Reporting the Iraq War: A Corpus-Assisted Critical Stylistic Analysis of Selected English Translations of Iraq War Poetry

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Abstract

The Iraq War started in 2003 and ended in 2011. The Iraqi battlefield raised the consciousness of Iraqi poets, especially the exiled, who reported the war in their poetic narratives. Translating these poems into English facilitated the promotion of the poets' ideology among a larger audience. In this respect, this study adopts a corpus-assisted critical stylistic approach to investigate the similarities and differences in the ideological positioning of the English translation of Dunya Mikhail's poem, *Akyas Gothath* (Bags of bones) and Abdul Razaq Al-Rubaiee's *Ghadan Takhrug Al-Harb lel Nozha* (Tomorrow the war will have a picnic) in terms of the motion-stillness dichotomy. Specific linguistic patterns from the studied texts are tagged using the *TagAnt* software version 2.0.5, and selected textual-conceptual functions (TCFs) from Leslie Jeffries' (2010) Critical Stylistics (CS) model are qualitatively examined. The study, therefore, reveals each poet's gaze on the Iraq War and the dominant textual-conceptual functions employed by the translator.

Keywords: Ideology, motion-stillness dichotomy, Iraq war, poetry translation, critical stylistics (CS), and corpus stylistics

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1.0 Introduction

Following the 9/11 attacks on the World Trade Center in 2001, the United States of America launched its global war on terror with the primary goal of terminating the Taliban regime in Afghanistan- the sponsor of the Al-Qaeda movement which led the attacks. Three months later, President George W. Bush in his Union Address in January 2002 declared Iraq as one of the three countries constituting the *Axis of Evil* (Rogers, 2006), for its support for international terrorism and possession of mass-destructive weapons. To establish law and order in the US and the international community, America launched a war on Iraq on March 19, 2003, and on April 9, some Iraqi citizens along with US marines toppled Saddam Hussein's statue in Iraq (Miller 2004; Rogers, 2006). This war lasted almost a decade and ended in 2011 when President Barack Obama took office.

The massive impact of war on humanity has been revealed in the "war poetry" genre, defined by the Oxford Dictionary (2017) as poetry that tackles the theme of war. Arabic poetry (since the pre-Islamic era) has a long history of depicting the experiential dimension of war, and Iraq war poetry is no exception. The Iraqi poems produced between 1999 and 2003 are characterized by the richness of their spatial experience, dominated by the Motion-Stillness polarity. Space in Iraqi poems either represents motion or stillness. A still space is privileged for intimacy and security which might result in tranquility and/or boredom; it can also protect the self. Houses, deserts, and roads are just examples of still space; they only witness motion and action through the activities of the inhabitants or the passers-by (Hussein & Alhafeadh, 2016).

Motion, on the other hand, is constant movement, instability, and adventure. It is characterized by rising action and struggles which result in an unsettled and uncertain self. This type of space is unnatural and man-made like the various means of transportation; people use motion to make their ends meet (Hussein & Alhafeadh, 2016). The portrayal of this polarity in war poetry can uncover the poets' psychological and social viewpoint of war, as in the poems tackling one of the longest wars between the US and Iraq, the Iraq War.

1.1 Research Questions

In line with Jeffries (2010), the primary objective of this study is to examine "the precise ways in which texts may transmit, reinforce or inculcate ideologies in their readers" (p.12). It adopts a corpus-assisted critical stylistic approach to analyze the English translation of Dunya Mikhail's poem, *Akyas Gothath* (Bags of bones), and Abdul Razaq Al-Rubaiee's *Ghadan Takhrug Al-Harb lel Nozha* (Tomorrow the war will have a picnic). The limitation of the study lies in the small corpus size which is analyzed by AntConc and TagAnt POS Tagger. Researchers, nevertheless, should not be discouraged from integrating corpus approaches to small-size corpus as "there is work to be done on comparing the ways in which different languages create textual meaning" (Jeffries, 2014, p. 413).

Two reasons justify the selection of this small corpus. The first is that both authors belong to the same generation of poets. Both have been exiled outside Iraq since the mid-1990s, and they did not witness the Iraq War in their homeland. Secondly, the Arabic poems were translated by the same translator: Sadek Mohammed. The study, thus, seeks to answer the following questions:

1. To what extent can the synergy between Corpus Stylistics and Critical Stylistics (CS) contribute to the revelation of the poets' view of the war in terms of the Motion-Stillness polarity?

2. What are the textual-conceptual functions (TCFs) used by the translator in the studied texts to transmit/reinforce/inculcate the poets' ideological positioning on Iraq War?

3. How far do the TCFs used by the translator similar/dissimilar in accounting for the perspectives of the male and female poets on the war?

2.0 Theoretical Preliminaries

2.1 Ideology and Translation

Despite its impact on many aspects of human life, "ideology" has remained an elusive concept in social sciences since its emergence; it received various definitions in the fields of language, culture, and Translation Studies –even though they all agree on equating ideology with shared assumptions. Fawcett's (1998) declaration that "translation, simply because of its existence, has always been ideological" (p. 107) evinces the reciprocal relationship between ideology and Translation Studies. Perez (2003) also notes that since language is ideological, translation becomes an ideological act due to its reliance on language. Ideology, in this context, indicates the ideas, values, and beliefs governing a given community and creating its norms.

Studying the interrelation between translation and ideology poses a question: How can ideology in translation be determined? Even though there is no definite answer to the question, various attempts seek to reveal how ideology can be determined. Firstly, Hatim and Mason (1997) define ideology as "a set of suppositions which indicate the ideas and benefits of a person, group, social institution"-manifested via language (p. 218). Most importantly, they differentiate

between *the ideology of translation* and *the translation of ideology*. The ideology of translation is the elementary positioning chosen by the translator which functions within a socio-cultural context and can be traced in the closely interdependent process and product of translation.

