength of human flesh or bones."

Tautology

'But to me from my point of view - if you follow your line', "and prevent them and Dunk between the paper", "We have not rusted the restrictions... and we have rusted the restrictions ... and to us," "Bad fate!"

Oxymoron

'For the oppressors, I am the crow,' and "Because the Algerian revolutionaries are weaving from the sand, from the storms, the floods and from the hungry,"
"The ink and the plaster are extinguished from the faces of the mothers.'

Paradox

"The seller of blood and conscience," "ghost breathes and then dies.'



Periphrasis

'I hold you in the air and in the eyes of the readers,' 'they will know who is in error.'

Transfer of Meaning

Synecdoche

"The heir of Cain," "The thief is back, he is the eagle,"

"Mali, what to the people? I am not the father of all the hungry,"

"Blasphemy of the cheeks,/ "And praise from the cheeks and from the forehead I cherish.'

Metaphor

"I'm the fool", "I'm the fool", "I'm the shackler in myself, restrained by will",

"I am destiny, I am" Elimination.'

Simile

"They did not read and look at each other in time like the two martyrs,"

"I like him like a thief hears the foot of the eagle,"

"Like the prostitutes of their milk, as they are hired to weep and to grieve the dead without their death - in India women," " In ", " I did not despise what a despicable man is.'

Metonymy

"The hatred is like the light of a fire," but "My blood is seeing you,"

"The ink and the ink are extinguished from the faces of the mothers."

"In the beginning, I was only in the conflict wage."

Honest Deception

Hyperbole

"The lips of the prostitute are exempt from my heart, and the wings of flies are purer and warmer than my hands."

"Fear, blood, and young, whatever you want," and says, "Do not see me, but my blood is seeing you."



"On my hands are blood and in my mouth. Blood and blood in my mouth taste foul. "

Litotes

'A crushing of the whole universe and the destruction of it', "nothing but horror and anguish over conscience.'

Irony

'The spirit of development, and the birds and the victory of the hard-working,
"and stopped the blood from breast feeding. '

Al-Sayyab commences the poem by:

'The Invaders' Shoe Polisher and Conscience and Blood Seller'

In this metaphor, he addresses the detective to be conducting like a seller of blood. In this structure, Al-Sayyab gives the word a new meaning besides its denotative or lexical meaning, for the relationship, 'sell,' presupposes giving money in exchange for something. In addition, the process of selling is confined to materialistic substances which is schematically understood by the addressees; paying money to take something in return. He sells his people, his country and his own conscience for those who settled in his home with no right. Metaphor is assumed in other extracts like:

Here, the detective resembles himself to several things all of which are bad-like conduct. The poet uses those lexical items to picture the evil side of the detective's personality. He relates abstract images to materialistic things.

In which the poet resembles [al'ajir] 'wageworker' to [albayieat halibhuna], 'Women who sell their milk' and to [alnisa' fi alhind] 'women in India.' The point of resemblance here is the idea of hiring out. Hiring indicates the temporariness of the action. This is assimilated to the job of the detective, as soon as the invaders are done with him, they will throw him away and get rid of him.

Al-Sayyab uses another type of semantic deviation, namely 'semantic oddity' to give the text the unexpected consequence. In this respect, he writes:

'And because the Algerian revolutionaries are weaving from the sand.

And from storms and floods and the hungry.



Shroud of tyrants? The shells of the volunteers are still on.

They cry in the dusk of the Channel.'

In the above extracts, the poet allegorically uses the word [nasij] 'textile' with [rimal] 'sand,' [aleawasif] 'storms,' [alsuyul] 'floods' and [lahath aljayiein] 'the hungry pant' to prepare sewing tools to tail shroud. The reader here is left with bizarreness to be well-connected to the text. Expectation is no longer possible, because the reader can't expect what follows. Other instances are [alsafir] 'whistling' which is a human feature to describe [alqadhayif] 'shells' and [ghasaq alqinal] 'Canal dusk.' Here, the word 'dusk' is a feature of the nighttime but it is oddly related to the word 'Canal.' In the same way, he uses [falyahlamuu 'iin kanat al'ahlam tushabae min yajue], 'So let them dream that if the dreams are full of hunger' in which he compares [al'ahlam] 'dreams' to [raghif alkhubz] 'bread.' Both are necessary but fragile to be broken, dreams could easily be destroyed.

In the beginning, a ghost envelops me and is told: Conscience.

I am like him, like a thief hears the footsteps of the eagle.

Ghost breathes and then dies.'

