A Critical Discourse Analysis of Transitivity in English and Arabic Sarcastic Poetry

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Abstract:

This paper discusses the critical discourse analysis of transitivity in English and Arabic sarcastic poetry. In sarcastic poetry, the poet portrays the common people and the political class as two distinct classes. As such, the poet shows how they are generally viewed as opposing parties. This paper aims at investigating the possible implications of sarcasm as a critical tool that is utilized for political critique in English and Arabic poetry. It also highlights the poets' attitudes towards the ruling class and the potential ideological stance that is reflected in their usage of grammatical patterns of transitivity. To achieve the objectives of this paper, two political poems, one in English and one in Arabic, are analyzed in light of Fairclough's (1992) three-dimensional model of Critical Discourse Analysis. This paper concluded that both poems are somewhat close in results and it found that Darren Oxton used ten verb processes, including three material processes, three mental processes and four relational processes, while Ahmed Matar used twelve verb processes, including six material processes, three relational processes, two event processes and one mental process.

Keyword: Ahmed Matar, critical discourse analysis, Darren Oxton, sarcastic poetry, transitivity

I. **An Introduction**

Language is a complex system of interactions. Words and their combinations are seen as intrinsically loaded with social, political, and economic consequences. Critical discourse analysis is used to understand the diverse hidden intentions built into language. The language use affects the meaning that can exist for various social classes. Linguistic functions can be demonstrated, reflected, and realized through any form of language (Shi & Fan, 2019, p. 330). In addition, language fulfills the main role to allow speakers to put together a representation of truth in order to make connections with their perceptions of the world surrounding them (Al-Janabi, 2013, p. 33). As literary texts include literature—creative or imaginative language of a mainly artistic kind—they are regarded as fantasy writings, where literary texts attract in audiences who have an interest in linguistics besides literature (Isti'anah, 2015, p. 7).

The use of sarcasm in political poetry can shed light on the complex relationships between political actors, their motivations, and the consequences of these relationships. The present study aims to conduct a critical discourse analysis of transitivity in English and Arabic sarcastic poetry. The primary concern of this study is that there is a conflict between two classes in society: the ruling class and the common class. This paper also demonstrates how much political poetry influences the nature of the interaction between these two classes and how the poet uses sarcasm to explain this tension in his poetry. Some individuals have an affinity for abusing their right to freedom. Therefore, the right to freedom speech might be misused and lead to unanticipated consequences. People or organizations may believe they are better than others because of their race, ethnicity, religion, country, or other characteristics. As a result, they will degrade or mock any other people who do not fit into their groupings because they are lower to them (al-Utbi, 2019, pp. 20-21).

In sarcastic poetry, the poet usually outlines the common people and the political elite as two separate social strata, each representing different facets of conflict. Sarcastic poetry, as a literary form, frequently serves as an effective instrument for critiquing and commenting on contemporary socio-political issues. Further, the way the powerful political class, as individuals or entities, interacts with the other social classes is a bad social phenomenon that is criticized in sarcastic political poetry. Additionally, it focuses on how these politicians and powerful people in authority deny people's fundamental rights and neglect other vital topics and social issues. The paper primarily aims to provide a viewpoint on the meaning that

poems transmit, enabling readers to describe the characteristics of poetic language and to explore transitivity as a critical tool that is utilized for political critique in poetry written in English and Arabic. So in this paper, the transitivity tool will apply to the analysis of two sarcastic poems, one in English and one in Arabic.

In accordance with the social and historical context, CDA employs linguistic structural analysis to expose hidden values and beliefs in a language that many people are unconscious of (Shi & Fan, 2019, p. 331). Language scientists keen on analyzing texts have used transitivity. Since publications using CDA are readily available, its existence to aid in text analysis is appreciated. According to Woods, "the goal of critical discourse analysis is to dissect the 'common-sense' social and cultural ideologies that are ingrained in all of our language forms below the level of conscious awareness. It is evident that the aforementioned alluring goal draws linguists to examine different types of texts using CDA as a method (Isti'anah, 2015, p. 3).

