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# JCL

Journal of the College of Languages  
An Open Free Access, Peer Reviewed Research Journal

<https://jcolang.uobaghdad.edu.iq>

P-ISSN: 2074-9279  
E-ISSN: 2520-3517  
2024, No.(49)  
PP.1-22

## Contrast in Matthew Arnold's *The Scholar Gipsy* and Kahlil Gibran's *Al-Mawakib*: A Contrastive Stylistic Analysis

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(Received on 4/7/2023 - Accepted on 20/8/2023 - Published on 2/1/2024)

DOI: <https://doi.org/10.36586/jcl.2.2024.0.49.0001>



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### Abstract:

In linguistic studies, poetry enjoys a special treatment by scholars since it represents an interesting area of inquiry due to its eccentric language and unique styles. A lot of studies have been carried out so far for the analysis of poetry, yet few have dealt with pastoral poetry. The present research is an analysis of the styles in selected pastoral poems. Style is analyzed by investigating the choice and use of stylistic devices, therefore this study investigates the lexical items in two English and Arabic pastoral poems, namely Matthew Arnold's *The Scholar Gipsy* and Kahlil Gibran's *Al-Mawakib*. These poems share the theme of nature. They idealize nature as being a source of imagination and inspiration. In contrast, the poems describe a city with a whole different description. Hence, both poems share similar styles that depend on contrast which is achieved by manipulating the lexical items. In order to analyze these items, the study adopts Leech and Short's (2007) model of analysis. The findings of the analysis reveal similarities in the use of the same lexical items in both poems with differences in the frequency rates only.

**Key Words:** Style, Stylistics, Contrast, Pastoral Poetry, Lexical Items

## 1. Introduction

Poets have many similarities in terms of themes or styles even when they have different languages. One of the universal themes in poetry is the theme of nature which is commonly written about among poets whether in English or Arabic. Nature is the main theme in pastoral poetry due to its significance as a green shelter from the perplexities of life. In order to attract the feelings of readers toward its importance, poets rely heavily on contrast as an effective style to draw differences between nature and city. The main reason behind using contrast is to highlight ideas or draw differences between two realms or notions, e.g. nature and city. Through contrasting description, poets create shocking ideas. In this case, style cannot be treated as merely an ornament; rather, it carries important details of meaning. Because style is the linguistic characteristic of a text, it is important to investigate the language to find out whether English and Arab poets use the same styles in composing pastoral poetry. In this regard, the current study aims to analyze the language of two selected English and Arabic pastoral poems using a stylistic approach. The poems are: *The Scholar Gipsy* by Matthew Arnold and *Al-Mawakib* by Kahlil Gibran. The study is based on the hypothesis that features of similarity outweigh those of difference in the selected poems as they both employ similar stylistic devices in expressing the theme of nature and which reflect the style of contrast. To the best of the researcher's knowledge, no studies have addressed the theme of nature in pastoral poetry stylistically. More specifically, no previous studies have analyzed Arnold's *The Scholar Gipsy* and Gibran's *Al-Mawakib*. Hence, this study is hoped to be of significance to those interested in stylistics and poetry.

### 1.1 The Language of Pastoral Poetry

The term *Pastoral* refers to a conventional type of writing which values the innocent life of shepherds and shepherdesses in literature i.e. poems, plays, and prose (Baldick, 2001). Pastoral "is a literary term that idealizes rural life, the countryside, and the natural world. Often, the pastoral is contrasted to the rough, dirty, corrupt nature of city life" (Vandana, 2019: 131). The traditional pastoral poem is a conventional poem in which poets express their nostalgia of the simplicity and serenity of the life in an idealized natural setting (Abrams and Harpham, 2005). Often, pastoral poetry opposes simple life in nature to complicated life in city. Therefore, it serves as a way to criticize the values and hierarchical class structure in

society. By doing so, poets use contrastive language in their pastoral poetry (ibid). The main theme of most pastoral poetry is the quest of the simple life where humans lived in harmony with nature. A life which remained safe from corruption, wars, and materialism. Thus, pastoral poetry contrasts the old 'smooth life' with the 'rough reality' (ibid.). In pastoral poetry, nature represents a green refuge from the problems and conflicts of modern city life. Nature is the place of healing and serenity, it is the place where troubles are reconciled and problems resolved. Thus, pastoral poetry uses contrast as a style in order to draw differences between city and nature. Through opposite ideas, pastoral poets make their arguments stronger and this is what makes them memorable for readers. Contrasting ideas can also please and shock the readers. Therefore, when pastoral poets contrast city and nature, they draw attention to their differences. This can be used to emphasize a certain idea or theme. As a prevailing style in pastoral poetry, contrast is achieved by choosing and employing certain stylistic devices like lexical items. To conclude, pastoral poetry represents a withdrawal to nature where people can have a shelter from the frustrations and conflicts of social life.