Tymoczko (2003) elucidates that the ideology of translation "resides not simply in the text translated, but in the voicing and stance of the translator, and in its relevance to the receiving audience" (pp. 182-3); it relies on the combination of the Source Text content, speech acts, and relevance to the receptor's audience. On the other hand, the translation of ideology scrutinizes *the mediation* provided by the translator of sensitive texts. Mediation is "the extent to which translators intervene in the transfer process, feeding their own knowledge and beliefs into processing the text" (Hatim & Munday, 2004, p. 103).

Schäffner (2003) points to the impact of the sociopolitical context in which the translator works on the linguistic choices used in the Target Text. All translations are, therefore, ideological because "the choice of a source text and the use to which the subsequent target text is put are determined by the interests, aims, and objectives of social agents" (p. 23). The topic, genre, and communicative purpose of the Source Text mirror its ideological aspects reflected in the process of text production (translation) and the role of the translator as an interpreter of the Source Text and a producer of the Target Text. She concludes that ideology can be identified on the lexical and grammatical levels via the use/avoidance of certain words and grammatical structures.

Besides Translation Studies, the critical views on ideology associate it with social representation. Van Dijk (2013) defines ideology as the "basic shared systems of social cognitions of groups" (p. 175). Fairclough (2003, 2015) equates it with common sense, which emerges from producing coherent discourse. The more

coherent the ideological assumption is, the more likely it becomes common sense. However, the critical viewpoint on ideology explains it as thoughts and ideas shared by a particular community or society, revealed via linguistic aspects of the world (Jeffries 2010, 2015). Her account of ideology claims that all texts are, consciously or unconsciously, ideological; consequently, she introduces an assemblage of analytical tools to unmask any hidden ideology.

2.2 Critical Stylistics (CS)

Critical Stylistics is an ideologically-based methodological framework encompassing a set of analytical tools that tackle the interrelation between language and ideology. Figure 1 illustrates the connection between various linguistic fields and CS:
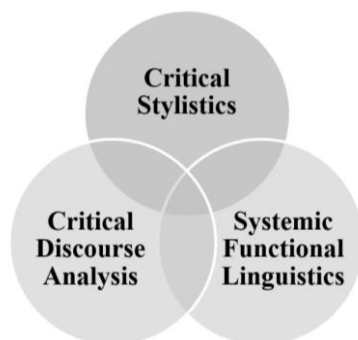

Figure 1: *Linguistic Disciplines Impacting CS*

CS is indebted to Critical Discourse Analysis (CDA) and Systemic Functional Linguistics (SFL). CDA deconstructs the ideology of texts and demonstrates various sociopolitical aspects which lead to the emergence of CS to avoid the shortcomings of CDA; namely, bias, the sociological approach in analyzing the linguistic practices of texts, and the lack of comprehensive tools. As CS remains an "endeavour to see the power in language" (Jeffries, 2014, p. 408), it borrows the concepts of power and ideology from CDA to explore literary and non-literary texts.

SFL uncovers the various planes of language communication. Jeffries (2015) confirms the link between the Hallidayan ideational and interpersonal metafunctions

through textual meaning. The linguistic choices used in the text introduce the world view which is mainly ideological. CS recognizes the form and function of texts and stresses the value of the textual meaning which conceptualizes the world. Thus, CS analytical tools are called *textual-conceptual functions* (TCFs) which "try to capture what a text is doing conceptually in presenting the world (or a fictional world in the case of literature)" (Jeffries, 2014, p. 409).

2.3 Corpus Stylistics

Corpus Linguistics refers to the use of computer-assisted methods in the linguistic analysis of large texts of different genres. Sinclair (1997) besides McEnery and Wilson (2001) define corpus as a body of texts collected by the computer to reach certain generalizations on language. One area of linguistics which has lately received attention is stylistics. The latter is the linguistic investigation of style and a means for evaluating language practices. "[T]he application of theories, models and frameworks from stylistics in corpus analysis" (McIntyre & Walker, 2019, p. 15) is known as *Corpus Stylistics* which investigates certain features of data using statistical and computer-assisted tools. It is simply a form of corpus linguistics that studies literature.

2.4 Previous Studies

Jeffries' (2010) Critical Stylistics model has been employed by several researchers, sometimes with the assistance of corpus tools, to unravel meaning in literary texts of different genres and ages to identify the author's style and ideology. Considering this variation, this section attempts to overview the most recent applications of Critical Stylistics, with specific reference to the Iraqi context. Among the recent corpus-based stylistic studies is that of Ibrahim (2019) who relies on Jeffries' (2010) CS model to explore the linguistic framing of criminals in serial killer fiction of the top-selling novelists Thomas Harris and James

Patterson. She integrates WordSmith5 to extract the frequency of the words associated with "killers" and "murder" and the concordance lines of the names of each serial killer. The study concludes that integrating the quantitative method suggested by the WordSmith5 corpus and the qualitative approach using CS offers a comprehensive and systemic model for the study of large data on serial killers.

With regards to the Iraqi context, Alobaidy and Halawachy (2020) apply a proposed semantic taxonomy for hyperbole to American and British modern war poetry: *Abu Ghraib* by the American poet, Curtis D. Bennett, and *A Message from Tony Blair to the People of Iraq* by the British poet, David Roberts. The study has a trifold purpose: identify the elements of hyperbole, create a semantic taxonomy for it, and unmask this trope in line with the semantic field. This is achieved by employing Claridge's syntactic model (2011) to classify the linguistic elements of hyperbole and Mora's semantic taxonomy (2006) to label the semantic fields of hyperbole. The analysis reveals that the hyperbolic language used by both poets highlights the semantic fields of these tropes, thus informing the readers of the true face of war.

Halyut and Abed (2022) adopts Jeffries' (2010) CS model to highlight the ideology of the Iraqi novelist, Sinan Antoon, on the Iraqi community in his famous novel *The Corpse Washer*. The analysis reveals that the TCFs used represent the theme of insecurity at a rate of 62.55% and direct criticism to different governmental and non-governmental institutions on the current socio-political situation in Iraq. However, the TCFs used for the themes of education and art constitute 37.45%, and they condemn the Iraqi administration and people for ignoring education and art.