2. Literature Review

The aim here in this paper is to present an overview of CDA, together with concise explanations of the leading schools that have arisen in this field. Then the paper explores the relationship between CDA and SFG, as well as approaches of CDA and transitivity.

2.1 Background of CDA

According to Flowerdew, CDA was launched at the University of East Anglia as a discipline of applied linguistics by academics who initially published "Language and Control" and "Language as Ideology" (Mohammed & Razqallah, 2023, p. 1095). The researchers at East Anglia began adopting the term 'critical linguistics' (CL) to examine language use in different institutions in the late 1970s, namely Kress and Hodge (1979) and Fowler et al. (1979). They suggested that the surface-level expression of language represents a metamorphosis of a fundamental reality. The study was primarily based on the functional linguistic theory of Halliday (1985), which viewed language as an aspect of "social fact" (Wodak, 2011, p. 5). CDA is a multidisciplinary study approach dedicated to solving problems. Therefore, it analyzes discourse with concentration on the function that language performs on issues such as ideology and power and shows how language can be employed to advance the purposes of those in positions of authority (Khalil, 2020, p. 92).

According to this viewpoint, grammar exhibits social and cognitive components. Grammatical structure was used to observe the relationship between politics and ideology; this kind of language analysis was called "Critical Linguistics." After then, this technique

has been expanded conceptually and methodologically, and it has now become a part of the broader analytical program known as CDA (Wilson 2015, p. 781). Wodak and Meyer (2009, p. 2) believe that although CDA goes beyond the linguistic "multi-disciplinary and multi-methodological level," grammar is still essential to comprehending how language is used to generate ideology, power, and dominance. Wales (2011, p. 96) states that several years after the significant works of Fowler et al. (1979) and Kress and Hodge (1979) in the discipline of CL, an association called 'revisionists' developed. These academics advocated widening the bounds of CL and labeled their methods as CDA.

In her autobiography, Wodak (2007) declares to have detailed the initial stages of this "new movement" in the way that follows:

In 1989, I published an edited volume "Language, Power and Ideology" – coincidentally at the same time as van Dijk and Fairclough also started publishing similar critical research.... We met in 1991 at a meeting organized by Teun van Dijk in Amsterdam, often viewed as "the formal and institutionalised beginning of CDA" (p. 3).

CDA emerged as a group of academics in the early 1990s, following a minor conference in Amsterdam in January 1991. Teun van Dijk, Norman Fairclough, Gunther Kress, Theo van Leeuwen, and Ruth Wodak were able to meet for two days thanks to fortunate circumstances and the University of Amsterdam's support. During this time, they had a unique opportunity to examine discourse analysis ideas and approaches, with a particular emphasis on CDA (Wodak, 2001, p. 4). Critical Discourse Analysis's success can be credited in large part to the breakthrough achievements of analysts such as Norman Fairclough, Teun van Dijk, and Ruth Wodak. There are prevalent errors about the objectives and aims of the concept of "critical" and CDA, which simply do not mean negative as used in normal language, that the subjects of examination must be connected to negative or particularly 'serious' social or political experiences or events. Every social occurrence can be critically examined, debated, and not taken lightly given (Wodak and Meyer, 2009, p. 2).

The rationale of how dominance and unequal interactions are sustained and reinforced in discourse is the fundamental objective of CDA. Its foundation is the idea that while language is not powerful in and of itself, it can be powerful when used by influential individuals (al-Utbi, 2019, p. 25). With a definition that is so broad, CDA can be generally defined as "the study of discourse in its social context" (ibid, p. 25). According to Rashid (2021), CDA is "a sort of analytical discourse research that primarily explores how abuse, dominance, and

inequality of social power are enacted, reproduced, and resisted in the social and political context by text and speech" (p. 3). Baker & Ellece (2011, p. 26) assert that problems of inequality attract the attention of critical discourse analysts, who frequently ask themselves, 'who benefits?' as they conduct their research. Conversely, with several other types of linguistic research, CDA examines social context along with words on papers. For instance, it questions whether or not the words were written or spoken and also which additional works they are referring to. Ibrahim & Hussein (2018, p. 8) state that it is necessary to clarify that all linguists and analysts see all conversation as ideologically loaded.

