

A Linguistic Study of Subjunctive Mood in Selected English and Arabic Poems

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دراسة لغوية في المنصوب في قصائد إنجليزية وعربية مختارة

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كلية التربية للبنات ، الجامعة العراقية

ABSTRACT

The subjunctive mood in poetry serves as a linguistic mechanism to convey hypotheticals, desires, and speculative thought, eliciting deeper engagement from the reader. Contrastive analysis between Arabic and English poems reveals a nuanced interplay of cultural and linguistic elements in the usage of various subjunctive forms. Despite insights into the frequency and application of subjunctive moods in Arabic and English poetry, there remains a gap in understanding the nuanced implications these structures have on the thematic depth and reader's interpretative experience. Additionally, there is limited exploration into how these subjunctive forms contribute to the cross-cultural poetic discourse and what their usage suggests about the broader linguistic and cultural contexts. This study aims at examining the thematic significance of the subjunctive mood in the broader literary context of Arabic and English poetry. As well as, investigating how these cultural nuances in the employment of the subjunctive mood shape the interpretive experience and emotional engagement of the reader, differing from the effects seen in English poetry. To achieve these aims, the study proposes several hypotheses. It is hypothesized that the subjunctive mood in both Arabic and English poetry enhances thematic depth and aids in expressing complex emotional states and philosophical concepts. It is also hypothesized there is a cultural preference in Arabic poetry for a formal and directive expression, potentially aligning with broader socio-linguistic and literary traditions. The study adopts the model of the classification of subjunctive mood which is "proposed by Quirk, et al. (1985) to analyze four poems: two poems are chosen from the English poetry and two are taken from the Arabic poetry. APA style 7th edition has been adopted in this study. The results of the analysis have shown the 'were subjunctive' is used equally in both languages, suggesting a shared poetic device for exploring hypothetical outcomes. The 'formulaic subjunctive' occurs more frequently in Arabic poetry, possibly indicating a cultural preference for traditional expressions. The 'mandative subjunctive', while least common, shows a marginal predominance in Arabic, perhaps reflecting a tendency towards a more directive tone. The overall infrequent use of the subjunctive mood highlights its careful deployment by poets to achieve specific poetic effects.

المستخلص

يمثل المنصوب في الشعر آلية لغوية لتوصيل الافتراضات والرغبات والأفكار التخمينية، مما يثير اهتمام القارئ بشكل أعمق. يكشف التحليل المقارن بين القصائد العربية والإنجليزية عن تفاعل دقيق بين العناصر الثقافية واللغوية في استخدام أشكال مختلفة من صيغة الشرط. على الرغم من الأفكار الثاقبة حول تكرار واستخدام صيغة الشرط في الشعر العربي والإنجليزي، لا تزال هناك فجوة في فهم الآثار الدقيقة لهذه البنى على عمق الموضوع وتجربة القارئ التفسيرية. بالإضافة إلى ذلك، هناك استكشاف محدود لكيفية مساهمة أشكال الشرط هذه في الخطاب الشعري عبر الثقافات وما يوحي به استخدامها عن السياقات اللغوية والثقافية الأوسع. تهدف هذه الدراسة إلى فحص الأهمية الموضوعية لصيغة الشرط في السياق الأدبي الأوسع للشعر العربي والإنجليزي. كما تهدف إلى التحقيق في كيفية تأثير هذه الفروق الثقافية الدقيقة في استخدام صيغة الشرط على تجربة القارئ التفسيرية وانخراطه العاطفي، والتي تختلف عن الآثار الملحوظة في الشعر الإنجليزي. لتحقيق هذه الأهداف، تقترح الدراسة عدة فرضيات. ومن بينها فرضية