The previous study under review encompasses a random selection of modern war poetry written by poet soldiers. Khalil and Sahan (2022) use Jeffries' (2010) tool of Negating to trace the hidden ideologies embedded in selected poems from Jeffock's (2011) collection of war poetry, *Heroes: 100 poems from the new generation of war poets*. The studied data includes poems on the Gulf War of 1991, the Afghanistan War of 2001, and the Iraq War of 2003. The findings reveal that Negating is used on the morphological, lexical, and syntactic levels to juxtapose the negative, real-world to the positive, unreal one.

Most of the studies reviewed in this section combine quantitative and qualitative methods (sometimes with the help of the corpus-based approach) to validate the researchers' findings in accounting for the authors' ideology. Although the data covers the literary genre of poetry, they are not devoted to investigating poetry on Iraq War and/or translation. In line with the previous studies, the present study adopts a quantitative and qualitative approach to examine the English translation of Dunya Mikhail's poem, *Akyas Gothath* (Bags of bones), and Abdul Razaq Al-Rubaiee's *Ghadan Takhrug Al-Harb lel Nozha* (Tomorrow the war will have a picnic) to expose their ideological positioning. Selected TCFs from Jeffries' (2010) Critical Stylistics model are utilized in this study with the help of TagAnt software, version 2.0.5, to highlight how critical stylistic analysis demonstrates the Motion-Stillness polarity dominating the Iraqi poems of 1999-2003.

3.0 Methodology

3.1 Adopted Critical Stylistics Model

Critical Stylistics is an analytical model proposed by Jeffries (2010) to reveal how texts persuade readers with their ideology. It comprises ten textual-conceptual functions to investigate the underlying meaning behind the stylistic choices, outlined in the Table below:

1. Naming and Describing	the speaker's/writer's choice of naming to describe a referent, such as animate, inanimate, or thing
2. Representing Actions/Events/States	transitivity conveys different functions, like "happening, doing, and state"
3. Equating and Contrasting	based on lexical semantics and is used to equate or contrast ideas, people, or things
4. Exemplifying and Enumerating	reveals examples or lists of categories
5. Prioritizing	makes a specific element of the structure as either the focus or new information
6. Implying and Assuming	adopts the pragmatics terms, presupposition and implicature, when the speaker assumes or implies something
7. Negating	identified by syntactic triggers or morphological processes when the speaker uses them to create a real world or story to persuade the hear
8. Hypothesizing	related to Simpson's (1993) model of point of view, which clarifies the speaker's viewpoint via narrative style and modality
9. Presenting Others' Speech and Thoughts	Short's (1996) model, which is identified by pragmatics terms direct and indirect speech when the speaker uses them to produce his/her viewpoint
10. Representing Time, Space, and Society	related to the pragmatic term of deixis, which includes personal deixis, special, temporal, and social deixis

Table (1): *Critical Stylistics Model. Adapted from Jeffries' (2010).*

These functions seek to bridge the gap between linguistic form and function by linking linguistic structures to conceptual meaning.

This study has a two-fold objective. It seeks to uncover how the English translations of the selected poems transfer, reinforce, or undermine the underlying ideology on Iraq War. It also targets at identifying the similarities and differences in the male and female gaze on the war within the thematic framework of Motion-Stillness. For this purpose, five TCFs are selected from Jeffries' (2010) model:

Textual-Conceptual Functions	Linguistic Realization
Naming and Describing	Choice of nouns, referents, modification of nouns through pre- and post-modifiers
Representing Actions/Events/ States	**Material Process:** Material Action Intentional (MAI) (animate actor), Material Action Supervention (MAS) (unintentional action) & Material Action Events (MAE) (inanimate actor)
	Mental Process: Mental Cognition (MC), Mental Perception (MP) & Mental Reaction (MR)
	Relational process: Intensive relation (RI), Possessive relations (PR) or Circumstantial relations (RC)

Equating and Contrasting	Apposition, parallel structures, synonyms, and antonyms
Exemplifying and Enumerating	**Exemplifying:** mentioning examples **Enumerating:** providing a full list
Presenting Others' Speech and Thoughts	**Speech Representation:** Narrator's Report of Speech (NRS), Narrator's Report of Speech Act (NRSA), Free Indirect Speech (FIS), Indirect Speech (IS), and Direct Speech (DS) **Thought Representation:** Narrator's Report of Thought (NRT), Narrator's Report of Thought Act (NRTA), Indirect Thought (IT), Free Indirect Thought (FIT), and Direct Thought (DT)

Table (2): *Adopted TCFs. Adapted from Jeffries' (2010).*

Each of the previous functions has a linguistic realization that will be investigated in the English translations of the poems.

The first analytical tool is Naming and Describing through which ideological meaning can be revealed. Naming refers to places, people, or entities. It takes various linguistic forms; the first is the choice of noun with a referent as in the following examples:

2.4 He lived in a Victorian terraced house with original features.

2.5 He lived in a museum. (Jeffries, 2010, p. 20)

The naming practices give 2.4 a positive connotation and a negative one for 2.5. When the naming practice includes modification with a pre- or post-modifier, it becomes a description as in *the ridiculous policies*. The last form is the morphological process of nominalization in which a verb is transferred to a noun: *the damaging loss*.

Representing Actions/Events/States focuses on verbal elements the represent actions, events, and states. They are divided into Material Action, Mental Cognition, and Relational processes. Material Action processes are further subdivided into three Material Action Intentional (MAI) which refers to intentional actions done by a conscious being like *walk* and *postpone*; Material Action Supervention (MAS) which is an unintentional action by a conscious being as *fell* and *lose*; and Material Action Event (MAE) in which an inanimate Actor does the action to undermine the human agency, e.g. *The tree fell on my car*. The mental processes unmask what occurs inside humans and are divided into Mental Cognition (MC) which reveals thinking (e.g. *realizing*), Mental Reaction (MR) that expresses emotions (e.g. hate), and Mental Perception (MP) which highlights sensing (e.g. *tasting*). The last type of processes involves Intensive Relation (RI) which includes the copula *to-be*, Possessive Relation (PR) which is made of possessive verbs like *have*, and Circumstantial Relation (RC) which involves verbs of movement and *be*.