2.2. Approaches of CDA

CDA has a relatively brief history of around thirty years, during which three famous scholars—Teun van Dijk, Ruth Wodak, and Norman Fairclough—have made important and impactful achievements. Although the differences in their analytical frameworks and study fields, CDA is regarded as a coherent science that combines various interdisciplinary methodologies. This component emphasizes noteworthy techniques that have emerged in the field of CDA. The three major methodologies will be defined as the 'Socio-cultural Approach,' the 'Socio-cognitive Approach,' and the 'Discourse Historical Approach.' Meyer (2001, pp. 15-16) states that a different perspective exists among the many approaches applied to discourse analysis. Norman Fairclough identifies the relationship according to Halliday's multifunctional linguistic theory and Foucault's idea of the orders of discourse. In a similar way to Teun van Dijk, Ruth Wodak combines a socio-cognitive dimension. The lack of this form of mediation between language and society is evident in several linguistic methodologies, such as discourse analysis.

2.3 CDA and Systemic Linguistic Grammar

One of the influential approaches that affects the emergence of CDA is Hallidayan linguistics, which merges the functions of social semiotics with a grammatical theory that helps analyze the connections between discourse and society (Yahya & Ahmed, 2023, p. 662). In CDA study outcomes, some of Halliday's techniques and ideas have been used, including modality, thematic development, grammatical metaphor, and transitivity (categories of language processes and participant roles) (Abdullridah ,2022 p. 49).

Halliday draws a point that language enables individuals to become members of a group. Without language, human communication is difficult. People must also structure or sequence how they speak in order to draw the interest of others and transmit

their ideas in an apparent and easily understood manner. They must thus convey meaning through the functions of language (Rashid & Jameel, 2017, p. 3). Three fundamental classifications of meaning elements known as metafunctions are used to express the functional use of language, which is the focus of Halliday's theory as stated in his Systemic Functional Grammar (SFG) (1985). All of these metafunctions are created to support the language uses: ideational meaning, which draws from the clause as representation; interpersonal meaning, which facilitates the development and maintenance of social relationships; and textual meaning, which establishes connections between textual features and situational elements; this relates to the way a text is laid out (Al-Janabi, 2013, p.32). The ideational function, according to Halliday, is the role that language plays in the speaker's or writer's interaction with actual world events. This involves the language user's encounter of his inner world through his reactions, thoughts, and perceptions, as well as his linguistic acts of communicating and comprehending (Isti'anah, 2015, p. 2).

SFG theory focuses on what individuals do whenever they utilize language along with why they form their words in certain ways during specific usage situations. Therefore, SFG's primary goal is to make it simpler to clarify meaning in context by providing an extensive, based on text grammar that allows analysts to determine the selections individuals make depending on linguistic structure and examine how those selections can be beneficial for creating multiple meanings (Mohammed & Al-Marsumi, 2022, p. 365). SFG, as exemplified by M.A.K. Halliday, represents the main linguistic theory and foundational methodology for CDA, on which a number of contemporary linguistic perspectives are relayed. The ideational metafunction, one of the three metafunctions in systematic functional grammar on which CDA　　depends, can be employed to describe the internal or external world (Shi & Fan, 2019, p. 331). Although transitivity, modality, and other factors can be used as key CDA methods of analysis, this research primarily uses transitivity to examine sarcastic poetry from a CDA standpoint.

2.4 Transitivity

Transitivity analysis is employed to examine language in the ideational function. According to Morley, transitivity seeks to identify the items or entities concerned, the events and activities happening, and any important contextual factors (Isti'anah, 2015, p. 3). In SFG, transitivity, also known as the "transitivity system," is a semantic class. Its usage is considerably more widespread compared to the concept of classical grammar's transitivity of verbs (Al-Janabi, 2013,

p. 33). His view of transitivity, which is a lot less solely focused on structure, is one aspect of the Hallidayan theory of language that CDA analysts have adopted as helpful for uncovering textual ideologies. With regard to him, the choice of verb is crucial to every clause and determines a lot of the subsequent choices. He came to the conclusion that this decision was partially influenced by the specific perspective the speaker or writer sought to express regarding an action, event, or state (Jeffries, 2010, p. 38).

