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# Beyond the Boundaries of Language: A stylistic study of Foregrounding in Adonis and Cummings selected poems

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**Abstract**

This analysis explores the stylistic strategies of foregrounding and deviation in the works of modernist poets E.E. Cummings and Adonis. While previous studies have examined individual stylistic elements, there is a lack of comparative research on their similar techniques aimed at modernist goals. The study seeks to fill this gap by analyzing Cummings' "next to of course god america i" and Adonis' "Desert," demonstrating how both poets navigate linguistic barriers to express universal human experiences during times of conflict and societal upheaval. The methodology involves a detailed stylistic examination, focusing on foregrounding across various linguistic levels, including phonetics and grammar. Instances of deviation from conventional language norms are also analyzed for their artistic significance. Key findings reveal that both poets employ unconventional punctuation, syntax, and word formation to redefine language, reflecting the complexities of the human condition. Cummings' work is characterized by fragmentation, while Adonis explores broader linguistic themes with mystical undertones. Despite their differences, both poets share a commitment to linguistic innovation as a means of rediscovering essential human experiences.

**Keywords:** Cummings, Adonis, stylistics, foregrounding, deviation, modernism.

ما وراء حدود اللغة: دراسة الإبراز الأسلوبي في قصائد أدونيس و كامينجز المختارة

م م استبرق يحيى محمد

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### الخلاصة

تبحث هذه الدراسة في التقنيات الأسلوبية للإبراز الأسلوبي و التحوير التي يستخدمها شاعران حداثيان مؤثران، كامينجز، و ادونيس ، لخلق أساليبهما الشعرية المتميزة . في حين أن الأبحاث السابقة قد حللت الأساليب الفردية لهؤلاء الشعراء، إلا أن هناك فجوة في الدراسات المقارنة التي تدرس كيفية استخدامهم لأدوات أسلوبية مماثلة لتحقيق أهدافهم الحداثية. وتكمن أهمية هذه الدراسة في إسهامها في فهم تقنيات الشعر الحديث عبر اللغات والثقافات. وتحليل كل من قصيدة كامينجز "إلى جانب بالطبع الله أمريكا أنا" وقصيدة أدونيس "الصحراء"، تلقي الورقة الضوء على مدى اختراق هذين الشاعرين لقيود اللغة للتعبير عن تجارب إنسانية عالمية في خضم الحرب والاضطرابات. وتتضمن المنهجية تحليل أسلوبي متعمق للقصائد المختارة، مع إيلاء اهتمام خاص بتوظيف الشعراء للإبراز الأسلوبي على الأصعدة اللفظية والصرفية والنحوية والدلالية. يتم تحديد التحوير عن المعايير اللغوية القياسية ومناقشة آثارها الفنية. وكشفت النتائج الرئيسية عن أن كامينجز وأدونيس يوظفان علامات التنقيط غير التقليدية، وعلامات التشكيل والنحو، وصياغة الكلمات لإضفاء طابع لغوي غير مألوف على النص، وإيصال أوجه التعقيد في الحالة الإنسانية. ومع ذلك، يتقاسم كلا الشاعرين الالتزام الحداثي بضرورة التجديد اللغوي بوصفه وسيلة لإعادة استكشاف جوهر تجربة الإنسان.

الكلمات المفتاحية : كامينجز، ادونيس، الأسلوبية، الإبراز الأسلوبي، التحوير، الحداثة

## **I. Introduction**

Foregrounding refers to deviations from linguistic norms, which can encompass a complete rejection of conventional language to a radical rethinking of its very essence. One particular approach to understanding this phenomenon is through stylistic deviation, which represents a subset of foregrounding. Both poets, Adonis and Cummings, exemplify unique forms and structures within their language, utilizing foundational poetic devices that contribute to the originality and vibrancy of their compositions. These devices serve to highlight both poets' concerns regarding the peril of losing individuality within contemporary society, their fierce opposition to conformity, a celebration of the marginalized, and a critique of the misconceptions prevalent in their respective nations. The primary objective of this analysis is to perform a comparative examination of two pivotal modernist figures, Cummings and Adonis, with a particular emphasis on their strategies of foregrounding and linguistic deviation as manifested in selected works.

By focusing on Cummings' poem "next to of course god america i" alongside Adonis' "Desert," the investigation aspires to reveal the ways in which both poets leverage these stylistic techniques to express their unique thematic concerns and artistic intents. This research aims to fill a noted void in the existing academic discourse surrounding comparative studies of these two poets, whose divergent cultural and historical contexts do not obscure their shared dedication to linguistic experimentation and modernist thought. Through a meticulous analysis of their stylistic decisions, this study intends to clarify how both Cummings and Adonis contest traditional language and poetic structures, effectively articulating intricate human experiences with particular regard to themes of war, identity, and existential dilemmas.

The paper aims to investigate the theoretical constructs of foregrounding and deviation, utilizing established linguistic theories to establish a comprehensive analytical framework. By applying these concepts to the chosen poems, the research seeks to elucidate the methods through which both Cummings and Adonis manipulate language to generate meaning and elicit emotional reactions from their audience. Ultimately, the objective of this study is to enhance the overall comprehension of modernist poetry and the inventive strategies utilized by these two prominent literary figures.