Jeffries (2010) clarifies that Equating and Contrasting are syntactic triggers which establish equivalence and opposition. NP apposition, the copular verb, parallel structures, and synonyms create Equating. Contrasting is achieved through various ways: complementaries, gradable antonyms, converses, and directional or reversive opposition. Besides, Exemplifying and Enumerating, where examples are mentioned in the former and a full list of elements is provided in the latter can unravel ideology. Exemplifying can be traced by some phrases such as *for example* while Enumerating can be clarified through the following example from Jeffries (2010, p. 66): *The whole household turned out to*

welcome us: Mum, Dad, Uncle Sam and the twins.

In Presenting Others' Speech and Thoughts, Jeffries (2010) follows Leech and Short's (1981, 2007) model. The speech and thought continuum starts from the least to the most faithful form to the original narrator as summarized in the following Table:

Speech Presentation	Thought Presentation
NRS: Verbalization process of the character's utterance, e.g. **_speak, shout_**	**NRT:** Mental Cognition process, e.g. ***They thought about the exam.***
NRSA: Verbalization process indicating a specific Speech Act, e.g. ***apologize, accuse, deny***	**NRTA:** Mental Cognition process revealing a Thought Act, e.g. ***imagine, decide***
IS: Verbiage of the speech verbatim introduced by a reporting clause, e.g. ***She said that she would support him.***	***IT:*** *Reporting clause with an imagined version of the thoughts, e.g.* ***He thought that he had passed the exam.***
FIS: Representation of the original speech without a reporting clause, e.g. ***She would support him.***	**FIT:** Representation of the original speech without a reporting clause, e.g. ***He had seen enough of that horror.***
DS: Verbatim representation of original speech, e.g. ***She stressed "I will support him."***	**DT:** Verbatim representation of original thoughts, e.g. ***He thought "I have seen enough of this horror."***

Table (3): *Speech & Thought Presentation Model. Adapted from Leech & Short (1981,2007).*

In speech presentation, DS is the norm for speech representation because it transcribes the actual verbatim of the original narrator. On the other hand, IT is the norm in thought presentation since people do not express their thoughts directly to others. The ideological dimension of this speech and thought continuum is reflected in the non-verbatim report of speech and thought which can entail partial or total misrepresentation of the actual speech or thought.

3.2 Description of Data

Flowers of flame: Unheard voices of Iraq (2008) is a collection of English translations of Arabic poems written by Iraqi poets; the co-editors of the volume are Sadek Mohammed, Soheil Najm, Haider Al-Kabi, and Dan Veach. The contributors represent three different generations of Iraqi poets who witnessed several wars in Iraq; thus, the atrocities of war are prevalent in their poetry. Since the study is devoted to exploring Iraq War poetry, two poems for the generation that left Iraq in the 1990s are selected: *Akyas Gothath* (Bags of bones) for Dunya Mikhail and *Ghadan Takhrug Al-Harb lel Nozha* (Tomorrow the war will have a picnic) for Abdul Razaq Al-Rubaiee.

The poems are written in free verse as Iraqi poets since the 1940s abandoned traditional poetic forms (Mohammed et al, 2008). The English translation by the Iraqi poet, translator, and scholar Sadek Mohammed for the studied poems is also in free verse.

Iraqi poets since the 1940s abandoned traditional poetic forms (Mohammed et al, 2008) which valued rhyme scheme and meter. Accordingly, the studied poems are written in free verse. The English translation of the data is by the Iraqi poet, translator, and scolar -Sadek

Mohammed- in free verse as well. The authors of the studied poems are Dunya Mikhail and Abdul Razak Al-Rubaiee immigrated in the mid-1990s because of so many restrictions and obstacles they faced. Before she immigrated to America, Mikhail was a translator and journalist. Al-Rubaiee left Iraq to settle in the Sultanate of Oman. He is renowned in the Arab world as a poet, playwright, journalist, and critic. Both poets wrote several collections of poetry in Arabic that were translated into several languages. Their works offer insights on war, loss, and the state of alienation imposed by the exile.

3.3 Analysis Procedures

This corpus-assisted study integrates selected TCFs from Jeffries' (2010) CS model for qualitative analysis with the assistance of AntConc (version 4.2.0) and TagAnt POS tagger (version 2.0.5) to identify certain linguistic structures. AntConc and TagAnt POS taggers are selected because they are free and user-friendly. The analysis of the studied data follows the subsequent procedures:

1. The English translations are typed and saved into a Word document.

2. AntFileConverter (version 2.0.2) is used to convert the Word (DOCX) file into plain text.

3. The output file is first uploaded to AntConc software to identify the number of tokens.

4. Then, it is uploaded to TagAnt POS Tagger to annotate the text.

5. The TreeTagger Tag Set is used to decode the tags.

6. The tags are manually reviewed to identify any errors which might occur.

7. The nouns and verbs in the output-tagged file are classified under either the theme of *Motion* or *Stillness*.

8. Each of the aforementioned categories is analyzed using the TCFs of Naming and Describing, Representing Actions/State/Events, Equating and Contrasting, Exemplifying and Enumerating, and Presenting Others' Speech and Thoughts.

These steps are followed for each poem which is quantitatively and qualitatively analyzed individually. Selected screenshots of AntConc and TagAnt POS Tagger are added for relevancy. In the conclusion, findings and insights on both poems in response to the research questions are discussed.