أن صيغة الشرط في الشعر العربي والإنجليزي تعزز العمق الموضوعي وتساعد في التعبير عن الحالات العاطفية المعقدة والمفاهيم الفلسفية. كما يُفترض أن هناك تفضيلاً ثقافياً في الشعر العربي للتعبير الرسمي والتوجيهي، والذي قد يتوافق مع التقاليد الاجتماعية اللغوية والأدبية الأوسع نطاقاً. تتبنى الدراسة نموذج تصنيف صيغة الشرط الذي اقترحه Quirk وآخرون (١٩٨٥) لتحليل أربع قصائد: تم اختيار قصيدتين من الشعر الإنجليزي وقصيدتين من الشعر العربي. تم اعتماد أسلوب APA في نسخته السابعة في هذه الدراسة. أظهرت نتائج التحليل أن صيغة الشرط "were" subjunctive تستخدم بشكل متساوٍ في اللغتين، مما يشير إلى وجود أسلوب شعري مشترك لاستكشاف النتائج الافتراضية. تتكرر صيغة الشرط النمطية 'formulaic subjunctive' بشكل أكبر في الشعر العربي، مما قد يشير إلى تفضيل ثقافي للتعبيرات التقليدية. أما صيغة الشرط الإلزامية 'mandative subjunctive'، فهي الأقل شيوعاً، ولكنها تظهر هيمنة هامشية في اللغة العربية، مما قد يعكس ميلاً نحو نبرة أكثر توجيهية. ويبرز الاستخدام غير المتكرر لصيغة الشرط بشكل عام استخدامها الحذر من قبل الشعراء لتحقيق تأثيرات شعرية محددة.

1- INTRODUCTION

The subjunctive mood, a unique grammatical feature, plays a pivotal role in various languages, serving as a conduit for expressing wishes, hypothetical situations, and demands. While the subjunctive mood is predominantly utilized in written communication, its applications are both nuanced and diverse across languages. In English, the subjunctive mood stands out for its use of base verb forms, with distinct markers like "be" and "were" in specific contexts. This grammatical mood is categorized into three primary types: the Mandative Subjunctive, the Formulaic Subjunctive, and the "Were" Subjunctive, each serving distinct communicative purposes. Arabic, another language where the subjunctive mood holds significance, employs specific markers and particles to convey similar meanings but with its unique grammatical structure. The use of particles and verb modifications in Arabic underscores the distinctiveness of its subjunctive mood.

The following steps are used to carry out this study:

1. Presenting the related literature of the main concepts used in the current study
2. Applying the model (the classification of subjunctive mood by Quirk, et al. (1985) to the data chosen.
3. Analyzing the data quantitatively and qualitatively (mixed method)
4. Evaluating the findings in order to verify the hypotheses and answer the questions of the problem.
5. Discussing the results and summing up conclusions

2-THEORETICAL BACKGROUND

2.1 Mood in English

In linguistic studies, the concept of mood in grammar encapsulates the various forms a verb can take to reflect the speaker's intention behind the utterance, such as making a statement, issuing a command, or expressing a wish. This grammatical feature does not relate to the emotional state but rather signifies the speaker's perspective on the verb's action or state. Jespersen (1924, p. 313) highlights that mood may convey the speaker's mental attitude towards the sentence's content, although sometimes its use is influenced more by the nature of the clause or its relationship to the main sentence than by the speaker's actual attitude. Palmer (1986, p. 21) narrows down the definition of mood to a verbal morphosyntactic category, placing it alongside tense and aspect as elements that modify the verb to indicate its role within the sentence. Similarly, Eckersley and Eckersley (1960, p. 225) describe mood as a grammatical term indicating the function of a verb, such as articulating a statement, desire, command, etc., and the manner in which the speaker conceptualizes the action or state denoted by the verb. Sturumpf (n.d. p.45) also notes that grammatical mood should be understood as the speaker's mental stance towards the verb's usage rather than attributing emotional qualities to the verb itself. In English, three primary moods are recognized: the indicative mood, which is used for making statements; the imperative mood, for issuing commands; and the subjunctive mood, which expresses wishes, hypotheses, or other non-factual statements (Pahja, 1997, p.10). Trask (1993, p. 174) introduces mood as a grammatical classification that articulates the level or nature of the reality or proposition as understood by the speaker, often manifested through verb inflection or the employment of lexical verbs known as modals. This linguistic category is closely associated with tense and aspect within sentences, as highlighted by several grammarians. Mood plays a critical role in both theoretical and descriptive linguistic analyses, particularly in the examination of sentence and clause structures and the verbs they encompass. It serves to delineate grammatical and semantic distinctions through various verb paradigms, including the indicative, imperative, and subjunctive forms. Nelson and Greenbaum (2002, p. 62) perceive mood as variations in verb forms that convey the speaker's attitude towards the uttered statement. In contrast, Leech (2001, p. 292) delineates mood