Based on the tenets of stylistics from the Tartu-Moscow School of Literary Theory, foregrounding is defined as a textual, linguistic device that

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attracts the reader's attention and transforms a referentially transparent text into a literary work. Transformation can take place in three areas: phonological, graphical, and syntactic. In this paper, the focus is on syntactic and lexical foregrounding based on devices of validity, deviation from language norm, hierarchization, deviation from logical precedence, and enhancement, deviation from the principles of redundancy. Deviation devices lead to a change in semantic or conceptual validity. In addition, contextual deviation refers to a diverging interpretation of a united context. The second primary hierarchy is graphical foregrounding, which is examined in terms of spacing, linearity, shape, and design. The analysis of textual linguistic devices is guided by the claim that intonation is part of constructing meaning.

The analytical techniques employed in this study include:

1. **Linguistic Analysis:** This section involves a thorough exploration of the phonetic, morphological, grammatical, and semantic frameworks present in the chosen poems. It entails an analysis of how deviations from conventional language conventions enhance the overall significance and aesthetic impact of the poems.
2. **Comparative Analysis:** This aspect focuses on a comparative assessment of the stylistic methodologies employed by Cummings and Adonis, emphasizing both their parallels and distinctions in language utilization and structural form. Through this comparative framework, a more profound comprehension emerges regarding the influence of each poet's unique cultural and historical backdrop on their stylistic decisions.
3. **Contextual Analysis:** This section delves into the socio-political environments that shaped the works of both poets, explicitly examining the repercussions of World War I on Cummings and the Lebanese civil war on Adonis. Such contextual exploration reveals how their personal experiences profoundly inform their poetic voices and thematic preoccupations.

The concept of foregrounding manifests differently in the works of E.E. Cummings and Adonis, reflecting their distinct stylistic approaches and thematic concerns. Cummings' use of linguistic deviation and visual arrangement emphasizes individual experience and emotional engagement. At the same time, Adonis' foregrounding through abstract imagery and symbolic language invites readers to contemplate broader existential and cultural themes. These differences highlight the diverse ways in which both poets navigate the complexities of language and human experience, contributing to the richness of modernist poetry.

## **II. Theoretical Framework: Foregrounding in Stylistics**

Stylistics is the study of style in texts. Where a text is said to have style, it must show some degree of deviation from the norms and expectancies of the language in some way. Due to this critical assumption, the linguistic and literary patterns of a text can be studied. The patterns are stylistic deposits that carry the signs of meaning assignable to the manner of textualization. Meaning in a text is the effect of its linguistic and literary patterns. As these patterns obtain significance on the grounds of choices not taken, they draw attention to themselves at the expense of their complementary unmarked norms, which is why they stand out. What thus stands out in a work of art visually, sonically, linguistically, etcetera are the elements of this work that are said to be (Awonuga et al., 2018). According to M. A. K. Halliday (1967), the term foregrounding is used for the artistic effect produced in a work of art by similar modes of deviation from the established codes of that art. Understanding the kind of deviation in a work or any part of that work is necessary for the interpretation of the meaning of the piece.

The term foregrounding is defined as the notable deviation that “draws attention” to itself so that it holds an “emphasized” position, sight, or place within the text. It is a term used by art critics to refer to those means by which something is made to stand out against a background (Awonuga et al., 2018). Thus, foregrounding refers to those elements of a work of art that stand out in some way. Such “standing-out” may take the form of accepting or violating the norms of the earlier work or artistic mode or innovatively using materials. Cummings and Adonis are poets who were heavily analyzed in the twentieth century. Their experimental approach to poetry has been both an impediment and an inspiration for critics, scholars, and readers. This study examines some of Cummings' and Adonis's poetic texts to highlight instances of foregrounding as stylistic deviation.

## **III. Stylistic Devastation in Poetry**

When the language of poetry is distanced from the norms and expectancies of both the language and poetically, a language's difference from itself is capacitated by the additivity of its factual lexicon and its connotative lexicon. Stylistic deviation in poetry can be broadened by any relevant linguistics and literary decision capable of poetically separating the discourse from the standard mode of the suitability of both the language of the poem as a given language and the poet who poets it. In other words, it is understood that the additivity of a language's restriction or the prohibition of a poet at any particular moment of poetic conception and textualization gives either an unlicensed lexical option to the poet

or the language of construction a resource of authenticity and popularity close to or fuller expectation of a metaphorically hypotactic idiom of standard communication. More often than not, it is a deviation from the expected idiomless standard. Here, poetically common lexis and diction are more expectant than anomalous words. Thus, deeper communicative deciphering of Adonis's and Cummings' poetic edifice as a spoken text type becomes inevitable at this juncture.

Adonis and Cummings employ lexical deviation, grammatical deviation, graphical deviation, and phonological deviation, which are accompanied by the use of punctuation marks and uppercase or lowercase letters. The poem is in the form of a pseudo-parliamentary speech pattern. Deviations in senses broadly classified into semantic deviation and extra-ordinary usage are also justified. On the controversial issue of foregrounding in poetry, the poem is examined from the perspective of deferential grammatical form, stress deviations, crying out of the text deviations, and upheaval in meaning. The poetics are "foregrounded" because the text resists its automatic interpretation and generates tension between the perceptions of the world and the perceptual constructs more acutely than non-poetic discourse. The perception of text is "deferred" because the mode of deviation is unanticipated and strengthens textual complexity, entails gaps and unanswered questions, which arrest the readers' attention and keep on processing and pondering over the text (Karacaoğlu, 2013).