## **1.2 Previous Studies**

The current study considers the language of selected English and Arabic pastoral poems and tries to analyze that language stylistically. Accordingly, this section reviews some previous studies which are related to this study in one way or another. The related studies are considered for identifying the similarities and differences between them and the current study.

### **1.2.1 Sharhan (2015)**

Sharhan's (2015) study entitled "A Contrastive Stylistic Study of English and Arabic Love Poetry" attempts to investigate the language of English and Arabic love poems in the twentieth century. The study adopts an eclectic model for the analysis. It consists of three parts: the first part considers rhyme and metre based on Thornborrow and Wareing's (2005) framework, the second part is about the lexical categories of nouns, verbs and adjectives based on Leech and Short (1981), and the theoretical background for these categories and their subcategories is based on Biber, Conrad and Leech (2002). The study aims at finding out similarities and differences between the two languages. The main result of the study showed that English and

Arab love poets are similar in regard to the various stylistic devices of their poetry.

### **1.2.2 Ali (2021)**

In his study “*A Feminist Rhetorico-Stylistic Analysis of Anti-feminist Poetry in English and Arabic*”, Ali (2021) investigates anti-feminist male poetry stylistically and rhetorically. The study aims at revealing the sociological ideologies that discriminate women; and investigating the gender-bias in English and Arabic poetry. The study combines two models of analysis which are interdisciplinary; i.e., the feminist stylistic and the feminist rhetorical models based on Sara Mills’ (1995) and Elizabeth Schüssler Fiorenza’s (1999) models. The study concluded that the level of sexism varies according to the language. Gender bias is not an inherent quality of language but language use that reflects sexism at different levels and social hierarchy can be noticed in poetry.

### **1.2.3 Salman (2022)**

Salman’s (2022) study entitled as “*A Rhetorical Stylistic Analysis of English and Arabic Poetry: A Contrastive Study*” attempts to carry out the rhetorical stylistic analysis of selected English and Arabic poems. The study investigates the rhetorical relations and the stylistic devices used to find out how rhetorically and stylistically the poets use language in their poems. The study concentrated on themes like nature, love and elegy. The study adopts the analytical perspective of rhetorical structure theory of Mann &Thompson’s (1988) in combination with the grammatical and phonological aspects of Simpson’s (2004) model, five figures of speech of McGuigan’s (2007) model and six figures of speech of Fahnestock’s (2011) model. The study reached at some conclusions that the interface between rhetoric and stylistics has been achieved and has played an significant role in showing the aesthetic and linguistic sides of this study.

All of the abovementioned studies belong to the linguistic field of stylistics and apply the stylistic approach on poetry. The present study complies with the previous ones in this regard, yet, it differs in investigating contrast as a different style. Moreover, the study stands out in its treatment of a different genre of poetry which is pastoral poetry. The researcher, to the best of his knowledge, believes that no study has been made to analyze the

selected poems (Arnold's *The Scholar Gipsy* and Gibran's *Al-Mawakib*) stylistically.

## **2. Research Methodology**

This section describes the data used for analysis in current study, as well as the methods used to do so, as shown in the following sections.

### **2.1 Research Design**

The present study uses qualitative and quantitative methods of analysis. According to Leech and Short (2007: 38), "quantitative method of analysis is needed because it provides a validation for the insights about style. It may help to show the crucial features of style". Leech and Short (ibid. 66) assert that "giving a table of quantitative data shows that the analysis is based on 'hard evidence'." However, researchers cannot depend on statistics only because nothing can be predicted from them alone (ibid.). For that reason, qualitative method is needed as well since it allows one to interpret a particular style. It is a means for investigating the meaning a writer assigns to a text.

### **2.2 Data Collection and Unit of Analysis**

The data of this study consists of two pastoral poems from English and Arabic, one from each language. They were chosen based on their similarity in genre i.e. pastoral poetry, theme i.e. nature and style of writing i.e. contrast. The English poem is *The Scholar Gipsy* ' by Matthew Arnold and the Arabic Poem is 'المواكب' (*The Processions – Al-Mawakib*) by Kahlil Gibran. The present paper will choose two examples, i.e. two stanzas, from each poem in order to analyze. The unit of analysis in this study is the word i.e. the lexical items such as nouns, verbs, adjectives and adverbs.