As he grants [aldamir] 'conscience,' which is abstract, a property of human such as 'breathing' and 'death.' He compares the 'conscience' to [alkhafir] 'the guard' through personification. Both of them are responsible of guarding one's self. Conscience is personified as a guard to reveal his great role in protecting the self from the bad and evil deeds.

Al-Sayyab utilises in the poem a number of body parts when he says:

'And praise from the cheeks.

And on the forehead I cherish them.'

The poet uses [alkhudud] 'cheeks' and [aljabbah] 'foreheads' which are parts of the human face as a whole. Such a usage is richer than a simile, for it is indirect and covered by vagueness and obscurity. That's why poetry is more, to an extent, preferable because of oddity and bizarreness.

Moreover, sometimes, poets tend to use indirect expressions to mean some other things due to certain or intended reasons. For Al-Sayyab, he uses such a style because of the nature of



the political regime at the time of writing the poem. He found in deviation a way of expressing his inner feelings and rage against the political and social state of Iraq. He uses figures to represent his ideas freely.

Paradox has its place in this poem. Paradox is a vital stylistic device to enhance motivation on the part of the reader through violating the context. Al-Sayyab uses various and paradoxical lexemes to create contradiction. Consider the following:

I'm the idiot, I'm the fool, I'm the immortal.

I'm strong, I'm the Almighty.

Ghost died and then breathed.
The thief is back conscience.'

Such selection of words and phrases addresses the ego and the passive characteristics; it is a sort of the ego metamorphosis which paves the way to internal monologue.

The poet closely makes use of a number of badly-oriented lexemes to show the image of treason and deception. In order to deeply bring about an influence in the soul of the reader, he makes a very impressive selection of disgusting and repulsive words. It is a message to the reader that such a deed, i.e., treason, is not desirable, or even forbidden.

'I have blood on my hand and my ears and the blood of blood.
My blood is bleeding, and my blood has a foul taste in my mouth.
Make your conscience heavy with guilt;
Crime and victims were forgotten.
Do not wipe the blood from your hands, do not see and spread.'

Semantically, in various parts in the poem, there are a number of words manipulated to give new senses and meanings as they mean in the soul of the poet. Some of which are vernacular like [haqir] 'vile' and [tanur] 'bread furnace.' While some are part of the culture of the poet's social background like [sabagh], 'polisher,' [bayie] 'seller,' [ghurab], and 'crow.' Some of them deal with the world of politics such as [nidal], 'struggling,' [tughat] 'tyrant,' [qadhayif] 'shell,' [mutatawiein] 'volunteers,' and [quyud] 'chain.' And some are related to places and countries like [tunis] 'Tunisia,' [jazayir] 'Algeria,' [qanal] 'Canal' and [alhind], 'India.' Some reveal the meaning of nature such as [alhawa] 'air,' [aleawasif] 'storms,' [alsuyul] 'floods' and [ghasaq] dusk.' Some represent religious figures, like [qabil] 'Kane.' It is taken from the Holy Quran. Kane killed his innocent brother, the same thing happens with the

detective who figuratively kills his people by spying on them for the benefit of the invaders. Kills their dreams of liberating their country from the control of the invaders.

The items of the model used by Al-Sayyab in his poem under study are summarised as follows in relation to the number of their occurrences in the poem:

Table 1: Frequency of the items of the model in Al-Sayyab's *The Detective*

Semantic Oddity					Transfer of Meaning				Honest Deception		
Pleonasm	Tautology	Oxymoron	Paradox	Periphrasis	Synecdoche	Metaphor	Simile	Metonymy	Hyperbole	Litotes	Irony
3	5	6	3	2	4	12	4	4	5	2	2

Analysis of Eliot's Ash-Wednesday

Ash Wednesday is a well-known poem Eliot wrote after he embraced a new faith. In 1930, he published the six parts of the poem in only one volume. This poem represents a man's spiritual inquiry associated with the sufferings of humanity. In addition to its being a religious poem, *Ash Wednesday* is considered to be a blend of two levels: the first is personal as it expresses the mood of the poet, and the second level is impersonal through reflecting the suffering of spirituality seekers in their endeavour to divinity (Tate:1962:129).

Semantic Oddity

The following lines are taken from *Ash Wednesday*:

Pleonasm

"I do not hope," "I do not hope," "why should the aged eagle stretch its wings,"
"prophecy to the wind, to the wind only for only."

Tautology

"because I do not hope to turn again," "because I do not hope to know again," because,
because," "and pray to God to have mercy," "and pray that I may forget," "pray for us,"
"pray for us."

Oxymoron

“with the blessing of sand,” “in the hollow round of my skull,” “the wind will listen.”