#### **IV. Adonis: Rediscovering Language's Essence**

Adonis was born into an Alawite family in 1930 in the village of Qassabin in the Latakia district of Northern Syria. He had trouble getting his poems published under his given name, so he decided to go by Adonis instead, giving him publication opportunities in magazines. An additional crucial turning point in his life was. When he read his poetry to Syrian President Shukri al-Kuwatli (1955–1958), who then assisted him in getting scholarships, his many contributions to Arabic poetry, literary life, politics, and culture reflect Adonis's life and vision. His name change implies that he is not very fixed, and his political beliefs came to support the idea that political positions are unconstrained by innate affiliations and that creativity is essentially free ( Abu Deeb, 1998).

His most prominent early political affiliation was with Antun Saadeh, the leader of the Syrian Socialist Nationalist Party (SSNP). In 1949, Saadeh was put to death for allegedly leading a coup against the Lebanese government despite his advocacy of pan-Arab unity with Syria at its core. Adonis, in 1955, spent a

year in prison for his party membership. He made his second cultural birth and established himself as a cultural pillar in Lebanon after moving there in 1956. Between 1975 and 1990, the country was engulfed in an unwinnable civil war. Adonis moved to Paris in 1980 and, in his own words, had his international birth there (Adonis, 1990).

Vamkani and Koomleh (2017) state that Adonis seems to be almost existentially estranged from the political dynamics of the Arab scene, and his literary outlook translates these kinds of quandaries. In addition, it has given him unique cultural and philosophical perspectives on radical change and creativity, which he has never gotten tired of promoting. This would hardly have been possible without his extensive knowledge of Arabic literature, which gave him a broad perspective on its characteristics and applications over the ages. He founded the journal *Sh'ir* (*Majallat Sh'ir*) in 1957 with the Syrian poet Yusuf al-Khal (1917–1987) to bring a new paradigm to Arabic poetry. According to Adonis, *Sh'ir* was supposed to represent a fresh start for Arabic poetry, open to other poetic traditions, and influenced by the modernist elements throughout Arabic culture. Beginning with the notion that modernity is an open project of human exploration, this work delves into the fluid dynamism of the human subject.

Therefore, his use of form and content in poetry is distinctly modernist. He explored it and used it to the utmost, even when it was just for its own sake. It restlessly drives towards modes of expression and revelation spun from within the interiority of language and its creative possibilities. According to Adonis, Arabic poetry is not modern in this day and age. According to him, the Arabic tradition has always been modern, and he set out to revive this spirit of modernity in the modern era, serving as the process's torchbearer.

Adonis uses binary language to set the modernists against the traditionalists. By expressing timeless and universal truths through more introspective and existential modes of expression, the modernists refused to be constrained by antiquated conventions from pre-Islamic times when oral poetic traditions predominated as far as Adonis was concerned poets like Abū Nuwās (756–814) and Abū were among the truly modern. Tammām (788–845), as well as scholars like Ibn al-Rāwandī (d. 910) and al-Rāzī (d. 1210) as well as the mystics with visions who freed from the constraints of the past, brought new light and richness to what had already existed. According to Adonis, modernity means

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always searching within a revelation-based, open-minded aesthetic that transcends any set roots and is capable of tension and conflict. However, the orthodoxy's previous standards still stand today, Circumventing the modernist tendencies that the poets, as mentioned earlier, and intellectuals started to shape the Arab world of today ( Adonis." *Encyclopaedia Britannica*).

According to Adonis, the 19th century—commonly referred to as the Arab Renaissance or awakening—reinforced this stagnation in interpretation and creation. Adonis contends rather unconventionally and controversially that this period's poetic and intellectual figures. Instead of drawing inspiration from these earlier modernist tendencies in Arabic poetry, writers like Mahmoud Sāmī al-Bārūdī (1839–1904) and Ahmad Shawqī (1882–1932) "started to imitate modern Western poetry" (Adonis, 1990, p. 75). This kind of imitation is erroneously and narrowly focused, meaning that modernity in Arab society has continued to be imported from abroad, a modernity that adopts new things. However, accurate modernity is a way of seeing before it is production, not the intellectual attitude and process that produced them (ibid p. 75).

**V. Dissecting "Desert ": Adonis's Artistry**

Desert is written in the context of the Lebanese civil war, which started in Beirut in the 1970s and 80s. Similar to Cumming's poem, Adonis's poem is a powerful example of humanity in the face of the devastation of war and upheaval in the Arab world. The poem's title, Desert, alludes to a particular geographic location but provides no in-depth explanations or indicators of this desert setting; rather than being a grounded physical place, the Desert serves more as a symbolic or metaphorical one.

“Desert “ places contrasting locations side by side, yet it omits clear connections regarding the streets and trucks' affiliations or the manner in which the soldiers' armies are identified. This results in a pervasive sense of dislocation and alienation associated with these places. The elements within the poem are devoid of explicit indicators relating to scale, direction, or spatial relationships, thereby intensifying the experience of geographic ambiguity and deterritorialization. The text achieves a universal and generalized atmosphere by deliberately avoiding specific geographical markers. As a consequence, the poem is able to engage with themes of trauma, violence, and the human experience in a more expansive manner, free from the constraints of a defined locale. Adonis seemed to be sitting in a realm apart from reality, an endless swath of history, mythology, and nature that he would randomly select from according to his

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whim. Thanks to the combination of his imagery's power and formal intricacy, the reader is left with a deeper understanding of the meaning even after multiple readings.