### **2.3 Model for Analysis**

The present study relies on Leech and Short's (2007) model of stylistic analysis to investigate the language of selected pastoral poems to discover the stylistic devices used to reflect their style in representing the theme of nature. In their model, Leech and Short state that stylistics investigates "the relation between the writer's artistic achievement, and how it is achieved through language.... It studies the relation between the significances of a text, and the linguistic characteristics in which they are manifest" (Leech & Short, 2007, pp. 55-56). They call these characteristics 'markers' or

'features' which are classified into four categories: lexical, grammatical, figures of speech, and cohesion and context. Leech and Short assert that the selection of these features for analysis is a difficult task if it is intuitive. Therefore, they suggest that it is important to have "a checklist of potential style markers... so that a reader may carry out a linguistic survey of the text, searching for significant features" (Leech & Short, 2007: 56). Leech and Short add that following this checklist makes the stylistic analysis of a text "very selective indeed: some studies concentrate on just one feature, and others on a mere handful of features" (Leech & Short, 2007: 55). Accordingly, this study will not cover all the categories given by Leech and Short's (2007) checklist but will focus on the lexical categories because they are the most important style markers in the selected data. Thus, the analysis is specified to the investigation of the lexical features which are nouns, verbs, adjectives and adverbs. The procedure followed in analyzing the selected data is based on the steps presented by Leech and Short (2007: 66). The analysis starts with a table of quantitative data whose indications are analyzed in the qualitative analysis followed by making a selective use of the checklist of lexical items. The following section will provide an account of the lexical categories investigated in the analysis.

Lexical Items							
Nouns		Verbs		Adjectives		Adverbs	
<b>Abstract</b>	Refer to ideas or feelings e.g. love happiness.	<b>Stative</b>	Denote states or conditions e.g. know, suffer.	<b>Physical</b>	Denote physical attributes e.g., tall, strong.	<b>Manner</b>	Express the manner of doing something e.g. quietly, quickly.
<b>Concrete</b>	Refer to objects e.g. book, tree.	<b>Dynamic</b>	Denote actions or events e.g. walk, work.	<b>Psychological</b>	Describe mental or emotional state e.g. sad, desperate.	<b>Place</b>	Refer to the place where something happens e.g. here, there.
<b>Nature</b>	Related to natural objects e.g. flowers, woods.	<b>Transitive</b>	Need an object to complete the meaning e.g. I have a book.	<b>Evaluative</b>	Denote subjective judgment e.g. good, great, bad.	<b>Time</b>	Refer to the time when something happens e.g. now, yet.
<b>Human</b>	Related to humans e.g. man, shepherd.	<b>Intransitive</b>	Do not need an object to complete the meaning e.g. they slept.				

### 2.3.1 Lexical Categories

Carnie (2013: 35) classifies lexical categories into two types: content words like nouns, verbs, adjectives, and adverbs, and function words such as prepositions, pronouns, determiners, conjunctions, auxiliary verbs, etc. The lexical items to be analyzed in the data of this study are the nouns, verbs, adjectives and adverbs as shown in the following table.

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**Table 3.1 The Lexical Items Under Analysis****3. Data Analysis**

In this section, the selected English and Arabic pastoral poems are put forward for analysis:

**3.1 Matthew Arnold's "The Scholar Gipsy"**

Matthew Arnold (1822\_1888), born in Laleham, Middlesex, England on December 24, 1822, was a British Victorian poet who wrote several works of prose and poetry that were concerned about the social structure of England in his lifetime. Arnold died on April 15, 1888, and he was buried at Laleham. His poem *The Scholar Gipsy*, which consists of 250 lines and 24 stanzas, was written in 1853. The poem retells the story of a poor student in Oxford who leaves university to join a gypsy family in nature. Throughout the poem, the life of the Victorian people is contrasted with the life of the scholar gipsy who had imagination, yet could not find any space or scope for his imagination thus he left oxford and joined the company of the gypsies (Mahalakshmi, 2014). The poem serves as a criticism of modern life in which people lose faith, goals and ideals in contrast to the scholar gipsy who preferred to abandon modern life and chose to live in nature because it is a source of serenity and imagination (Vandana, 2019).

**3.1.1 Stanza 1**

“For early didst thou leave the world, with powers  
Fresh, undiverted to the world without,  
Firm to their mark, not spent on other things;  
Free from the sick fatigue, the languid doubt,  
Which much to have tried, in much been baffled, brings.  
O life unlike to ours!  
Who fluctuate idly without term or scope,  
Of whom each strives, nor knows for what he strives,  
And each half lives a hundred different lives;  
Who wait like thee, but not, like thee, in hope.”

(Warner, 1906: 22)



### 3.1.1.1 Lexical Categories

**Table 3.1** Distribution of Lexical Categories in stanza 1

Total		Nouns	Verbs	Adjectives	Adverbs
No.	34	13	10	9	2
%	100	38.23%	29.41%	26.47%	5.88%

In this stanza, the poet contrasts the life of the scholar gipsy with the life of the Victorians. The scholar leaves the world early as *free, fresh, undiverted* and *firm* to his goal. The scholar leaves the world, that is described as a *sick fatigue* and *languid doubt*, with his idealism and imagination unaffected. Unlike the Victorians, the scholar had *one* aim and a serene mind. In contrast to other people who strive for many worldly things and *fluctuate idly*, he was always free and undiverted with a good and steady vision and purpose in life. The scholar gipsy leads a different life from other people in his time who lack firm ideas and strong convictions. They wait, but not like him *in hope*.