The syntactic item that can demonstrate what occurs in a text is a sentence in transitivity. According to van Dijk, one method for carrying out CDA is to analyze the action-process of a discourse. The sentence is the meaningful syntactic item in the transitivity system because it conveys what is taking place, being done, felt, and the state, amongst other elements (Isti'anah, 2015, p. 3). This theory states that there are many transitivity processes that can be identified based on whether they indicate events or actions, speech, a state of thought, or a state of having (Al-Janabi, 2013, p. 34). In literary texts, the writer has an objective to describe a subject in material process, and transitivity is one of the ideational functions of language to notice what takes place in the text, indicating to detect the connection among words within a sentence. The selection of verbs sets which kind of process is in a sentence, and thus various processes occur (Isti'anah, 2015, p. 7). In general, transitivity indicates who does what to whom and in what manner, and it is associated with the semantic structure of phrases. Therefore, an examination of transitivity delves into a sentence to identify the actors, the acted upon, and the processes that go into that action (Simpson and Mayr, 2010, p. 107).

3. Methodology

This paper adopts an analytical viewpoint that is Fairclough's three-dimensional model (1992), which is based on Halliday's theory. This choice may help analyze and interpret political sarcasm in English and Arabic poetry. According to this model, covering all instances of verbal or written connection, is viewed as (a) a linguistic text, whether spoken or written, (b) a discursive analysis of the production and interpretation of texts, and (c) a sociocultural analysis. Likewise, discourse analysis requires evaluating the linguistic features of a text, revealing the relationship between the discursive processes taking part in its production and interpretation (Fairclough, 1995).

The analytical tool that will be used in data analysis is transitivity. Fairclough (1992) states that the ideational part of clause structure is often referred to as 'transitivity' in systemic linguistics. It highlights the various kinds of functions described in sentences and the individuals or groups participating in these actions. Transitivity includes various processes. The types of these processes are:

i. Material: There are two different kinds of action processes: directed and non-directed. Directed action refers to when an actor takes action to achieve a goal. In general, it occurs in the sentence as an SVO statement. Non-directed action refers to an action done by an actor lacking a goal. It is frequently represented using a (SV) clause.

ii. Event: This process includes an event and a goal which frequently occurs as an SV clause.

iii. Relational: This process is related to the references (being. having, or becoming) between participants.

iv. Mental: This process involves intellectual verbs including understand and believe, perceptive verbs including listen and watch, and emotive verbs including like and love. In general, these statements are structured as SVO patterns.

4. Data Analysis

This paper is limited to the analysis of two selected poems: Darren Oxton's (2010) "Anarchist" and Ahmed Matar's (2008) " شظايا الوطن المكسور". The analytical tool that will be used in the analysis of this poem is transitivity that includes various processes. The types of these processes are the material process, the event process, the mental process and the relational process.

4.1 Analysis of English Poem "Anarchist"

This poem includes several examples of verb processes (material, mental, or relational). Here is a table including examples of types of transitivity processes.

Table (1): Types of Transitivity Processes of English Poem

No.	Line no.	Clauses	Types of Process	Participants
1.	1	There is a whisper in the morning breeze	relational	whisper/ in the morning breeze
2.	2	Listen closely and it becomes a roar	mental	people/ whisper roar/ suppressed voices
3.	3	Peppering the walls of supressed voices	material	suits/ people's voices
4.	4	Boxed in by suits in the local town hall	material mental	They/ questions truth/ a commodity rare
5.	6	They crave, like some madman blindly driven	relational	the world/ for the anarchist
6.	9	Truth has become a commodity rare	mental	politicians/ people
7.	12	The world needs to rise for the anarchist	material	we /the many
8.	15	Not be tricked by politically spun charms	relational relational	they/ a few
9.	16	We are the many		
10.	16	They are but a few		