Adonis employs a lens of magical realism to reconceptualize the Middle East, positioning his work as a counter-narrative to the constructed realities of foreign conflicts that Western audiences have become accustomed to through the lens of media portrayals and war cinema. In doing so, he interrogates the conventional depictions of the region. His representation of the Middle East is characterized by desolation and isolation. However, he invites us into a more imaginative reconstruction of a post-war reality—one where celestial voids referred to as stars and a bewildered moon suspended by strands of dust are prevalent. Through the use of a hazy, anthropomorphized moon, he seeks to familiarize the viewer with the night sky's complexities. To counteract the pervasive despair often linked to the Middle East in Western narratives, Adonis intersperses evocative recollections of the region's pristine natural beauty prior to the conflict, juxtaposed against the remnants of warfare and a sky marked by bullet holes.

Adonis alludes to the Quran, reimagining it as "a page in a book" and how the "bombs mirror themselves in it," a metaphor for how religion is perverted to justify violence. He reimagines politicians' misappropriation of religious doctrine into magical tropes of "prophecies and dust-proverbs," criticizing the supposed indisputable influence of religious texts over people, which politicians exploit to justify the violence they instigate for their material gain. Adonis introduces a fantastical element of a flying "murderer in the city's air, swimming through its wound," personifying the city as an entity that bleeds dust and smoke and the military drone or bomber as committing the crime of murdering innocents without shame.

Thus, Adonis challenges the heroic representation of foreign engagement in the Middle East in his context's Western narrative, presenting an alternative reality that exposes the indiscriminate destruction wreaked by foreign contingents throughout the wars. Through defamiliarization and the conflation of fantasy with a projection of reality, Adonis attracts and sensitizes us to his intimate reimagination of a war-torn, post-apocalyptic Middle East and presents an alternative reality to that constructed by mainstream media.

## **VI.    Foregrounding in Adonis's "Desert"**

The Syrian modernist poet Adonis envisions Lebanon during turmoil with elements of magical realism in his low-fantasy war poem *Desert* (1987). to refute the widely accepted story of the Middle East that is being spread by Western media. Leech (1969) asserts that it is reasonable to interpret semantic deviation as absurdity or nonsense. Semantically, the poet manipulates the parts of speech. He employs demonstratives, interrogatives, verbs to be, and verbs to do as nouns. He transforms the parts of speech of the words was is did and am into abstractions by using these modes. Contemporary poets' meanings have become problematic from an ontological and ethical standpoint. Leech (1969) refers to tropes foregrounded irregularities of content, which are the subject of semantic deviation.

"a page in a book/bombs mirror themselves inside of it."

The previous line highlights that the poem is a textual artifact foregrounding the act of writing and representation. The idea of "bombs mirroring themselves" inside the page suggests the poem's role in bearing witness to violence.

"Only poetry knows how to pair itself to this space."

This line explicitly addresses poetry's exceptional ability to interact with and draw meaning from the destruction portrayed in the poem. Poetic language power is emphasized. Semantic deviation also includes puns, a figure of speech that consists of a play of words with more than one meaning or those that sound alike. Examples of Puns:

1. "Desert": The poem's title, "Desert," functions as a pun, playing on the dual meaning of "desert" as both a dry, arid landscape and the act of abandoning or deserting.

2. "Pair itself": The line "only poetry knows how to pair itself to this space" contains a pun on the word "pair," which can mean both to couple or join together, as well as a group or set of two.

Semantic oddity, a subcategory of semantic derivation, refers to the peculiar or strange nature of expressions such as oxymorons and paradoxes. Examples of Oxymorons:

3. "person without a head": This phrase presents an oxymoronic image, as a "person" is typically defined by having a head, yet the poem describes a "person without a head."

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4. "eternal moment": The line "the eternal moment that does not complete itself" juxtaposes the concepts of "eternal" (infinite, timeless) and "moment" (brief, fleeting), creating an oxymoronic expression.
5. "silence screaming": The passage "Silence Screaming in the Desert" combines the contradictory ideas of silence (absence of sound) and screaming (a loud vocalization), resulting in an oxymoronic phrasing.
6. "alive dead": The line "the alive dead" presents an oxymoronic state, as "alive" and "dead" are typically understood as mutually exclusive condition.

### **V.I.I Lexical Deviation**

et cetera et cetera et cetera": The recurring use of the French loanword "et cetera" serves as a notable lexical strategy that highlights the perpetual displacement and loss engendered by conflict. Specifically, the reiteration of the phrase "et cetera" at the conclusion of each stanza exemplifies this foregrounding technique. The purpose of this repetition is to cultivate a feeling of monotony while underscoring the overwhelming themes of violence, devastation, and strife. Through the consistent use of the phrase "et cetera," the poet compels readers to engage with the seemingly endless cycle of brutality associated with war, particularly within the desolate landscape depicted.

"streets, to trucks / from soldiers, armies" . The spare, fragmented syntax and juxtaposition of these lexical items—"streets," "trucks," "soldiers," and "armies"—create a sense of disruption and disorientation, foregrounding the chaos of war.