#### 3.1.1.1.1 Nouns

**Table 3.2** Distribution of Nouns in stanza 1

Total Nouns		Abstract Ns.	Concrete Ns.	Nature Ns.	Humans Ns.
No.	13	10	3	-	-
%	100	76.92%	23.07%	-	-

The nouns in this stanza can reveal a great deal of contrast. First of all, only 3 nouns are concrete out of 13 which is an indication of the lack of concrete objects in modern life that is related more to abstract nouns like *doubt, scope* and *fatigue*. The only three concrete nouns in this stanza are: *world*, repeated twice, and refers to the world that the scholar leaves early, and *things which* refers to people who spend their energy on. The poet uses the noun *hope* at the end of the stanza which is only applicable to the scholar gipsy in contrast to other people: “*Who wait like thee, but not, like thee, in hope*”. Nature and human nouns are both absent in this stanza and could mean the absence of nature and humans altogether in modern life. Absence of humans means the lack of meaningful and real existence and what exists are only *fatigues* and *doubts*.

### 3.1.1.1.2 Verbs

**Table 3.3** Distribution of Verbs in stanza 1

Total Verbs		Stative Vs.	Dynamic Vs.	Transitive Vs.	Intransitive Vs.
No.	10	4	6	1	9
%	100	40%	60%	10%	90%

The use of verbs in this stanza also implies contrast since the stative verbs which show lack of action like *baffle*, *knows* and *strive* are only used to describe other people not the scholar gypsy. They *baffle* and *strive* without knowing what they strive for. In contrast, the dynamic verb *leaves* is used to describe the scholar gypsy: “*For early didst thou leave the world*”. The other 6 verbs are dynamic like *fluctuate* and *wait* refer to other people who fluctuate idly and wait but not in hope. In support of contrast, transitive verbs, which require objects, occur only once with the verb *leave* in the first line: “*For early didst thou leave the world, with powers*”. The only transitive verb in this stanza is employed for the scholar gypsy to entail that he is the only one who is responsible and can take action, he leaves the world. In contrast, all the intransitive verbs refer to other people to say that people do not have objects, things to do, they do not produce.

### 3.1.1.1.3 Adjectives

**Table 3.4** Distribution of Adjectives in stanza 1

Total Adjectives		Physical Adjs.	Psychological Adjs.	Evaluative Adjs.
No.	9	2	7	9
%	100	22.22%	77.77%	100%

Starting with evaluative adjectives, it is striking here that all the adjectives used, the nine adjectives, are evaluative by which the poet evaluates the two poles of the contrast: the scholar gypsy and the others. We can see that good adjectives are used to describe the scholar like *fresh*, *undiverted*, *free*, and *firm*. Contrastively, bad adjectives appear when describing other people whose life has *sick* fatigue and *languid* doubt. They have *half*, a *hundred* and *different* lives. There are only two physical adjectives which are *fresh* and *half*, the rest are psychological. Since this

stanza is about modern life, psychological adjectives play the utmost role in the lives of people in contrast to nature to which the scholar left.

### 3.1.1.1.4 Adverbs

**Table 3.5** Distribution of Adverbs in stanza 1

Total Adverbs		Manner Advs.	Place Advs.	Time Advs.
No.	2	1	-	1
%	100	50%	-	50%

Two adverbs occur in this stanza which are: *early* and *idly*. The time adverb *early* in the first line: “*For early didst thou leave the world, with powers.*” can refer to the change in the life of the scholar from being an ordinary scholar in oxford to a spiritual figure in nature. This change happened early in his life, therefore he was not affected by the world in contrast to other people, the Victorians. The second adverb is the manner adverb *idly* which refers to the other people who still fluctuate *idly* in life. They do not live, but only idly fluctuate.

### 3.1.2 Stanza 2

“Still nursing the unconquerable hope,  
 Still clutching the inviolable shade,  
 With a free, onward impulse brushing through,  
 By night, the silver'd branches of the glade—  
 Far on the forest-skirts, where none pursue,  
 On some mild pastoral slope  
 Emerge, and resting on the moonlit pales  
 Freshen thy flowers as in former years  
 With dew, or listen with enchanted ears,  
 From the dark tingles, to the nightingales!”

(Warner, 1906: 27)

### 3.1.2.1 Lexical Categories

**Table 3.6** Distribution of Lexical Categories in stanza 2

Total		Nouns	Verbs	Adjectives	Adverbs
No.	37	17	8	10	2
%	100	45.94%	21.62%	27.02%	5.40%

In contrast to the previous stanza which was about modern life, this stanza is about nature and it is written with a whole different description with positive words like *free*, *enchanted* and *hope*. The stanza has pieces of advice by the poet to the scholar gipsy to flourish and stay in nature. The poet advises the scholar to always nurse his hope and hide in the shady parts of the woods. Implied in his advice to hide in the shades of the woods, the poet gives a hint that nature offers shelter from the pains of life as contrasted with modern life which was described with *fatigue* in the previous stanza. The scholar is also advised to have inspiration from the lovely objects of nature, wander in moonlight when nobody can disturb him and listen to the singing of the nightingales where gardens are full with fresh flowers.