In this poem, the poet uses the verb processes (material, mental and relational) to sarcastically criticize the gap between the ruling class, which represents a minority, and the common class, which represents the majority, showing the extent of the contrast between the classes of society. The poet uses the verbs, such as **peppering**", "**boxed**" and "**tricked**", to criticize the politicians who repress people's voices that try to express themselves, but they face oppressive walls that prevent them from demanding their rights. This situation shows the pursuit of the political system to keep on their interests through suppression of people's demands and restricting the opposing voices. As such, the ruling class uses the tricks to keep people under its control and mislead them with these tricks and lies. In other verb processes, such as "**listen**", "**crave**" and "**rise**" the poet uses these verbs to call on the ruling class to listen to these suppressed voices that may turn into protests against this ruling class. The poet refers to the people's desire to reveal the truth that represents people's rights, but this desire represents a conflict of interest with the ruling class, which represses these voices or questions that threaten its authority. As such, the poet calls for the people to rise up and stand against the oppressive policies of the political class, which seek to control the people who demand freedom from the restrictions and control of this oppressive class. In the verb processes, such as "**is**", "**are**" and "**become**", the poet uses these verbs to describe the oppressed voices of the common class that the poet symbolizes as a whisper. The poet criticizes the suppression and lack of freedom that political systems practice against these voices that represent the people. In this way, the poet criticizes the ruling class that turns the truth into a commodity and controls it as it wishes, exploiting this commodity to achieve its self-interests. In contrast, people need the truth to achieve justice because the ruling class's concealment of the truth increases the people's feeling of injustice due to the lies that the political class exploits to achieve its interests. Thus, the poet tries to convey the idea that the political class prioritizes the interests of the few, which represents authority over the interests of the majority, which represents people.

In conclusion, this poem highlights the gap between the ruling class, which represents the minority, and the common class, which represents the majority, indicating that there is a conflict between these classes. As such, the poet shows the extent of the people's resentment, considering that he is one of them, towards the authority that hides the truth and suppresses people's voices, indicating the lies that politicians use to achieve their interests at the expense of people.

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The poem also shows the extent of the people's need for knowledge and truth that represents the justice and freedom, but it turns out that the authority is powerless when it comes to providing this truth. This truth has turned into a consumer commodity that has expired and has been replaced by illusions and lies that are put forward by politicians who deceive the people in order to gain influence and extend dominance in the service of their self-interests. This indicates that the politicians do not present any answers for the people, but they hide the truth from them, turning their voices into suppressed voices. Thus, the message that the poet conveys to the reader is that the political systems try to suppress this whisper that represents the voices of people, but this whisper may turn into a roar and cannot be suppressed forever if these systems continue in this way. By providing this message about this conflict, the poet he criticizes the political class that dominates society, calling on the people to unite against the injustice in order to demand their rights that are being usurped and exploited by the minority that represents the ruling class.

4.2 Analysis of Arabic Poem "شظايا الوطن المكسور"

This poem includes several examples of verb processes (material, event, mental or relational). Here is a table including examples of types of transitivity processes.

Table (2): Types of Transitivity Processes of Arabic Poem

No.	Line no.	Clauses	Types of Process	Participants
1.	5	تَتَخَبَّطُ أَحرُفُ مَوْطِنِنا	event	أحرُفُ مَوْطِنِنا
2.	7	تَتَشَكَّلُ في كُلِّ سِياقْ	event	أحرُفُ مَوْطِنِنا
3.	13	تُبدي الأحرُفُ مِن داخِلِها	mental	الأحرُفُ/نَسَقاً
4.	17	مَن بَعْثَرَ أَحرُفَ مَوْطِنِنا	material	الرّاعي /أحرُفُ مَوْطِنِنا
5.	18	وَرماها فَوقَ الأطباقْ	material	الرّاعي/ أحرُفُ مَوْطِنِنا
6.	21	كَيْ تُشبِعَنا.. بالإملاقْ	material	الطبقة السياسية/الشعب
7.	22	وَتُدَفِّنَنا.. بالإحراقْ	material	الطبقة السياسية /الشعب
8.	23	وَتُروّينا.. بالإغراقْ	material	الطبقة السياسية /الشعب
9.	24,25	وَتُبَشِّرَنا كُلَّ صَباحٍ/بِدَوامِ نَجاحِ الإخفاقْ	relational	الطبقة السياسية/الشعب
10.	26	يا شَعبي.. سَنَظَلُّ حَيارى	relational	الشعب/حَيارى
11.	28	وَسَنغدو في العِتْقِ أَسارى	relational	الشعب/ أسارى
12.	30	وَسَنَبلُغُ قاعَ تَرَدِّينا	material	الشعب/قاعَ تَرَدِّينا