Paradox

“the vanished power of the unusual reign,” “under the juniper-tree the bones sang,”
“in ignorance and knowledge of eternal dolour,” “made cool the dry rock and made firm the sand,” “till the wind shake a thousand whisper from the yew,” “speech without word and word of no speech.”

Periphrasis

“where trees flower, and springs flow, for there is nothing again,”
“which already dry,” “but the fountain sprung up and the bird sang down.”

Transfer of Meaning

Synecdoche

“on my legs my heart my liver and that which had been contained,” blue of Mary’s colour
Sovegna vos,” “torn and most whole,” “the lady is withdrawn,”
“shall these bones live? and that which had been contained.”

Metaphor

“Why should the aged eagle stretch its wings,” “the vanished power,” “the aged eagle”
“the one veritable transitory power,” “smaller and dryer than the will,” lady of silence,”
“rose of memory,” “the unread vision in the higher dream.”

Simile

“I rejoice that things are as they are,” “damp, jagged, like an old man’s mouth,”
“slotted window bellied like the fig’s fruit.”

Metonymy

“Lady, three white leopard...virgin in meditation,” “let these words answer,” with the burden
of the grasshopper,” “the wind will listen. And these bones sang chirping.”

Honest Deception

Hyperbole

“too much explain,” “because of the goodness of this lady,” “because of her loveliness,”
“we shine with brightness,” “in ignorance and knowledge of eternal dolour,”
“Made cool the dry rock and made firm the sand,”
“Here are the years that walk between, bearing away the fiddles and the flutes, restoring one
who moves in the time between sleep and waking.”

Litotes

“Because I shall know,” “for what is done, not to be done again,” “because these wings are
no longer wings to fly,” “no here, there is not enough silence, not on the sea or on the island,
not on the mainland, in the desert or in the rain land.”

Irony

“the air which is now thoroughly small and dry,” “to the posterity of the desert and the fruit
of the gourd,” “teach us to care not to care,” “bones sang, scattered and shining,”
“lilac is brown hair.”

T.S. Eliot makes a mention in the first part of his poem for "why should the aged eagle stretch its wings," which represents a sort of semantic deviation through uncovering the idea of senselessness. By this style, Eliot uses a kind of language; it is a special use of metaphor for which the poet, Eliot, grants the eagle the energy and preference to stretch its wings. From this line, one can go further to claim that the eagle is characterised by power and pride, as Bush (1983:134), states, “Eliot's ambivalent attitude towards desire animates *Ash-Wednesday* from its opening lines.”

Eliot presents the dilemma of the human being who has materialistic instincts that hinder him from his willed journey towards the enlightenment of his soul. Eliot strategically pictures this dilemma through some representational and metaphorical lines accessing and violating the dictionary words by using Biblical, philosophical and mythological references.

Semantic oddity, as one type of semantic deviation, is well-represented in ‘the vanished power of the usual reign.’ ‘Usual reign’ refers to a kind of metaphor that denotes sensuality, in addition to ‘vanished power,’ which Eliot portrays those spiritual crusaders by. He puts all

these images like: ‘vanished power,’ ‘usual reign,’ ‘this man’s gift,’ ‘the man’s scope’ and ‘strive to strive’ in the first part, which Bush, (ibid) calls ‘attitude towards desire animates.’

Allegory can be shown in ‘the aged eagle’; it is well-imagined when the eagle tends to regenerate itself by descending upon water well. Additionally, this context is pictured metaphorically.

Figurative collocation is depicted in the poem through the use of a number of lexemes like ‘positive,’ ‘hour,’ ‘infirm,’ ‘glory,’ etc. Generally, such kinds of lexemes are not constant with each other; it is a sort of unusual use of language. Strangeness and contradiction are manipulated when the poet uses ‘springs flow,’ and ‘cannot drink,’ then he uses in the same line ‘there is nothing again.’ Further, he uses metaphor by saying ‘the positive hour,’ which denotes tough obligation towards the universe. Metaphorically speaking, Eliot uses ‘the one veritable transitory power,’ who portrays the power of love which is transitional and momentary. This positive hour represents the strong commitment to the world. In a figurative way, “the infirm glory” stands for the unstable and the endurable rapture and grandeur in the life of senses in which joy and glory are temporary in spite of the poet's strong commitment to the world. “The one veritable transitory power” metaphorically stands for the love of the lady which is temporary and fleeting.

In the second part of the poem, Eliot uses allegory when he describes leopard as a tool of destruction. He illustrates that this animal is the terminator of the character. It swallowed the ‘heart,’ ‘liver,’ and ‘leg.’ These three body organs represent desire, which is metaphorically addressed. By attacking these organs, for Eliot, the human lust is attacked. It is noteworthy that ‘juniper-tree’ is mentioned in the Bible with different realisations. Southam (1977:115), states that Eliot, here, uses the tree as a metaphor standing for the blessed environment; the land of miracles.