#### 3.1.2.1.1 Nouns

**Table 3.7** Distribution of Nouns in stanza 2

Total Nouns		Abstract Ns.	Concrete Ns.	Nature Ns.	Humans Ns.
No.	17	4	13	13	1
%	100	23.52%	76.47%	76.47%	5.88%

Since this stanza is about nature, we notice that abstract nouns declined and concrete nouns increased in contrast to the previous stanza which was about modern life. This means that nature offers many objects to enjoy instead of spending time in thinking and suffering as in modern life. There are only 4 abstract nouns like *hope*, *impulse* and *shade* and 13 concrete. All concrete nouns refer to nature like *forest*, *flowers* and *nightingales*. Concerning nature and human nouns, there is only one human-related noun which is 'ears' and 14 nature-related nouns. It can be understood that nature offers a shelter to humans and man can live in the ever-welcoming and warm space that nature provides without having exhausting abstract thoughts and

notions. Man can only rejoice and listen with "enchanted ears" to the many lovely concrete objects of nature.

### 3.1.2.1.2 Verbs

**Table 3.8** Distribution of Verbs in stanza 2

Total Verbs		Stative Vs.	Dynamic Vs.	Transitive Vs.	Intransitive Vs.
No.	8	3	5	3	5
%	100	37.5%	62.5%	37.5%	62.5%

In this stanza, there are more dynamic verbs than stative, the number is 5 to 3. Nature is full of activities and actions so it requires dynamic verbs like *nursing*, *brushing*, *freshen* and etc. The stative verbs, even though they are stative, they do not involve mental activity: *pursue*, *emerge* and *listen*. In contrast to modern city life, in nature there is an absence of mental dilemma and suffering. Three of the verbs are transitive: *nursing*, *clutching* and *freshen* which have natural objects as their objects like *flowers* and *shade*. Nature offers many lovely objects to humans. The rest of the verbs are intransitive like *emerge* and *listen*.

### 3.1.2.1.3 Adjectives

**Table 3.9** Distribution of Adjectives in stanza 2

Total Adjectives		Physical Adjs.	Psychological Adjs.	Evaluative Adjs.
No.	10	5	5	2
%	100	50%	50%	20%

Half of the adjectives are physical like *dark*, *silver'd* and *pastoral* which refer to natural objects. The rest are psychological like *free*, *enchanted* and *unconquerable*. We notice that all of the adjectives are positive whether they describe the scholar gipsy or nature in contrast with the adjectives in the previous stanza describing modern life or people, we see that those were negative. The first two adjectives: *unconquerable* and *inviolable* in "Still nursing the unconquerable hope" and "Still clutching the inviolable shade," are evaluative. The poet describes the hope of the scholar as strong and *unconquerable* and the shade of nature as *inviolable*.

### 3.1.2.1.4 Adverbs

**Table 3.10** Distribution of Adverbs in stanza 2

Total Adjectives		Manner Advs.	Place Advs.	Time Advs.
No.	2	-	-	2
%	100	-	-	100%

The only adverb used here is the time adverb 'still' which is repeated twice. In the first two lines: "*Still nursing the unconquerable hope, Still clutching the inviolable shade,*" the speaker repeats the adverb *still* to emphasize on: first the immortality of the hope of the scholar, second the immortality of the shade of nature. The scholar and nature are still alive, unconquerable and inviolable.

### 3.2 Kahlil Gibran's "Al-Mawakib"

Gibran Khalil Gibran (جبران خليل جبران) (born January 6, 1883 - died April 10, 1931), also known as 'Khalil Gibran', was a Lebanese poet, writer, artist and philosopher. Gibran wrote in two languages: Arabic and English and there were two trends in his writings, one takes action and rebels against religion and beliefs and the other follows tendencies and enjoys life and nature (Najjar, 2008). Published in 1918 with 203 lines and 18 stanzas, 'المواكب' (The Processions, Al\_Mawakib) is a poem of a philosophical dialogue with two voices. The first voice presents the societal contradictions that distinguish between opposites like sadness and joy and the second voice represents life in the forest where contrasts disappear. The final refrain, which is a call for singing, is the way Gibran chooses to escape reality. It is, without doubt for an artist-poet, this way should be art because artwork, whether music, poetry, painting or singing, is the way through which human beings purify as art nurses the mind (Mustafa, 2018).