4.0 Analysis

4.1 Quantitative Analysis of Data

This section starts with relevant numerical data on each poem, followed by a qualitative examination with respect to the usage of the five TCFs in the subsequent sections. AntConc software is utilized to count the tokens in each poem as clarified by the screenshots below:
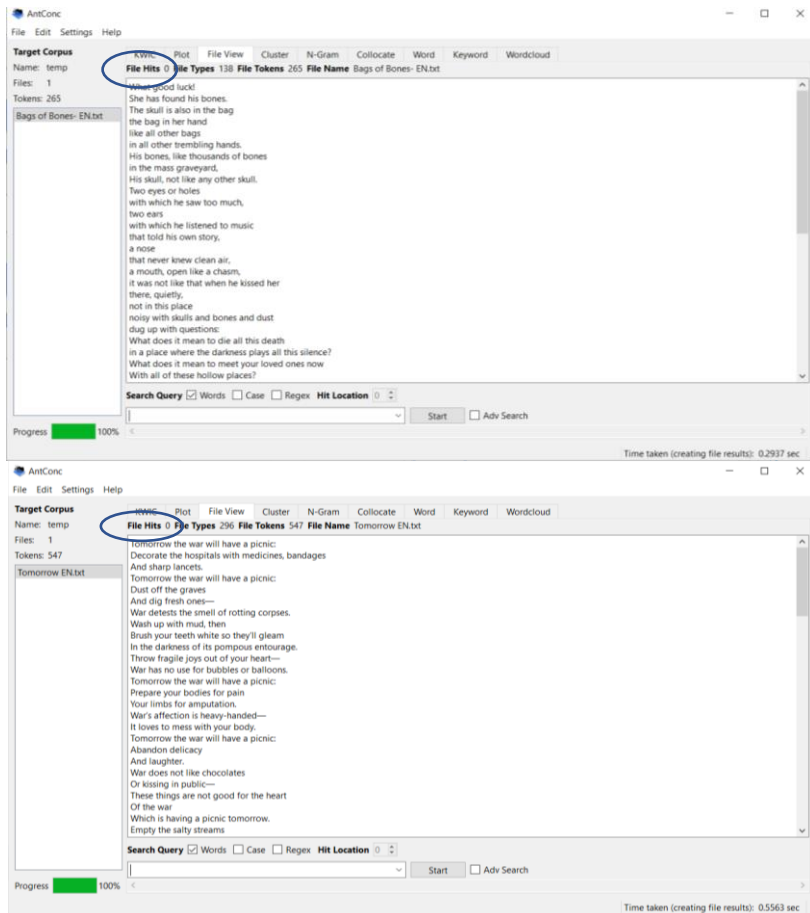
Figure 2: *Number of Word Tokens using AntConc.*

The total number of tokens for Mikhail's *Bags of bones* is 265 whereas Al-Rubaiee's *Tomorrow the war will have a picnic* has 547 tokens. As both poems tackle the Iraq War, the frequency of the words "*Iraq*" and "*war*" is checked to identify whether the theme is clearly mentioned or not using AntConc. The Figure below reveals the results:
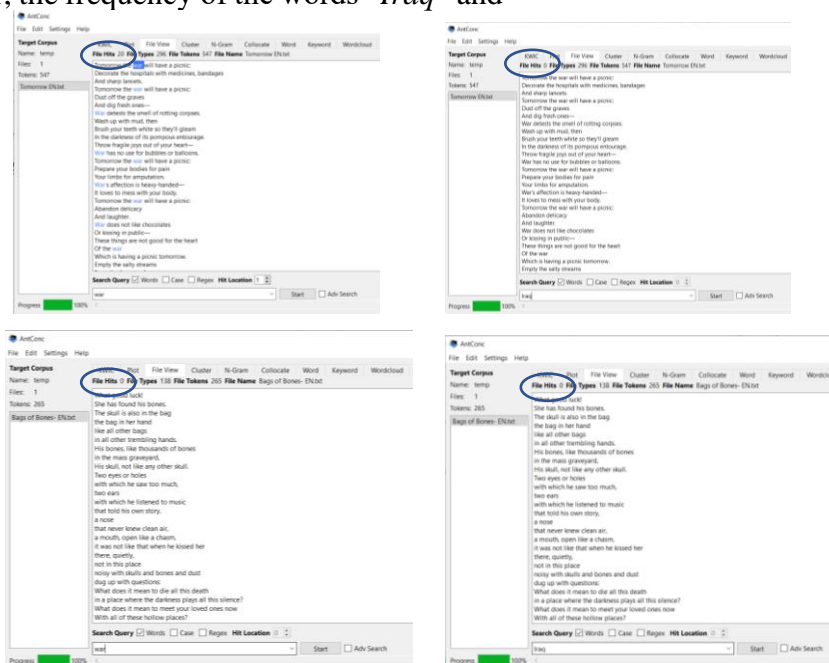

Figure 3: *Frequency of "Iraq" and "war" using AntConc.*

Unexpectedly, there is no explicit mention of "Iraq" in both poems even though it is the place that captures the poets' attention. Besides, "war" has zero hits in Mikhail's *Bags of Bones* though the word scores twenty hits in Al-Rubaiee's *Tomorrow the war will have a picnic*. This variation in the

number of hits foreshadows the subtle ways poets use to depict war in their works.