Eliot, in the third part of the poem, calls the mystic spirit to ascend the stairs when saying: ‘turning of the second stair.’ Strangeness is well-manipulated in ‘the same shape twisted on the banister.’ This has nothing to do with the context, the clauses before, which totally create the metaphor of sensuality, putting into consideration that ‘the soul’s willed choice’ is foregrounded. Again, under his obligation towards the universe, the mystic’s rationality is described via ‘under the vapour in the fetid air’ (Gish,1981:78). Contradiction is manifested in ‘struggling with the devil’ where ‘struggling’ and ‘shape’ are not concomitant with each other. ‘The devil of the stairs’ creates linguistic vacuity and irrationality where the word ‘devil’ does not move hand in hand with ‘the stair.’ Of uncommonly-used language, Eliot uses ‘the deceitful face of hope and despair,’ which is an instance of metaphor in terms of linguistic arrangement.

The items of the model used by Eliot in his poem under study are summarised as follows in relation to the number of their occurrences in the poem:

Table 2: Frequency of the items of the model in Eliot's *Ash Wednesday*

Semantic Oddity					Transfer of Meaning				Honest Deception		
Pleonasm	Tautology	Oxymoron	Paradox	Periphrasis	Synecdoche	Metaphor	Simile	Metonymy	Hyperbole	Litotes	Irony
4	7	3	8	3	5	12	3	4	6	4	5

Discussion

In the light of the above analysis, the first poem, *The Detective*, is an indication of persona, while the second one, *Ash Wednesday*, is religious. The former analyses the detective personality, while the latter focuses on the mystic personality. The two poems have much in common; that's why they were selected to be the subject of the study. Both poets use poetic devices to create various types of influences on the receivers. They do not confine themselves to the ordinary norms of language, but rather they have broken the standard rules and obviously deviated in their poems. All the items of the model in regarding semantic deviation are embodied in the two poems. Hence, it can be claimed that Leech's model (1969) is universal due to its usability; it can be used to analyse different types of texts in different languages.

Both poems produce sympathy in the reader, for the former is socially-directed while the latter is religious. *The Detective* comes into a close contact with people's sufferings of political injustice, which emotionally makes people have full comprehension for the lines of the poem. Contrarily, being of religious background, *Ash Wednesday* may have its specific significance in the souls of Catholic people. It addresses faith of people against world attraction. Basically, the two poems in this respect converge.

The accumulation of various kinds of meaning used by Al-Sayyab gives the sense that poetry is a flight in the world of complicated thought, not a matter of putting words together. It is of importance that Al-Sayyab puts everything before the reader to reach creativity. Due to the innovative use of language, Al-Sayyab was able to manipulate exclamation and interrogation,

to use diverse modes of words and to create very filthy and bad images about the job of the detective.

On the one hand, Eliot uses repetition, at the beginning of the poem, which makes the idea of 'turning' so clear and gives a great impression that his faith is so deep. On the other hand, the words 'because,' 'hope,' 'why,' 'and,' etc. have been repeated over and over again in the poem, which sometimes creates a kind of boredom in the reader. This shows that the two poems diverge.

The change in the verb tense; from present to past, has the impact of producing pain and deep agony in *The Detective*. Besides, using allegory, metaphor and simile is a profound combination to impact upon the image, which is an influential part in the ideological and intellectual standing.

Conclusions

On the basis of the earlier mentioned points, it can be concluded that:

- 1- The two poets converge in the use of almost the same devices and techniques that reflect the semantic deviation, while they diverge in the images and meanings they create by the use of the tools of semantic deviation in each poem.
- 2- Regarding the research question, the two poems converge and diverge in some points. In respect to the readers' impressions, they converge, while in terms of specific use of language, they diverge.
- 3- Semantic deviation is the deepest type of deviation in the poems.
- 4- Semantic oddity is highly applied over the other two items of the model.
- 5- Oxymoron as a semantic oddity tool is the most used type, while Metaphor is the highest ranked transfer of meaning tool and Hyperbole, as an honest deception tool, got the highest rank in Al-Sayyab's *The Detective*.
- 6- Oxymoron as a semantic oddity tool is the most used type, while Metaphor is the highest ranked transfer of meaning tool and Hyperbole, as an honest deception tool, got the highest rank in Eliot's *Ash Wednesday*.
- 6- To generalise, it is possible to use one model for different languages. In the current study, Arabic and English poems are analysed via the same model, Leech's (1969); it is applicable to both languages.



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