In this poem, the poet uses the verb processes (material, event, mental and relational) to sarcastically criticize the political systems that cause the suffering of people as a result of exploiting their abuse of authority for their self-interests at the expense of people's interests. By using the verb processes, the poet presents the idea of this poem as a conflict between the ruling class interests represented by "راعٍ عاقْ" and people's interests that represented by "أَحرُفَ مَوْطِنِنا". The poet uses

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the verbs, such as "تَتَخَبَّطُ", "تَتَشَكَّلُ", "بَعْثَرَ" and "وَرماها", to show the extent of disturbances and chaos that the country experiences due to the policies of the ruling class and their mismanagement of the country's resources, which are used for personal purposes and interests. In contrast, the poet sarcastically uses verbs, such as "تُشبِعَنا", "وَتُبَشِّرَنا" and "وَثرّوِينا", "وَتُدَفِّنَا", to show the extent of the suffering that people live and how this political class presents the opposite of what people need and serves their interests. As such, the poet uses verbs, such as "وَسَنَبلُغُ", "وَسَنغدو" and "سَنَظَلُّ", which refer to the continuation of this suffering and loss that people live due to the continuation of these systems in their policies. Thus, by using these verbs, the poet tries to convey an idea to the reader about the corruption of the political systems and their negative impact on society, referring to the reality of this society that the rule of the mercenary opportunist tries to scatter.

In conclusion, this poem criticizes the ruling class, showing the extent of oppression and corruption it shows despite pretence to be about freedom and justice. The poet shows how this class claims to seek the achievement of justice and integrity, but in reality, oppression and injustice are evident. Therefore, the poet exposes the hypocrisy of the political class by showing the contrast between its promises and the reality that people live. The poet criticizes these promises, which are just more problems that burden the people with more suffering instead of improving their living conditions, indicating that this class ignores the interests of the people by describing its failure as if it were a success. In this way, the poet shows the contrast between the classes of society. On the one hand, the ruling class seeks to achieve self-interests by expanding its control and influence at the expense of the common class. On the other hand, the common class, which suffers from oppression and injustice, seeks solutions to the issues of society. Although the political class claims to provide solutions to the issues that society suffers from, it uses its authority to suppress people and deprive them of their rights by various means. Thus, this poem shows the authority corruption that hides the facts of this system by imposing its dominance and deceiving people without caring for their interests. It also shows the poet's perspective, which is opposed to the policies of the ruling class, where he takes a stand in support of the people's demands and calls for changing the reality that the ruling class imposes to achieve its interests at the expense of the people's suffering.

5. Results and Discussion

In this paper, it has been found out that both English and Arabic poems are sarcastic, where they criticize the ruling class. As it becomes clear from the analysis of these two poems, the results of the analysis are close in both of them. The English poem includes 10 verb processes that are distributed as follows: 3 material processes, 3 mental processes and 4 relational processes, while it does not include any event processes. There is a balance between these three verb processes in this poem, where the poet uses

material processes because they call for collective work aimed at actual action against the oppressive systems in order to restore rights. While the use of mental processes provides a preliminary purpose that enhances the reader's awareness and realization before turning to practical action. Relational processes are used to describe the relationship between the ruling class and the people and to show how corrupt this system is. Thus, these verb processes represent a hierarchy that begins with the relational processes that describe the political system and the extent of its corruption on the ground, then the mental processes that pave the way for the reader's awareness and realization, and then the physical processes that call for actual action to confront the oppressive system. The use of the poetic discourse used by the poet in this poem, represented by the various verb processes, is not accidental but reflects the poet's ideology that calls for collective action and solidarity, which requires the combination of awareness and action to confront the injustice and oppression to which the people are subjected in order to restore their rights.