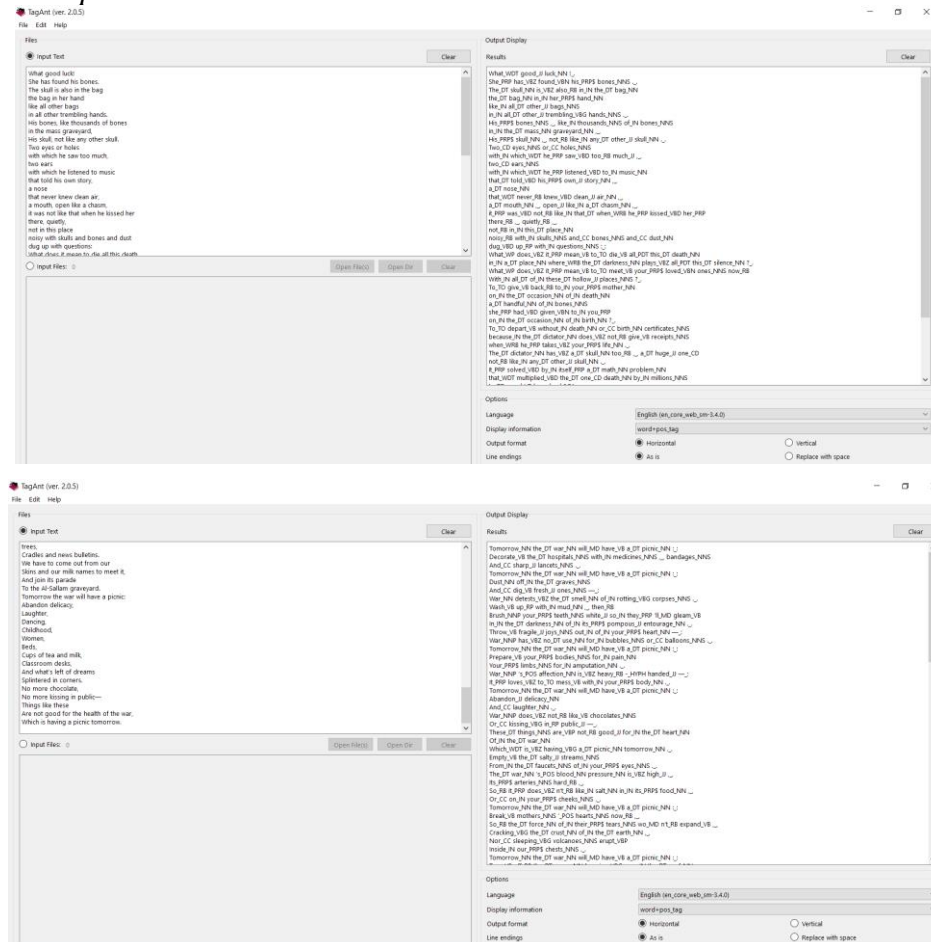The corpus was then tagged using TagAnt software, as evident in Figure 4 below:

Figure 4: *Tagged Corpus using TagAnt.*

Anthony's Tag Set is used to decode the relevant tags: nouns and verbs. Before categorizing the tags under either Motion or Stillness, the tags are manually reviewed to detect any error that might have occurred. Undertaking the revision process, it is found that there are two mismatches in Al-Rubaiee's poem. "Tomorrow" and "Plant" are tagged as "NN" (singular noun); nonetheless, "tomorrow" should be changed as "RB" (adverb) and "plant" as "VB" (verb). Only significant tagged nouns and verbs are examined in the following sections to elucidate the translator's choices and how they reveal the poet's ideological positioning.

4.2 Critical Stylistic Analysis of *Bags of Bones*

The poem narrates a situation in which an unnamed female finds a bag of bones of an unidentified man, containing the remains of his dead body. The woman starts describing the skull she finds in the bag and reflects on her feelings towards his and her status quo. The participants in the poem are unnamed, and reference and generic terms are used to identify them. The woman is introduced through the reference "she", whereas the man she finds in the bag of bones is identified in terms of the possessive pronoun "his" referring to his belongings.

The woman on putting her hands finds the man's skull and starts reminiscing him when he was alive. Using pronouns indicates that the referent is known or understood from the context; nevertheless, this naming practice targets concealing their identity to generalize the situation.

It seems from the woman's description that she discovers what is in the bag by hand; hence, the man is named using the trope of synecdoche: "bones", "skull", "eyes", "ears", "mouth" and "nose". Synecdoche also reflects the TCF of Exemplifying and Enumerating in which Enumerating specifies what the bag contains, the remains of a corpse. In her discovery of the skull, the woman repeats "two holes" twice: once for the eyes and the other for the ears. She also calls his mouth "empty gap". This shows that the woman found a corpse in a dark place where she cannot see clearly, so she describes what she finds the way she experiences it.

The woman's narration includes other participants in named using generic terms. The first is "the dictator" and "the director of this tragedy" who is responsible for the death of people -including the man whose skull is described. The second participant is "her neighbor" (the woman's neighbor) who is also looking "for her bag of bones". This contrast is underscored in the very first line in the poem:

What good luck!

The use of FIS in this line combines Mikhail's and the woman's voices at the same time. FIS expresses her happiness for finding the bag of bones, described as "luck" which gives rise to Equating and Contrasting in which the woman who found the bag and her neighbor are placed in the same situation despite the different outcomes.

Besides, comparative opposition is suggested by:

Her luck, at least a little better

Than her neighbor, who, alas

Still goes on looking

For her bag

Of bones.

It establishes the following relation:

More X   than Y

More luck   a little better than her neighbor

This means that the woman is less disappointed than her neighbor who does not know the destiny of her beloved ones. It is worth mentioning that the place is unnamed as well; despite that, the reader assumes that the referent of the generic term "the country" is Iraq where the war erupts.

With regards to Representing Actions/Events/States, it is found that the poem extensively uses Material Action Intentional (MAI) processes:

Actor	MAI	Goal
She	has found	his bones
He	saw	too much
he	kissed	her
darkness	plays	the instrument of silence
The dictator	does not give	a receipt
he (the dictator)	takes	your life

| his audience | applauds | - |
| her neighbor | goes on looking for | her bag of bones |

Table (4): *MAI Processes in Bags of bones.*

In the beginning of the poem, the processes are associated with the woman, the only Actor in the MAI "has found", linked to the Goal "his bones". The present perfect reveals that the searching process for the Goal lasted for a long time and has been recently completed. It also contrasts his current state as a dead body with his old state as an active man. When she reminisces the time when he was alive, two MAI processes in which the man is the Actor are used. The first is "he saw too much through them" in which "them" refers to his eyes. The second is when she remembers their happy life as "he kissed her" in a place far away from where she finds the skull.