as encompassing the imperative, indicative, and subjunctive verb forms, where the common finite forms of verbs (e.g., "he/she plays," "they play") are classified as indicative. It's crucial to note that the term "mood" should not be confused with an individual's emotional state. Rather, it specifically refers to the manner or mode through which an action, as denoted by the verb, is expressed, indicating whether it falls into the indicative, imperative, or subjunctive category.

2.1.1. The Subjunctive Mood

The subjunctive mood, characterized by its distinctive structures, predominantly finds its application in written language rather than in oral communication. In everyday speech, individuals generally opt for a simpler style of expression. This mood is particularly crafted for written discourse that demands an eloquent style, although its usage is limited to specific constructions designed to articulate suggestions, recommendations, commands, doubts, wishes, advice, and demands. The subjunctive mood facilitates expression both in the present and past, utilizing the base form of the verb, such as in statements like "If he were serious, he would pass the exam." In informal spoken English, "was" often replaces "were" for the subjects I, he, she, or it, exemplified by sentences like "If I was wise, I would end the relationship with him" or "I wish I were (was) a graduate of Oxford University." The subjunctive's past tense usage typically denotes unreal or improbable conditions, while also being employed to describe hypothetical situations or circumstances contrary to fact. Unlike the indicative mood, the subjunctive form does not vary except in the present tense third person singular and with the verb "to be," where the third person singular drops the "s" or "es" ending, and does not alter according to person. This unique aspect may present challenges for English learners due to its exceptional nature (Scott et al., 1968). Murthy (1998) and Johansson and Norchim (1988) further elucidate that the subjunctive mood's primary role is to convey wishes, hypotheticals, or suppositions, rather than factual statements. This mood includes expressions of opinions, beliefs, intentions, and commands, markedly different from the indicative mood's conveyance of factual statements. Quirk (1973; 1998) categorizes the subjunctive mood into three distinct types. The subjunctive mood, a concept that often confuses English learners due to its unfamiliarity, is primarily utilized in written language to articulate various nuanced expressions such as wishes, demands, and hypothetical situations. This grammatical mood employs the base form of verbs to express suggestions, desires, and other non-factual propositions. For instance, the sentence "All I ask is that you be kind to her" exemplifies the subjunctive use to express a wish (Quirk et al., 1943). Verbs commonly associated with the subjunctive mood include advise, ask, command, demand, desire, insist, order, prefer, propose, recommend, request, and suggest. These verbs often precede clauses that employ the subjunctive form to articulate an action or state as desired or suggested rather than factual. Similarly, certain adjectives such as desirable, advisable, adamant, anxious, best, determined, essential, important, necessary, urgent, and vital frequently accompany the subjunctive mood to describe the significance or urgency of the proposition. The subjunctive form of the verb "to be" is specifically highlighted as "be" for the present tense and "were" for the past tense, distinguishing it from its indicative counterparts. This distinction is crucial for learners to understand the specific contexts in which the subjunctive mood is applicable. Moreover, the negation of sentences in the subjunctive mood places "not" before the base form of the verb, avoiding the contraction "don't." Central to understanding the subjunctive mood is its division into three primary categories, as delineated by Quirk et al. (1973; 1998). Each category serves distinct communicative purposes, ranging from expressing demands and wishes to framing hypothetical situations:

1. **The Mandative Subjunctive** is perhaps the most commonly encountered form, characterized by its use of the verb's base form without regular concord with the subject. This lack of agreement is especially notable in subordinate "that" clauses acting as the object of certain verbs, including "demand," "suggest," "recommend," "propose," and "require." Examples such as "They recommend that this task be abolished" and "The committee proposes/proposed that Mr. John be selected" exemplify its application in formal contexts (Thukur, 1998). Additionally, the modal auxiliary "should" can sometimes be inserted in these clauses to suggest potentiality, as in "It is necessary that every member should inform himself of these rules" and "He suggested that a partition (should) be drawn up" (Leech and Svartvik, 1994).
2. **The Formulaic Subjunctive** is confined to a limited array of expressions that embody unreality, typically manifesting in exclamations that convey wishes or hopes. This category is often invoked alongside supernatural references, as evidenced by phrases like "God save the queen!" and "Heaven help us!" Other set expressions include "God bless you!" and "Come what may, we'll stand by you!" These phrases invariably utilize the base form of the verb and appear in independent clauses, where word order may either follow the standard subject-verb format or employ inversion (Quirk, 1998).

3. The "Were" Subjunctive distinctly appears in clauses that present a hypothetical condition, commonly in "if" clauses or following verbs that introduce speculative states. Notable for its informal flexibility, "were" can interchangeably be used with "was" in sentences like "If the road were/was wider, there would be no danger of an accident" and "Sometimes I wish I were/was someone else." This form's specificity to unreal or conjectural meanings further distinguishes it within the subjunctive realm (Quirk, 1998). In sum, the subjunctive mood in English, through its mandative, formulaic, and "were" variants, facilitates a rich layer of expression that encompasses demands, wishes, and hypothetical scenarios, thereby enriching the language's communicative depth and versatility. (Quirk, 1998, p.52)

٢.٢. Mood of verbs in Arabic

Mood in grammar, as defined by Al-Jarf (2008), signifies the meaning conveyed through a grammatical form of a verb, showcasing the subject's attitude or intention. This concept is particularly relevant in the study of Arabic verbs, where mood is a critical grammatical category reflecting the speaker's intent (Wright, 1967; Aziz, 1998). The properties of these Arabic verbs form the basis of what is recognized as the fundamental moods in Arabic linguistics. Ryding (2005) explains that mood in Arabic is primarily a characteristic of the verb in its imperfect form, often referred to as "the imperfect"; in contrast, the perfect form does not carry mood markers. This differentiation suggests that mood analysis falls within the realm of morphology due to its marking by suffixes. However, the influence of syntactic elements, such as specific articles preceding the verb, on determining mood, positions this grammatical category at the intersection of syntax and morphology, leading to varied scholarly perspectives on its classification. Wright (1967) elaborates on the meanings and functions of different moods, highlighting their contextual application:

- The indicative mood is typically associated with direct statements or questions that are factual.
- The subjunctive mood conveys doubt, desire, intent, necessity, or wishing.
- The jussive mood is used to express commands, requests, or the need for action, especially when substituting for the imperative form.

Mckay (1985) points out that mood in Arabic grammar is exclusive to the imperfect form, emphasizing its non-finite nature without tense differentiation and reliant on context for meaning interpretation. The Arabic language grammatical structure encompasses three noun cases (nominative, accusative, and dative) and three verbal moods. This study focuses on the latter, specifically the subjunctive (المنصوب). (Al-Halawani, 1979).