#### 3.2.1 Stanza 1

والشرُّ في الناس لا يَفنى وإن قُبِروا  
أصابعِ الدَّهرِ يَوْمًا تَمَّ تَنكيسُ  
ولا تَقولَنَّ ذاكَ السَّيِّدُ الوَقْرُ  
صوتُ الرُّعَاةِ ومن لم يمشِ يَدْتَرُ

الخَيْرُ في النَّاسِ مَصنوعٌ إذا جُبِروا  
وأكثرُ النَّاسِ آلاَتٌ تُحرِّكُها  
فلا تَقولَنَّ هذا عَالِمٌ علِمَ  
فأفضَلُ النَّاسِ قطعانٌ يسيرُ بها

\*\*\*

لا، ولا فيها القَطِيعُ	ليسَ في الغاباتِ راعٍ
لا يُجارِيه الرِّبِيعُ	فالشَّتَا يَمْشِي ولكنْ
لَّذِي يَأْبَى الخُضُوعُ	خُلِقَ النَّاسُ عَبِيداً
سائرًا سارَ الجَمِيعُ	فإذا ما هَبَّ يوماً
فالعِنا يَرعى العقولُ	أعطني النَّايَ وِغْنَ
مِن مَجِيدٍ وَذَلِيلٍ	وَأُنِينُ النَّايِ أَبْقَى

(Arida, 1923: 13)

### 3.2.1.1 Lexical Categories

**Table 3.11** Distribution of Lexical Categories in stanza 1

Total		Nouns	Verbs	Adjectives	Adverbs
No.	56	26	20	8	2
%	100	46.42%	35.71%	14.28%	3.57%

This stanza is about the contrast between 'الخير' (good) and 'الشر' (evil) in people. The poet asserts that people do good only when they are forced to, while the evil in them is eternal. He goes on and depicts people as 'الآت' (machines) or 'قطيع' (flock) that are ruled by time and shepherds. Then comes the second voice which represents nature to say that all these contrasts disappear in the forest, the place where there are no 'راع' (shepherd) nor 'قطيع' (flock). After that comes the call 'اعطني الناي وغن' (give me the nay and sing) for singing. Thus, the poet describes the values of reality via the first voice that represents human life then contrasts them with his utopian world of the forest by the second voice that represents nature where these values vanish in the realm of unity of existence.

#### 3.2.1.1.1 Nouns

**Table 3.12** Distribution of Noun in stanza 1

Total Nouns		Abstract Ns.	Concrete Ns.	Nature Ns.	Humans Ns.
No.	26	6	20	5	8
%	100	23.07%	76.92%	19.23%	30.76%

Concerning abstract and concrete nouns, it is noticeable that concrete nouns occurred 20 times comparing with abstract nouns which had only 6 occurrences. This gives a hint that the poet focuses more on concrete objects as he tries to escape from abstract ones like 'خير' (good) and 'الشر' (evil). In the first section (first 4 lines), which represents civil life, there are contrasts like 'الخير' (good) and 'الشر' (evil) and 'قطعان' (flocks) and 'رعاة' (shepherds). In contrast, the second section, which symbolizes the forest and nature, has nothing of these dichotomies because it is the realm of unity: 'ليس في الغابات راعٍ ولا فيها القطيع' ("in the forest, there is no shepherd nor is any flock there") (Halawani, 2015:50) As for the distinction between nature and human nouns, they are 5 to 8. Nouns related to nature like 'الغابات' (forests), 'الشتا' (winter) and 'الربيع' (spring) appear more in the section of nature. While nouns referring to humans like 'الناس' (people) 'الات' (machines) appear in human life to say that nature is not apparent or marginalized by humans in their civil life.

### 3.2.1.1.2 Verbs

**Table 3.13** Distribution of Verbs in stanza 1

Total Verbs		Stative Vs.	Dynamic Vs.	Transitive Vs.	Intransitive Vs.
No.	20	-	20	6	20
%	100	-	100%	23.07%	76.92%

In this stanza, there are no stative verbs, all the verbs are dynamic. This suggests the dynamism in city and in nature. However the verbs in the first section appear to be negatively in contrast. For example, the verb 'تحركها' (moves) is contrasted with 'تنكسر' (breaks) in the line 'واكثر الناس الات تحركها' ("most people are like machines moved by the fingers of time for a day and then they get broken.") (ibid.). People, thus, do not have freedom, they are described as dolls in the hand of time or like a flock that 'يمشي' (go along) after shepherds. Contrastively, in nature none of these verbs happen and all are equal that although winter is mighty and powerful, spring 'لا يجاريه' (does not pass) in its same way. Transitive verbs are 6 which describe people as objects of other subjects. Sometimes we see people as 'الات' (machines) that are moved by time, or as 'قطعان' (flocks) that are



controlled by shepherds. In contrast, nature has none of these where most of the verbs are intransitive like 'يمشي' (passes) and 'غني' (sing).