On the other hand, the Arabic poem includes 12 verb processes that are distributed as follows: 6 material processes, 3 relational processes, 2 event processes and 1 mental process. In this poem, there is a great disparity between the verb processes, where the physical processes dominate the poem, which expresses concrete actions that show the extent of the oppression and injustice practiced by the system. The reason for this is that the poet tries to stimulate the people and call them to confront this injustice and oppression that they are subjected to. While the poet uses relational processes that are limited to describing the current reality of the relationship between the ruling class and the people, he also describes this class as a disobedient shepherd, indicating that this reality remains unchanged. As for the use of event processes, it expresses a negative state that represents the disruption and chaos that the homeland is exposed to, which occurs spontaneously due to external factors caused by the system's policies.

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The poet tries to emphasize these permanent conditions and calls for their change. As for the mental processes,

there are very few that indicate that the poet does not focus on thinking and   mental contemplation because the poem calls for action rather than contemplation. It is clear from this disparity of verbs that it is not accidental but relates to the poet's ideology that he tries to convey to the reader, where he uses verbs that indicate the political tyranny of authority, the suffering of the people, and the call for change to get rid of this injustice and tyranny and restore the national identity.

6. conclusion

From the previous data analysis of both sarcastic poems by Darren Oxton and Ahmed Matar, it can be concluded that both poets have seen themselves as representing the voice of common people on one hand and the ruling class as the opposing party on the other. This type of ideology or belief was carefully shown through the exploitation of transitivity in its various forms, so as to make clear to the reader what the general situation is, how the ruling class uses different ways to suppress the common people, and how the common people look at the ruling class. This paper also concluded that the poets whose poems were examined used sarcasm to reveal the ruling class's negatives to the public in a sarcastic way in an attempt to defect rectification or find solutions to the issues that people suffer from. As such, it becomes clear that both poems are somewhat close in results, where Darren Oxton's poem used 10 verb processes, and the relational process was the most frequently used type, with 4 times. On the other hand, Ahmed Matar's poem used 12 verb processes, and the material process was the most frequently used type, with 6 times. In these poems, "Anarchist" and "شظايا الوطن المكسور", the poets express their ideologies and attitudes, where it is considered in terms of themes, such as class conflict, inequality and suppression as a part of both people's suffering (English and Arabic) in their countries that they face due to the policies of the ruling class towards them.

Appendix 1
English Poem: Darren Oxton's "Anarchist"

there is a whisper in the morning breeze.
listen closely and it becomes a roar,
peppering the walls of supressed voices,
boxed in by suits in the local town hall,
questions, questions-oh so many questions...
they crave, like some madman blindly driven,
determined and steely in their pursuit,
though blood from a stone they'd more likely get,

truth has become a commodity rare,
an obsolete gizmo-sell-by date passed,
sitting in line with others mentioned last,
fundamental honesty-a mere joke.

the world needs to rise for the anarchist,
to stand up and be counted-joined in arms,
not be tricked by politically spun charms,
on the banks of the thames or white house lawns,

look around you now and who do you see?
pray to god all you like, he won't save thee!
so form one voice and shout it out anew:
'We are the many-'They' are but a few!'

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Appendix 2

Arabic Poem: Ahmed Matar's "شظايا الوطن المكسور"

في عَهْدِ أَمانِ السُّرّاقْ

وَعَدالَةِ قَطْعِ الأرزاقْ

وَنَزاهَةِ سُوءِ الأَخلاقْ

وَدِيانَةِ جَزِّ الأعناقْ..

تَتَخَبَّطُ أحرُفُ مَوْطِنِنا

دائِخَةً فَوقَ الأوراقْ.