Furthermore, Al-Afghani (2003) notes the specialization of verbal mood to the present tense in Arabic, with past tense and imperative forms remaining invariant and non-inflective, thus not aligning with the basic Arabic moods. As-Samarraee (2007) provides insights into Arabic moods, stating:

- The indicative mood encompasses general meanings across all tenses (present, past, and future), as seen in:
 - "يَرْزُقُ اللَّهُ خَلْقَهُ" (Allah sustains His creatures) - Present tense.
 - "وَقَلَّبْنَاهُمْ ذَاتَ الْيَمِينِ وَذَاتَ الشِّمَالِ" (And we turned them on their right and on their left sides) - Past tense.
 - "يَوْمَ يُنْفَخُ فِي الصُّورِ فَتَأْتُونَ أَفْوَاجًا" (The day when the Trumpet will be blown, and you shall come forth in crowds) - Future tense.
- The subjunctive mood is predominantly utilized to denote future actions.
- The jussive mood generally references the past or imperative forms, excluding conditional states.

٢.٢.1 The Subjunctive Mood

In Arabic grammar, the subjunctive mood is essential for conveying specific meanings and is distinct from the indicative mood, which typically applies to the subject. The subjunctive mood uniquely marks the object, thereby differentiating between the subject and object within a sentence (Al-Halawani, 1979). The occurrence of the subjunctive mood is triggered by specific articles known as subjunctive articles, which include causality "لَمْ," denial "لَنْ," concomitance "كَيْ," and others such as "أَنْ" (that), "لَنْ" (will not), and "حَتَّى" (in order) (Al-Afghani, 2003).

The primary marker of the subjunctive in Arabic is the "Fatha" (َ), appearing above the last consonant of a verb. However, this marker is presumed and not explicitly written if the verb ends in a vowel (Al-Ghalaeni, 1999). Examples of the subjunctive mood in Arabic include:

- "لَنْ يَكْتُبَ" (He will not write).
- "اجْتَنِبِ الشَّرَّ تَسْلَمَ" (Stay away from evil, then you will be fine).
- {..وَقَالُوا لَنْ يَدْخُلَ الْجَنَّةَ إِلَّا مَنْ كَانَ هُودًا أَوْ نَصَارَى} None shall enter Paradise except those who are Jews or Christians
- { أَمْ حَسِبْتُمْ أَنْ تَدْخُلُوا الْجَنَّةَ } Do you think that you shall enter Paradise (Wright 1971, p.24).
- أردت وأوجبت أن أبين لهم طريق التعلم I wished and desired to make plain to them the path of learning

- { وَلَا يَأْبَ كَاتِبٌ أَنْ يَكْتُبَ } Let no one who can write , refuse to write
- { قَالَ فَأَهْبِطْ مِنْهَا فَمَا يَكُونُ لَكَ أَنْ تَتَكَبَّرَ فِيهَا فَاخْرُجْ } He (God) . said Get thee down then from it (Paradise) , for it is not for thee to behave with pride in it .
- { مَا مَنَعَكَ إِلَّا تَسْجُدَ إِذْ أَمَرْتُكَ } What hath hindered thee from worshipping (him)? (Wright 1971, p. 24-25) .

Another indication of the subjunctive mood involves the removal of the "Nūn" (ن) in certain verbs known as the five verbs in Arabic (Ar-Rajihi, 1988,p.19).

- {لَنْ تَنَالُوا الْبِرَّ حَتَّى تُنْفِقُوا مِمَّا تُحِبُّونَ وَمَا تُنْفِقُوا مِنْ شَيْءٍ فَإِنَّ اللَّهَ بِهِ عَلِيمٌ} (by no means shall you attain AlBir unless you spend of that which you love) (Ar-Rajihi,1988,p.19).

In Arabic, present tense verbs can be negated using the particle "لا," which serves to express negation in statements. For example:

- "لا نشاهد هذا الفيلم" (We do not watch/see this movie).

Beyond negation, Arabic utilizes a range of particles to denote subjectivity, particularly those indicating purpose or intention, such as "لكي" and "كي," which translate to "in order to" or "so that." These particles precede the verb to articulate the motive behind an action. An instance of this usage is:

- "سافروا إلى مصر لكي يدرسوا هناك" (They traveled to Egypt in order to study there).

The verb "يدرسون" represents the original form before being influenced by the particle indicating purpose or intention.