### 3.2.1.1.1.3 Adjectives

**Table 3.14** Distribution of Adjectives in stanza 1

Total Adjectives		Physical Adjs.	Psychological Adjs.	Evaluative Adjs.
No.	8	4	4	4
%	100	50%	50%	50%

The adjectives in this stanza also represent contrast as we will see. Psychological adjectives are like 'مصنوع' (coerced), 'مجيد' (esteemed) and 'ذليل' (lowly) and physical adjectives are like 'عالم' (scholar), 'السيد' (master) and 'عبيد' (slaves). In the first line, the poet says that good in people is 'مصنوع' (coerced), that is, people are the same regardless of their statues whether they are *scholars* of knowledge or *honored* masters. In contrast, these adjectives disappear in nature, as there is unity, equality and lack of duality. The same psychological adjectives are used as evaluative

### 3.2.1.1.1.4 Adverbs

**Table 3.15** Distribution of Adverbs in stanza 1

Total Adverbs		Manner Advs.	Place Advs.	Time Advs.
No.	2	-	-	2
%	100	-	-	100%

This stanza has only two adverbs which are time adverbs embodied in the adverb 'يوماً' (for a day) repeated twice. The first time it occurs is in the second line in which the poet says that people are like machines moved by time for a day then are broken. This adverb describes the mortality of people in life. The second mention is in line 8 where the poet describes the inevitability that one day people will follow God: 'فإذا ما هبَّ يوماً \_ سائراً سار: الجميع' ("if one day he stands up walking, all will follow him") (Halawani, 2015: 50)

### 3.2.2 Stanza 2

غَيْرُ الْأَلَى لَهُمْ فِي زَرَعِهِ وَطَرُ  
وَمِنْ جَهولٍ يَخَافُ النَّارَ تَسْتَعْرُ  
رَبًّا وَلَوْلَا الثَّوَابُ الْمَرْتَجَى كَفَرُوا  
إِنْ وَاظَبُوا رَبِّحُوا أَوْ أَهْمَلُوا خَسِرُوا

وَالدِّينُ فِي النَّاسِ حَقْلٌ لَيْسَ يَزْرَعُهُ  
مِنْ أَمَلٍ بِنَعِيمِ الخَلْدِ مَبْتَسِرٍ  
فَالقَوْمُ لَوْلَا عِقَابُ البَعَثِ مَا عَبَدُوا  
كَأَنَّمَا الدِّينُ ضَرْبٌ مِنْ مَتَاجِرِهِمْ

\*\*\*

لا، ولا الكفرُ القبيحُ  
لم يقل هذا الصَّحيحُ  
مثلَ ظِلٍّ وَيَرُوحُ  
بَعْدَ طه والمسيح

ليس في الغاباتِ دينٌ  
فإذا البَلْبُلُ غَنَى  
إنَّ دِينَ النَّاسِ يَأْتِي  
لم يَقم في الأرضِ دينٌ

فَالغِنَا خَيْرُ الصَّلَاةِ  
بَعْدَ أَنْ تَفْنَى الحَيَاةُ

أعطيني النَّايَ وَغَنٌّ  
وَأنيينُ النَّايِ يَبْقَى

(Arida, 1923: 16)

#### 3.2.2.1 Lexical Categories

**Table 3.16** Distribution of Lexical Categories in stanza 2

Total		Nouns	Verbs	Adjectives	Adverbs
No.	58	34	18	6	-
%	100	58.62%	31.03%	10.34%	-

In this stanza, Gibran portrays religion as a field 'حقْل' or trade 'متاجر', that people practice only for a purpose. He says that people's faith is not genuine. In contrast, the forest, being a spiritual realm, has no systems of faith neither right nor wrong, religion or blasphemy. Instead there is only love, peace and purity. The forest is a place of oneness where there are no separations or dualities, no higher or lower, self or other. Gibran gives beautiful images from nature to support his argument when he says that in forest the nightingale 'البَلْبُل' sings but does not reveal that this is the truth in contrast to most people of religion. Therefore, in the forest, there is no good versus bad, but there is a joyous being which is represented by the sound of the nightingale. Gibran then asserts that Prophet Mohammed 'طه' and Christ 'المسيح' brought the last religions on earth. The stanza ends with the call for the nay and singing as Gibran's call to live in the moment and forget

all dualities of life. It is noticeable that the stanza has all kinds of lexical items except adverbs.

### 3.2.2.1.1 Nouns

**Table 3.17** Distribution of Noun in stanza 2

Total Nouns		Abstract Ns.	Concrete Ns.	Nature Ns.	Humans Ns.
No.	34	19	15	5	5
%	100	55.88%	44.11%	14.70%	14.70%

Abstract nouns are more than concrete, 19 to 15 and they are more in the first section: 10 abstract to 6. This suggests the presence of abstract ideas in city life like religion 'الدين', punishment 'عقاب' and reward 'ثواب'. Contrastively, concrete nouns are more in nature like 'الغاب', (forest), 'البلبل' (the nightingale), 'الناي' (the nay) and 'الغنا' (singing). This is again an indicator of contrast between city life and natural life in the forest. There are five nouns that refer to nature and humans both. Nouns like *people* and *trade* are contrasted with nouns referring to nature like *nightingale* and *shadow*. We notice that nouns in nature are diverse while in city all nouns refer to humans. From this we can understand that there is a diversity of objects in nature. In contrast, life in city is centered around humans only.