### **V.I.I I .Morphological Deviation**

Morphological deviation will emphasize the significance of morphemes or words as the lowest meaningful unit(s) of syntactic organization. Morphemes serve as fundamental components of words. A method of generating morphological deviation is by appending an ending to a word to which it is not typically affixed. The following are examples of morphological deviation in the poem :

1. "un-write" ; The employment of the prefix "un-" to form the term "un-write" constitutes a morphologically salient construction that highlights the writing process itself. This term implies an inherent tension within the poem, as it seeks to negate or counteract the repercussions of violence through linguistic expression.

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2. Similarly, the prefix "dis-" in the word "dis-appear" underscores concepts of disappearance, erasure, and the negation of existence—elements that are central to the poem's exploration of the consequences following the conflict-turned."
3. The prefix "re-" in "re-member" highlights the process of reassembling or restoring entities that have been disrupted or dismembered due to violence. This linguistic selection emphasizes the poem's reflections on the difficulties inherent in representation.
4. The term "non-being," a compound word, encapsulates intricate morphological elements that emphasize philosophical ideas surrounding absence, nothingness, and the negation of existence. These notions are crucial to the poem's inquiry into the consequences of war.
5. The prefix "re-" in "re-turned" highlights repetition, cyclicity, and the undoing of movement—themes resonant with the poem's portrayal of the endless, unending nature of displacement and trauma.

**VIII. Structure and Form**

The poem exhibits a fragmented structure that parallels the chaotic and disorienting essence of war, which is the central theme. The poet skilfully creates an atmosphere of instability and discomfort that pervades the desert landscape through the use of enjambment and abrupt line breaks. This deliberate divergence from traditional poetic forms enhances the poem's emotional resonance and effectively captures the bleak environment it portrays.

**IX. e. e. cummings: A Poetic Maverick**

Cummings (1894-1962) was born in Cambridge, Massachusetts. Edward Estlin Cummings was his full name, and his abbreviation throughout his life was E.A.E. Cummings, who had a passion for poetry from an early age. He began writing poetry every day from age eight until he was twenty-two—cummings studied at Harvard University, where he earned a Master's and Bachelor's in Arts. As an ambulance corps member, Cummings enlisted in the American military in 1917 to fight in World War I. Although he did not participate in combat, Cummings, a pacifist, served in the war through the ambulance corps. Cummings became friends with another Ambulance Corps member, the American writer William Slater Brown, while he was stationed in France. Cummings's writing style was unconventional modernist. Although he wrote hundreds of sonnets, he rejected many traditional forms of poetry, omitting punctuation and capitalization and using his own words when the existing ones were inadequate.

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Because Cummings was considered frivolous in many academic circles, some writers used to deny that he was a modernist poet. According to Rosenblatt (2016) and Firmage and Kennedy (2001), some see him as one of the foremost innovators of modern poetry, and modernism is his distinct literary realm. Cummings is an American poet known for his experimental, lyrical, unique, and non-conformist approach to poetry writing. Like his contemporaries, he was influenced by modernist literature, art, and painting. He is sometimes regarded as the most radical American modernist poet. Because of his avant-garde, discontinuous, disjointed style, his poetry is similar to modernist paintings discordant. He significantly changed capitalization, spelling, grammatical structures, poetic forms, grammatical functions, and conventional typography.

Consequently, this radicalism substantiates Cummings as a modernist and the most rebellious of his time. However, being a modernist raises questions about how much Freud, Darwin, and Nietzsche influenced Cummings's way of thinking. When he started incorporating impressionism and futurism into his poetry, it was clear that Pound had influenced him. Additionally, his poetry demonstrates his influence from the Pre-Raphaelites and the Romantics.

Cummings published the first collection of poems in the anthology *Eight Harvard Poets* in 1917. That same year, Cummings volunteered to drive ambulances during World War I and left the United States for France. However, because of his strong anti-war beliefs, he and a friend were detained in a prison camp by the French government five months into his service on suspicion of espionage (an event he describes in his book *The Enormous Room*). With regular trips to Paris, Cummings' post-war lifestyle consisted of living between Greenwich Village and Joy Farm, his lifelong summer home in New Hampshire. Along the way, he visited European poets and artists, including Pablo Picasso, whose work he found particularly inspiring.

In order to create a new, incredibly unique style of poetic expression, Cummings abandoned conventional methods and structures and experimented wildly with form, punctuation, spelling, and syntax in his writing. He was often criticized later in his career for not pushing his work to evolve and settling into his signature style. However, his straightforward writing, light-hearted tone, and attention to issues such as sex and war made him extremely popular, especially with younger readers. Randall Jarrell, a critic and poet, once said of Cummings that he was one of the most individual poets who ever lived - and though it sometimes seems so, it is not only his vices and exaggerations, the defects of his

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qualities, that make a writer popular. However, the main reason that people adore Cummings's poetry is that it is so sentimental, loaded with passion, somewhat crude humour, and essential lyrical insistence. ". Cummings received some awards during his lifetime, including the Bollingen Prize in Poetry in 1958, the Academy of American Poets Fellowship, two Guggenheim Fellowships, the Harvard Charles Eliot Norton Professorship, and a Ford Foundation grant. On 3 September 1962, the day of his death, he was the second most widely read poet in the country after Robert Frost. He is buried in Forest Hills Cemetery in Boston, Massachusetts (Firdman, 1964).