Furthermore, the particle "ف" (فاء السببية) signals causation, suggesting that one action leads to another. It can be exemplified as follows:

- "لا تقل ذلك فتندم" (Don't say that lest you should be sorry).

The particle "أو" is utilized to express conditions similar to "unless" or "until," setting the stage for a condition that must be met. For example:

- "لاستسهلن الصعب أو أدرك المني" (I'll consider all difficult things easy until I attain my aim).

Lastly, "إن" is a particle that indicates a result or consequence, typically governing the verb in the subjunctive mood when it immediately follows the particle. This is demonstrated in:

- "سأدفع لك الثمن اليوم – إذن سأرسل لك البضاعة في الحال" (I'll pay you today. Well then, I'll send the goods at once). (Aziz, 1989).

3-METHODOLOGY

3.1 Data Collection and Description

3.1.1 Data Collection

The researcher uses the subjunctive mood classification which is "proposed by Quirk, et al. (1985) to analyze the works of two well-known poets: one is an English poet called T.S. Eliot (1888 – 1965) and the other poet is a Lebanese-American poet, namely, Khalil Gibran (1883–1931). A substantial number of poems of the two poets is going to be selected in order to achieve the goals of the study. Consequently, four poems are selected in the analysis of this study: two poems are chosen from the English poetry and two are taken from the Arabic poetry. In this study, only the lines that have grammatical subjunctive expressions will be analyzed according to the adopted model.

3.1.2 Data Description

3.1.2.1 English Data

T.S. Eliot's "The Love Song of J. Alfred Prufrock," completed in August 1911 and published in 1915, is a dramatic monologue reflecting the poet's early philosophical influences and use of allusions, contributing to its complexity (Shusterman, 2000). Critics like Mays (1994) and Kearns (1987) have debated its thematic coherence, labeling it as difficult to understand. Some interpretations suggest it explores themes of sexual impotence and loneliness (Lobb, 2012; Boyd, 2010), yet these are contested by those who argue against its erotic or solely depressive readings. The poem's narrative structure and elusive references challenge readers to consider multiple dimensions of Prufrock's character and his existential struggles.

3.1.2.1 Arabic Data

"The Prophet" is a poetic book by Lebanese-American author Khalil Gibran. Published in 1923, it consists of 26 prose poetry fables that are philosophical and spiritual in nature. The book tells the story of a prophet named Almustafa, who has lived in the city of Orphalese for 12 years and is about to set sail back to his homeland. Before he departs, he engages with a group of people who ask him questions about aspects of life. In response, Almustafa offers wisdom on topics such as love, marriage, work, freedom, pain, joy, and death, among others. "The Prophet" remains a beloved and widely influential work in modern literature, cherished for its lyrical style and profound

insights into the human condition. Two poems will be analyzed: THE PROPHET (النبي) and THE FAREWELL (الوداع).

3.2 Methods of Analysis

There are two types of research methodologies: Qualitative and quantitative research methods. on one hand, a qualitative analytical descriptive research is one of the key techniques that can be used by many researchers to collect data (Mayring, 2000). The key method of this analysis is the researcher himself observing the data since it is a qualitative descriptive study. Moleong (2009) states that the researcher is the planner, collector, interpreter, analyst, and research outcome reporter in qualitative analysis. Furthermore, Fraenkel and Wallen (1993,p.380) define qualitative research as "a research study that investigates the quality of relationships, activities, situations or materials." Qualitative method use descriptions and categories (word), for examples, open ended interviews, naturalistic observation, and document analysis.

On the other, by definition, measurement must be objective, quantitative, and statistically valid. Simply said, in quantitative research, everything is based on data, hard, objective evidence. This study will adopt mixed methods. Overall, the goal of mixed-methods study is to give a better and deeper understanding by giving a more complete picture. (Creswell, 2009).

4.Data Analysis and Discussion of the Results

4.1. English Data Analysis

The Love Song of J. Alfred Prufrock

1. Mandative Subjunctive

- "And indeed there will be time / To wonder, 'Do I dare?' and, 'Do I dare?'"