### 3.2.2.1.2 Verbs

**Table 3.18** Distribution of Verbs in stanza 2

Total Verbs		Stative Vs.	Dynamic Vs.	Transitive Vs.	Intransitive Vs.
No.	18	10	8	3	15
%	100	55.55%	44.44%	16.66%	83.33%

Verbs occur in this stanza with a slight dominance of stative verbs over concrete verbs with a frequency of 10 to 8. Stative verbs continue to appear more in city life like 'يخاف' (fear), 'عبدوا' (worship) and 'كفروا' (disbelieve). In contrast, dynamic verbs appear more in nature life 'غن' (sing), 'يأتي' (comes) and 'اعطني' (give me). One can understand what the poet tries to convey, that city or modern life wears out our minds with thinking (stative verbs), while nature nurses our minds with activities (dynamic verbs). The verbs are more intransitive than transitive, 15 to 3 to refer to the lack of objects in city life.

### 3.2.2.1.3 Adjectives

**Table 3.19** Distribution of Adjectives in stanza 2

Total Adjectives		Physical Adjs.	Psychological Adjs.	Evaluative Adjs.
No.	6	1	5	6
%	100	16.66%	83.33%	37.5%

There are 6 adjectives in total in this stanza which constitute the less category comparing with other categories like nouns and verbs. In this stanza, there is only one physical adjective which is 'قبيح' (ugly) that describes blasphemy 'الكفر'. The other adjectives are psychological adjectives like 'أمل' (hopeful) and 'جهول' (ignorant). All of the adjectives are evaluative that the poet uses to describe the kinds of people like 'أمل' hopeful and 'جهول' ignorant, 'قبيح' (ugly) about blasphemy and 'صحيح' about the singing of the nightingale.

## 4. Conclusions

The paper has revealed that there are more features of similarity in the styles of the selected English and Arabic pastoral poems than features of difference which are noticeable only in the distribution of stylistic devices. Both the selected English and Arabic pastoral poems use the style of contrast as they describe nature positively and city negatively and that is accomplished through the use of lexical categories. Both poets, Arnold and Gibran, used concrete more than abstract nouns when they talked about nature in contrast to city. Contrast was apparent in the use of the other lexical items which are verbs, adjectives and adverbs. The poets tended to use dynamic more frequently than stative verbs when they referred to nature to imply that it is energetic and active, in contrast, Arnold and Gibran employed stative verbs with city as being tied to intellectual and emotional conflicts. Regarding adjectives, the poets used physical and positive evaluative adjectives in the description of nature, contrastively, they used psychological and negative evaluative adjectives when describing city. Lastly, adverbs were the least frequent lexical category and constituted less significance than the other categories.

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## التضاد في قصيدتي الباحث العجري لماثيو أرنولد والموكب لجبران خليل: تحليل إسلوبّي تقابلي

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### الملخص

في الدراسات اللغوية، يحظى الشعر بمكانة مختلفة من قبل الباحثين لأنه يمثل مجالاً جديراً بالبحث بسبب لغته المختلفة وأساليبه الفريدة. إجريت العديد من الدراسات حتى الآن لتحليل الشعر، لكن القليل منها تناول الشعر الرعوي. يأتي البحث الحالي لتحليل الأساليب المستخدمة في قصائد رعوية مختارة. تتم معرفة الأسلوب من خلال تحليل اختيار واستخدام الأدوات الأسلوبية، في هذا السياق، تحلل هذه الدراسة الفئات المعجمية في قصيدتين رعويتين باللغتين الإنجليزية والعربية، وهما قصيدة التلميذ العجري لماثيو أرنولد والموكب لجبران خليل. تشترك هذه القصيدتين في نفس الموضوع وهو الطبيعة من خلال تخليدها كونها مصدراً للخيال والإلهام. على التضاد، تصف القصيدتين المدينة بوصف مختلف تماماً. ولذا، فإن كلا القصيدتين تشتركان في أساليب متشابهة تعتمد على التضاد الذي يتحقق من خلال استخدام الفئات المعجمية. من أجل تحليل هذه الفئات، تتبنى الدراسة نموذج تحليل (Leech and Short (2007). تظهر نتائج التحليل أوجه تشابه كبيرة في استخدام نفس الفئات المعجمية في القصيدتين مع وجود اختلافات في التوزيع فقط.

**الكلمات المفتاحية:** الأسلوب، الأسلوبية، التضاد، الشعر الرعوي، الفئات المعجمية