In the middle of the poem, the woman starts to reflect on the whole situation when she realizes the differences between the man as a corpse and upon his life. This state urges her to wonder:

> What does it mean to die all this death
>
> in a place where the darkness plays all this silence?
>
> What does it mean to meet your loved ones now
>
> With all of these hollow places?
>
> To give back to your mother
>
> on the occasion of death
>
> a handful of bones
>
> she had given to you
>
> on the occasion of birth?

The questions she poses are in FIT which is not the norm for presenting thoughts. FIT, in these questions, distances the poet (Mikhail) and places the readers inside the woman's mind so that they witness her disappointment for death won over life to shake her entire world. This critical moment involves other participants. The first is "darkness", which is metaphorically depicted as the killer of the man by "the instrument of silence". The second participant, "the dictator" and "he", explains the meaning of the previous metaphor; it is clear now that "the instrument of silence" refers to the man's life which the dictator "takes" without giving him "a receipt" in return. The only reaction of people (represented by the Actor "audience") towards the dictator's brutal acts is silence which the MAI represents "applauds" which means that the dictator's brutality will never end. The is stressed further in the last MAI, in which the woman's neighbor is the Actor undergoes the same loop of the woman till she finds the same Goal, "her bag of bones" which is not fulfilled.

Relational ones support the material processes. The Intensive Relation (RI) in "His skull is also in the bag" identifies the location of the skull "in the bag" along with the bones the woman "has just found". The same process is also used in: "The bag in her hand is just like all other bags in other shivering hands" which through Equating and Contrasting puts the bag the woman carries on equal footing with "all other bags" carried by others universalize her situation. The fact that these two processes follow each other after the first process in the poem "has found" (MAI) culminates the theme of Stillness because there is a dead body that is inactive unless the living people take action.

Describing the dictator who caused the man's death, Possessive Relation (PR) is used:

> The dictator **<u>must have</u>** a heart,
>
> **<u>Perhaps</u>** a balloon that never bursts.
>
> And a skull too: a huge one,

<u>**Unlike**</u> any other.

At first glance, the woman who found the bag assumed that the dictator possesses a heart which is challenged in the following line using "perhaps". Through Equating and Contrasting, the unnamed woman makes the dictator's heart "a balloon that never bursts" insinuating that the dictator has no feelings. The use of "unlike" means that the dictator's skull is larger than other common people which indicates that the dictator never sympathizes with others, and that the death toll continues.

4.3 Critical Stylistic Analysis of *Tomorrow the War Will Have a Picnic*

Tomorrow the war will have a picnic was written by Al-Rubaiee on the eve of the Iraq War. It recounts the destruction the war creates that influences every aspect of life. The first line in the poem reflects Equating and Contrasting, suggested by the personification of war. It creates intensive relational equivalence where X = Y (X stands for "the war" and Y for humans). This personification results in explicit opposition in which the state of war controlled by devastation and debris is opposed to the picnic, associated with fun and entertainment. The repetition of the line 13 times emphasizes the brutality of war although it commits its crime with pleasure.

Significant Naming and Describing practices in the poem are worth examination. Subject-specific terminology is used depending on the theme being discussed. Tackling the impact of war on health, scientific terminology is used such as "amputation", "bandages", and "lancets". Geology-related words ("cracking", "crust of the earth", and "volcanoes erupt") are used in revealing how war affects the earth. Revealing the effect of war on heritage, prominent elements from the Arab culture is mentioned: "*One Thousands Nights and a Night*", "Al-Tawhidi's *Isharat*", "Ibn Malik's *Alfiyah*", and "*Rawdhat Aljinan*". The translator relies on transliteration to render these culture-specific concepts that have no equivalent in the target culture. The only exception is *One Thousands Nights and a Night* which was translated into English in reality. The most significant naming is "milk names" used after the reference to heritage and culture. This is a play on the colloquial term "milk teeth" which refers to the temporary teeth children have which are later replaced with the permanent ones. The change of collocation in the poem highlights that people's names are temporary and designates the loss of the Iraqi identity due to war.

To emphasize the damage accompanying war, the poem relies on Enumerating rather than Exemplifying. The impact of war on the health sector, people and their feelings, education, graveyards, injuries, day and night life, food and water supply, mothers, entertainment, childhood, household, death, parks and gardens, ecosystem, flowers, education, religious life, culture, heritage, identity, and love is revealed. Thus, almost all the aspects of life are briefly depicted rather than providing examples for an aspect or two to magnify the devastating impact of war.

Enumerating is further reinforced through an examination of how actions/states/events are portrayed. Each item listed is linked to a verb in the Table below:

Verb	Goal
decorate	the hospitals
dust off	the graves
dig	fresh ones

brush	your teeth
throw	fragile joys
prepare	your bodies
abandon	delicacy and laughter
empty	the salty streams
break	mothers' hearts
turn off	the moon
let come	death
sweep	those big, messy clouds
plant	flowers
store	water, bread, and air
abandon	delicacy, laughter, …classroom desks

Table (5): *Imperative Material Action Intentional Processes.*

Imperatives are used, so the Actor in all these instances is understood to be "you" which refers to the Iraqi people. They highlight the poet's expectations from the Iraqi citizens so that they cope with the atrocities of war and the destruction it leaves behind. It is worth mentioning that the poet distances himself from the rest of the Iraqis via the imperatives denoting the poet's commands to them on how to prepare themselves for receiving the war.

In contrast, the following MAI processes assimilate the poet with the Iraqis:

Actor	Verb	Goal
's (us)	Let … close	the parks, the gardens, the flowered balconies
We	must go out to meet	it
We	have come out from	our skins and milk names

Table (6): *Material Action Intentional Processes Representation.*

The Actor is the Iraqis who will collaborate to avoid all the means of entertainment in their life because of war. They will also go together to meet the war instead of waiting for it at their homes since they prepared themselves for it. The inclusion/exclusion of the poet in the MAI processes is further promoted by the presentation of speech and thought. The MAI processes in the previous two tables present the poet's verbatim (DS) as the poet is the speaker by default in poetry. His voice, nevertheless, is filtered by the translator in this poem which transforms the DS into FIS.