**X.    Foregrounding in “next to god america i”**

The poem "Next to god America" by E.E. Cummings is a short yet powerful poem consisting of forty-two lines, with each line containing twenty-one words in total. The textual arrangement of the poem with long lines pares down to an ambiguous and blunt statement. Each line of the poem is arranged precisely to convey a singular thought about American patriotism. The poem is a satirical portrayal of American patriotism depicted through speech. It is in the voice of a speaker who passionately glorifies America, the land of the brave and free, next to God and football. "next to, of course, god America" portrays the absurdity of blind patriotism. The speaker glamorizes the glories of living in America without realizing the ultimate sacrifices made by young boys who die in foreign lands. The poem reflects on what it means to be alive in the greatest nation and sheds light on the human cost of war. The poem raises the question of whether spills of blood in the name of a nation are worth it. The poem's powerful themes and satirical reflection on blind patriotism invite the reader to be more cautious in regard to the popularized patriotic views or ideas on America.

“next to, of course, god america i” was published as a part of Cummings' collection 1 x 1 in 1940. The poem consists of 14 lines, broken down into 13 stanzas. The first 12 stanzas, consisting of one line each, are spoken by a 'speaker' who seems to be giving a speech in America. Within these stanzas, the audience the speaker is addressing is never made clear, yet with the direct use of the word “you,” it is implied that the speaker is addressing the American public. The speaker, however, does not express coherent thoughts or ideas, with the speech being nearly incomprehensible and rapid, yet nonetheless patriotic in phrasing. The 13th stanza consists of a single line, “The Constitution and the Star-Spangled Banner are the top hats of this pretentiousness,” after which there is a shift in the perspective of the speaker. The 14th and final stanza is a quote that is supposed

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to be spoken by a different speaker who is “brought to the hospital dead at 47”, perhaps foreshadowing the fate of the speaker in the previous stanzas.

A notable aspect of this poem is the use of disfluency. The speaker quickly jumps from one subject to the next, with each disjointed phrase aggregating together to create a sense of ambiguity and uncertainty. As seen in the first stanza, “next to of course god America i / love you land of the pilgrim’s pride,” in just 14 words, some of America’s most well-known mottos and symbols are mentioned, implying the deeply embedded nature of patriotism within the American public. Further along, there is a discussion of lighthouses, the “master race,” and “liberty” in quick succession. This page-long address is ultimately followed by, before the end of the sentence, “and I one I thee? of thee is”, abruptly ending with an incoherent sentence right after the word “thee.”

"next to of course god america i" is a poem composed of fifteen lines, of which the first stanza consists of only two lines. This poem portrays the speech of a patriotic American. The poet's use of foregrounding makes this poem stylistically rich and impressive. The broken structures of phrases and sentences are deviations at the level of grammar. Deviations at the level of phonology include assonance, alliteration, and phonetic rendering of 'America,' which is pronounced as 'America' in the Indian context.

In the poem, Cummings has taken great care in imparting the poetic effects. There is no variation with respect to the length of the line. The poet has played with the sounds of the language and has employed phonetic spelling for "America." The sounds/k/ in "course," "god," "America," "I," "want to," and," etc. have been repeated, which creates a rhythmic effect in the poem. There is a mixture of long and short vowels in the poem. The word "course" has a long vowel, "of" has a short vowel, "god" has an open front centralized vowel, and so on, which makes the poem sound melodious.

Cummings has deliberately violated the grammatical construction. There are sentences without subjects, there are sentences without verbs, and there is a mix-up of punctuation marks. The poet says, "next to of course god america i" without a subject. Here, "I" is placed at the end of the speech. This is a shift in the subject-object position and deviation at the level of grammar. The poet says, "Then I guess," without a verb. After "Of Course God America," there is no comma, and yet "I" is retained as a subject. This is a departure from the norms of punctuation. The conjunction "and" is used repeatedly at the beginning of the lines, "and" is used instead of "but," and at the end of the line, "I" indents at the

beginning of the line. The word "god" in this context refers to her country rather than the real god. There is another shift in the sense of the word "god" and deviation at the level of lexis. The poem freely expresses the love of the country. The need for patriotism is given precedence over the individual's desire for life. There is an implication of contempt for war. The poet says, "When is a man even paid to wonder at the price of a man's death?"

The poem refers to the sacrifice of war and patriotism of one country—the United States. The writing style raises questions about what constitutes a patriot and the typical American citizen's attitude toward conflict and warfare, Conveying a tone of mockery toward American patriotism. After reading the poem critically, one can determine that it is satirical. A new satirical device makes this very clear. Specifically, the technique he picked up from T involves allusive quotations or fragments. S. Ezra Pound and Eliot. However, compared to Pound or Eliot, he uses this method to create authentic rather than universal cultural criticism. He made his subjects laugh by making fun of them (Kennedy, 1994, p. 71).

#### **XI. The Poem's Context**

The poem is written in the aftermath of WWI, although its style distinguishes it from other well-known anti-war poems. Wilfred Owen's "Dulce et Decorum Est" and Siegfried Sassoon's "Attack" are two examples of trench combat poems that more straightforwardly depict the horrors of battle. The poem 'Next to of course god america i' satirizes blind patriotism leading to conflict. It is worth noting, however, that not all World War I poetry was pessimistic. This reverent tone can also be found in Rupert Brooke's poetry, such as Alan Seeger's work "I have Got a Rendezvous with Death," which honours death in war. "next to, of course, god america I, on the other hand, was published eight years after World War I had concluded. To understand why Cummings was able to write so light-heartedly about the war, it may be helpful to remember that the conflict had ended, making it easier for artists to speak out against it.