تَتَشَكَّلُ في كُلِّ سِياقْ

ألفاظاً لا تَحمِلُ إلّا

مَعنى الذِلَّةِ والإرهاقْ:

(رِقٌّ، أَرَقٌّ، قُرٌّ، عَرَقٌّ، عَفْرٌ، فَعْرٌ، قاعٌ، قازْ)

(قَرْعٌ، رَفْعٌ، قَرَعٌ، عارْ..

وَبِزَحْمَةِ هذي الأنساقْ

تُبدي الأحرُفُ مِن داخِلِها

نَسَقاً يُعلِنُ عَن قاتِلِها

مُختَصَراً في: (راعٍ عاقْ)!

يا شَعبي.. هُوَ هذا الرّاعي

مَن بَعْثَرَ أحرُفَ مَوْطِنِنا

وَرماها فَوقَ الأطباقْ

كَلِماتٍ بِمَعانٍ شَتّى

لِحياةٍ يأباها الْمَوتى

كَيْ تُشبِعَنا.. بالإملاقْ!

وَتُدَفِّئَنا.. بالإحراقْ!

وَتُروِّينا.. بالإغراقْ!

وَتُبَشِّرَنا كُلَّ صَباحٍ..

بِدَوامِ نَجاحِ الإخفاقْ!

يا شَعبي.. سَنَظَلُّ حَيارى

لا نَعرِفُ رأساً مِن ساقْ

وَسَنغدو في العِتْقِ أسارى

نَسبَحُ في دَمِنا الْمُهراقْ

وَسَنَبلُغُ قاعَ تَرَدِّينا

إن لَمْ نَطرَحْ بأيادينا

حُكْمَ المُرتَزِقِ الأَفّاقْ

وَنُجَمِّعْ أحرُفَ مَوطِنِنا

في مَعنى كُلِّ مَعانينا

لِيَعودَ كَما كانَ ويَبقى..

مُلتَئِماً في لَفْظِ (عِراقْ)

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تحليل خطاب نقدي للتعدية في الشعر الساخر الإنكليزي والعربي

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المستخلص

تنــاقش هـذه الورقــة البحثيــة تحليــل الخطــاب النقـدي للتعديــة فـي الشــعر الســاخر الإنكليـــزي والعربـــي. فـــي الشـــعر الســـاخر يصـــور الشـــاعر عامـــة الشـــعب والطبقـــة السياسـية كطبقتـين مختلفتـين. وعلـى هـذا النحـو، يبـين الشـاعر كيـف ينظـر إليهمـا بشـكل عـام كطرفين متعارضـين. تهـدف هـذه الورقـة البحثيـة إلـى استقصـاء الـدلالات المحتملــة للسـخرية كـأداة نقديـة تسـتخدم للنقـد السياسـي فـي الشـعر الإنجليـزي والعربـي. كمـا يسـلط الضـوء علـى مواقـف الشـعراء تجـاه الطبقـة الحاكمـة والموقـف الأيـديولوجي المحتمـل الـذي يـنعكس فـي استخدامهم للأنمـاط النحويـة للتعديـة. ولتحقيـق أهـداف هـذه الورقــة البحثيــة، تــم تحليــل قصـيدتين ســاخرتين احـداهما باللغـة الإنجليزيــة والأخــرى باللغــة العربيــة فــي ضـوء نمـوذج فيركلــو (1992) ثلاثـي الأبعـاد لتحليـل الخطـاب النقدي. وقـد خلصت هـذه الورقـة البحثيـة إلـى أن كـلا القصيدتين متقاربتـان الـى حـد مـا فــي النتـائج، وتوصـلت الـى ان دارن أوكسـتن اسـتخدم عشـر عمليـات فعليـة، منهـا ثـلاث عمليـات ماديـة، وثـلاث عمليـات ذهنيـة، وأربـع عمليـات علائقيـة، بينمـا اسـتخدم أحمـد مطـر اثنتـي عشـرة عمليـة فعليـة، منهـا سـت عمليـات ماديـة، وثـلاث عمليـات علائقية، وعمليتان حدثيتان، وعملية ذهنية واحدة.

الكلمات المفتاحية: أحمد مطر، التعدية، الشعر الساخر، تحليل الخطاب النقدي، دارن أوكستن