The poet also considers the war a participating character in the Iraqi world depicted in this example:

War does not like chocolates

Or kissing in public –

These things are not good for the heart

Of the war

Which is having a picnic tomorrow.

These lines highlight the personification of war which is revealed via FIT. The latter

creates the war's stream-of-consciousness where the reader penetrates its thoughts by connecting them to its action: "having a picnic tomorrow". This is further reinforced by the utilization of Mental Reaction processes:

Senser	Verb	Phenomenon	Process Type
War	does not like	chocolates	Mental Reaction
it (war)	doesn't like	salt	Mental Reaction
It (the war)	loves to mess with	your body	Mental Reaction

Table (7): *Mental Processes Associated with War.*

These processes disclose that the war has a will to which Iraqis should resign. War is an enemy of chocolates and salt, which add taste to food and life. The war, thus, promises the Iraqis a life devoid of any form of joy. The only thing that war supports is to make changes to people's bodies, whether through injury or death.

5.0 Conclusion

The following Figure provides numerical data on the grouping of nouns and verbs in the studied texts based on Motion and Stillness categories:
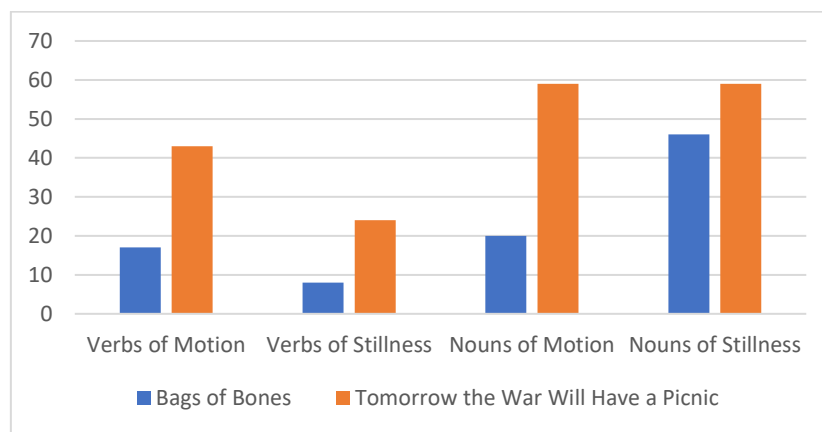

Figure 5: *Motion-Stillness Dichotomy Categorization.*

Figure 5 demonstrates that the nouns in Mikhail's poem constitute 24.9% of the corpus whereas they reach 21.5% in Al-Rubaiee's poem. The nouns denoting Motion represent 30.3% in Mikhail's poem and 50% in Al-Rubaiee's poem, and the Stillness nouns in the former reaches 69.7% and 50% in the latter. The total amount of verbs in *Bags of bones* reaches 9.4% while it is 12.25% in *Tomorrow the war will have a picnic*. As for verbs, Motion constitutes 68% and Stillness 32% in *Bags of bones*, and 64.2% for Motion verbs and 35.81% for Stillness ones in *Tomorrow the war will have a picnic*.

The quantitative analysis emphasizes the synergy between Corpus Stylistics and Critical Stylistics (CS) analysis. Motion nouns in Mikhail's *Bags of bones* are far less in numbers than Al-Rubaiee's since it tells the story of a decomposed body that has become a skull, and bones are put in a bag. Verbs are also less frequent in this poem; however, verbs of Motion are higher than those of Stillness because the poem includes MAI associated with the woman who found the bag, the dictator, the audience, and the neighbor. The equal distribution of nouns in Al-Rubaiee's poem into Motion and Stillness matches the personification of war as a person who goes on a picnic to entertain him/herself. In addition, the Motion verbs outweigh those of Stillness as the poem is

devoted to the depiction of the devastation and atrocities of war which are geared its movement.

Both poems employ the Motion-Stillness polarity similarly. They are not tackled as extremes where one replaces the other, yet they complement each other, especially on the metaphorical level. The common theme of the poems is the devastation brought by war. On the lexical level, the "bag of bones" and "balloons" represent stillness, but they become representatives of motion when something occurs to them. Such examples pinpoint that this polarity is linked with one's consciousness, perception, and activities rather than a state of being.

The TCF of Naming and Describing achieves so through figurative language: synecdoche in Mikhail's poem and personification in Al-Rubaiee's, which magnifies the atrocities of war in both poems. Synecdoche and personification pave the way to the linguistic realization of Equating and Contrasting as well as Exemplifying and Enumerating. In addition, the names and descriptions given to the participating characters are further reinforced by the TCF of Representing Actions/States/Events which exhibits war as an active agent and people as passive recipients of its actions. This interchange between the studied textual-conceptual functions promotes the poets' original ideological positioning and highlights the translator's success in transmitting it into English.

It is important to note that the poet is assumed to be the speaker in any poem, mainly evident in how speech and thought are presented. In the studied texts, the poets' voices are filtered through the translation process which results in the use of FIT and FIS rather than DS, IT, and DT to present the original poets' vision. The translator, therefore, uses similar TCFs in both poems: Naming and Describing, Representing Actions/States/Events, Equating and Contrasting, Exemplifying and Enumerating, and Presenting Others' Speech and Thought. The only dissimilarity concerns Mikhail's and Al-Rubaiee's own view of the war. Mikhail depicts the woman's feelings upon finding a bag of bones to pinpoint the direct impact of war on people's lives while Al-Rubaiee instructs Iraqis on how to preparing themselves for war to reveal its brutal side.

The integration of corpus tools in critical stylistic analysis validates the findings on the ideological positioning of authors. The translator of both poems framed war using multiple textual-conceptual functions to create a negative image of war. The study is limited to the analysis of these as elaborated in 1.1. Thus, future research can create a larger corpus of all the poems in the volume. Corpus stylistic analysis can generate interesting findings and results if the three generations of poets of the volume who witnessed various wars in which Iraq was involved are investigated.

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