Americans' attitudes toward World War I can be seen in the poem's indictment of wartime patriotism. In the years leading up to the publication of "next to of course god america I in 1926, " individuals had sufficient opportunity to ponder the events of World War I. By the mid-1920s, the general public's view of the war had evolved away from the fervent patriotism and pro-war mentality that most Americans had demonstrated throughout the conflict. Many people in

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the United States now view World War I as a tragic tragedy, mainly because it was one of the bloodiest conflicts in recent memory.

Regarding lexical foregrounding with words that seem meaningless, Cummings bombards the reader. The only purpose he serves this purpose is to draw the reader in, hold their interest, and compel them to start processing and deciphering what he is attempting to say. That fact is far from casual. He used phrases like gorry, jingo gee by, and gosh by gum, derived from Latin and roughly translated to toy with the opponent, and cries uttered by Romans who disapproved of the outcome. During syntactic foregrounding, we can see that the adverb rapidly appears in line 14 in the most peculiar place in this sentence. Even if we remove the requirement to rhyme the poem's last word with line eleven's last word (slaughter), the required rhyme is still present. Cummings would have needed additional motivation if the intended outcome could have been accomplished without flipping the sentence structure (And quickly drinking a glass of water). The syntax is reversed. In a poem that explores inverted or perplexing philosophy, Cummings inverts his persona, which is an impartial analysis of the circumstances and the language he uses to convey it.

Metaphors and symbols were among the devices he employed in Cummings. Moreover, he revealed hidden beneath their layers a stunning poetry of protest, a satire on patriotism, American politics, and imperialism—things that destroy lives—these three ideas and how they are applied to benefit national goals and patriotism in America. The poem is about something hidden in rhetoric and the distorted definition of liberty. Politicians frequently employ this strategy. Cummings is both confusing and satirically mocking them. to the point where they lead the readers to believe that something is being said with a deeper meaning than it is. He is giving a political speech denouncing those who start unnecessary wars for the nation. He needed a drink because he was getting tired and thirsty. The hierarchy of importance is implied by the title next to god America. American, that is America, and you and your uniqueness are America's closest things to God. However, it implies that they are all lowercase. The notion is that these three ought to be treated equally with America and even God regardless of hierarchy since he wishes to represent the inner thoughts of humanity. The politician who thinks he is superior to other people, America, and God. People.

## **XII. Discoursal Deviation**

Poems are communication and messages between a writer and a direct or indirect addressee. The poem has an anonymous speaker. It used the First-person point of view (i, my) while directly addressing (you line 2-3, your line 6, thy line 6). Additionally, thy is an old pronoun for your use addressing one person, especially god; thus, it is foregrounding. All the lines are in direct speech except for the last line, which is indirect speech. The absence of capitalization is viewed only for the pronoun (He) written with capital letters. The effect of foregrounding raises questions and curiosity in readers is the speaker narrating a personal experience e e cumming himself participating in WW1, or is he placing himself in the position of those who rushed to war and died? The poem has multiple addressees: who are you, and what are they?

## **XIII. Semantic Deviation**

One semantic deviation tool is the metaphor "worry in every language." A pun plays with words and another tool: jingo has two meanings. The first is mild, and the second is atomically believing that other nations should follow your country. The second pun is "gee," which means turn right or a thousand dollars. Oxymorons are contradictory terms in the statement "heroic happy dead." Allusions are implied references in the famous song "my Country This) lines 1-3 from "the Star-Spangled Banner. The idiomatic expression indicates the list to continue in the same manner, resulting from showing the speaker not caring about what he is saying as if he is reading clichés.

### **XIII. Grammatical Deviations**

Stylistically, inversion of the grammatical rule is used in this line: "drank rapidly. "Normally, the structure is an adverb, then a verb in a normal position; here, the structure is inverted to show corruption and blind patriotism. The successive adjective line 10 – "heroic happy dead." Rhetorical questions are asked solely to produce stylistic effects, especially an assertion: "Why talk of beauty ?" & "should the voice of liberty be mute?"

### **XIV. Phonological Devotion**

Alteration is the repetition of the consonant sounds in sequence: "by gorry by jingo by gree by gosh by gus".

### **XV. Lexical Deviation**

Lexically, a neologism is the process of inversion of the new vocabulary. The paper listed the following words:

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1. deafanddumb = deaf + and + dumb, joining these three words together to produce a new speaker deaf to his audience speaking to dumb who cannot replay
2. gorrry was invented from glory
3. Slang words ( diction) "by gorrry by jingo by gree by gosh by gus."
4. gorrry = archaic euphemism of god
5. jingo =mild + belief in the superiority of your country over other
6. gee=turn right +1000 dollar
7. gosh =expression of surprise =+euphony of God
8. gum= oath for by god

**XVI. Geographical Deviation**

All lines except the last are in lowercase with no capitalization except the last line, "he spoke." Furthermore, "drank a glass of water rapidly," Lines 5-8 have no punctuation. The fragments of sentences combined with the allusion to national songs, clichés, and personal opinions. The meaning of words is disjointed, reflecting the emotional confusion or the speaker saying nonsense

The form is a hybrid sonnet of Russian and English, consisting of three quatrains and one conclusion line. Although the sonnets are often about love, the topic of this poem is a love of patriotism, which functions as satire and sarcasm. Another feature is the lack of punctuation, which expects a single period and a question mark at the poem's end. It is noticed that by Using quotation marks, the poem delivers a direct speech and straight opinions for foregrounding effects. The last line ends without a quotation mark to Indicate the speaker speaks in excitement and rashness, drying his tongue, so he drank a glass of water; the same happens for the reader to support the theme of the poem that Cummings does not believe in blind patriotism. The speaker may be a politician who continues discussing how glorious America is in a desultory manner. The speaker talked fast; thus, he did not fully understand his speech.

**XVII. Conclusion**

The conclusion synthesizes the main findings of the study, highlighting the similarities and differences between E.E. Cummings and Adonis, particularly in their use of stylistic techniques such as foregrounding and deviation. Through a detailed analysis of their respective poems, "next to of course god america i" and "Desert," this study reveals how both poets navigate the complexities of modernist expression while employing distinct linguistic strategies. This comparative analysis illustrates that both Cummings and Adonis utilize

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foregrounding and deviation to challenge conventional language and poetic forms. Cummings' work is characterized by a radical departure from traditional syntax, punctuation, and capitalization, which serves to create a unique voice that emphasizes individual perception and experience. His poem "next to of course god america i" exemplifies this through its fragmented structure and playful manipulation of language, reflecting his anti-war sentiments and critique of American nationalism.

The selected poems for analysis are E.E. Cummings' "next to of course god america i," a significant work within modern American poetry, and Adonis' "Al-Sahra' (the Desert)," a notable piece in modern Arabic literature. These poems exhibit distinct stylistic and thematic elements, having emerged from disparate cultural and historical contexts. However, both compositions exemplify the characteristics of modern poetry through their unconventional techniques and forms. The thematic exploration in both works revolves around concepts of religion and existentialism, as each poet invites readers to reassess their perceptions of divinity critically. The poets were chosen due to their substantial influence in their respective literary spheres—Anglo-Saxon and Arabic cultures. Their works present various challenges in translation, which underscores the necessity for an analytical and comparative stylistic examination. This study will focus on identifying the stylistic features utilized by both poets and assessing the effectiveness of translators in preserving the original poetic impact in the translated texts.

The implementation of various literary devices—including alterations, ellipses, archaisms, prolepsis, anaphora, metaphor, simile, metonymy, and paradox—plays a pivotal role in both poems, augmenting their visual imagery and overall expressiveness. Collectively, these devices illuminate the socio-cultural and political dynamics characteristic of the latter half of the 20th century, particularly within the Arab world and America.

This analytical comparison reveals that both Cummings and Adonis employ techniques of foregrounding and deviation to question and subvert established linguistic norms and poetic structures. Cummings' poetry is notably distinguished by a significant break from conventional syntax, punctuation, and capitalization, effectively crafting a distinctive voice that prioritizes personal perception and lived experience. For instance, his poem "next to of course god america i" illustrates this approach through its disjointed composition and inventive language manipulation, which collectively convey his anti-war perspectives and critique of American nationalism.

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In a comparative analysis, Adonis adopts a distinctive methodology in "Desert," characterized by an intertwining of hermetic and mystical elements in his linguistic choices. The poem encapsulates a profound sense of existential disorientation, mirroring the socio-political unrest prevalent in the Arab region, particularly throughout the Lebanese civil conflict. Adonis' stylistic decisions—marked by unpredictable rhythms and abstract visual concepts—function to elicit sensations of uncertainty and alienation, compelling readers to grapple with the intricate philosophical dimensions woven throughout his oeuvre.

Cummings' poetry is significantly influenced by American experiences, especially his opposition to the war during World War I. His works frequently examine and challenge the values of American society. In a different context, Adonis' poetry draws from the socio-political realities of the Arab world, focusing on how civil conflict and cultural disruptions affect identity and the concept of existence.

Cummings employs fragmentation and a playful approach to language, generating an atmosphere of whimsy and distinctiveness. His writing style encourages readers to interact with the text personally. In contrast, Adonis utilizes abstract imagery and irregular rhythms to elicit a more profound sense of existential dislocation, urging readers to grapple with the complexities of human experience in a chaotic environment. Cummings' poetry often reflects a more personal and subjective exploration of identity, whereas Adonis' work engages with broader philosophical and cultural questions. Adonis' emphasis on the collective human experience and the search for meaning in a chaotic world contrasts with Cummings' focus on individual perception and expression.

This analysis aims to establish a foundation for subsequent inquiries within stylistic studies while fostering a deeper artistic and cultural appreciation of poetic expression. Through techniques such as foregrounding and deviation, both poets subvert traditional poetic conventions and grapple with intricate themes concerning identity, existence, and societal critique. Though their respective cultural backgrounds and stylistic methodologies differ, both poets share a dedication to linguistic innovation and address existential dilemmas, which affirms their significance in the modernist literary movement. This comparative framework not only strengthens the comprehension of Cummings and Adonis as distinct artists but also highlights the broader implications of their work within modernist literature. Their distinct voices and inventive methodologies retain significance for contemporary audiences, prompting

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ongoing analysis and interpretation of their roles within the poetic domain. As modernist figures, Cummings and Adonis embody the capacity of language to bridge cultural divides and portray the multifaceted nature of human experience, rendering their work enduringly pertinent across different contexts and eras.

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