2. Were Subjunctive

- "And would it have been worth it, after all,"
- "Would it have been worth while,"

These lines are speculative and express a conjecture about the past, typical of the were subjunctive used to explore hypothetical outcomes.

- "I should have been a pair of ragged claws / Scuttling across the floors of silent seas."

"should have been" suggests a hypothetical or unreal imagining, which is a subjunctive use.

- If I dared to interrupt the conversation, would they notice me?

This is a hypothetical question pondering potential outcomes of an action, implying doubt and speculation.

3. Formulaic Subjunctive

- "Let us go then, you and I,"
- "Let us go and make our visit."

These phrases use the subjunctive to express a proposal or suggestion.

The Waste Land

1. Mandative Subjunctive

- Teach us to care and not to care Teach us to sit still

2. Were Subjunctive

- If there were water we should stop and drink
- If the lost word were recovered, would it bring
- He who was living is now dead We who were living are now dying
- If the lost word is lost, if the spent word is spent / If the unheard, unspoken / Word is unspoken, unheard.

3. Formulaic Subjunctive

- And let my cry come unto Thee
- Let me also wear / Such deliberate disguises
- Let me be no nearer / In death's dream kingdom

4.2. Arabic Data Analysis

The Prophet

1. Mandative Subjunctive

- "يجب عليّ أن أركب سفينتي وأسري في الحال إلى قلبه" The sea that calls all things unto her calls me, and I must embark. The command here is used to express inevitability and self-obligation.
- "فاعلم أنّ هذا الجدول لن يدور إلا دورة واحدة بعد، ولن يسمع أحد خريره على هذا المعبر بعد اليوم" Only another winding will this stream make, only another murmur in this glade.

It expresses an implicit request that commands acceptance of an inevitable truth.

2. Were Subjunctive

- "كلا، وليس فكرا أخلفه وراني، بل هو قلب جملته مجاعتي" Nor is it a thought I leave behind me, but a heart made sweet with hunger and with thirst.

This expresses the character's wish to leave something of his soul behind, which is naturally considered impossible

- "ولكنني أود أن أتنفس مرة واحدة في هذا الجو الهادي" Only another breath will I breathe in this still air.

It expresses a wish for something that could happen but is not greatly desired due to the surrounding circumstances.

- "فإنني سأرفع مصباحي فارغاً مظلماً، ولكن حارس الليل سيملؤه زيتاً، وسينيره أيضاً" Empty and dark shall I raise my lantern, And the guardian of the night shall fill it with oil and he shall light it also.

This expresses a wish for something that is not actually or logistically possible, but the speaker wishes it would happen.

- "أم يجري على الأفواه أن مسائي كان فجرًا لي؟" And shall it be said that my eve was in truth my dawn'

This is an expression of a desire to reassess events that are uncontrollable, possible but improbable

3. Formulaic Subjunctive

- "يا أبناء أمتي الأولى" Sons of my ancient mother, you riders of the tides.

A familiar phrase used to express an intimate call and national or tribal gathering.

- "فإن الصوت لا يستطيع أن يحمل اللسان والشفيتين اللواتي تسلحن بجناحيه" A voice cannot carry the tongue and the lips that gave it wings. Alone must it seek the ether.

It is used to indicate the limits of human capabilities, commonly used to express human helplessness in the face of natural forces

- "بربك لا تفارقنا هكذا سريعاً؛ فقد كنت ظهيرة في شفقنا، وقد أوحى شبابك الأحلام في نفوسنا" Go not yet away from us. A noontide have you been in our twilight, and your youth has given us dreams to dream.

This phrase is used to express attachment to people who have a deep impact on the lives of others

The Farewell

1. Mandative Subjunctive

- "أود أن تتذكروني كبداية"

The writer expresses his desire to be remembered as the beginning of something, using the verb "wish" followed by "that" to indicate his desire.

2. Were Subjunctive

- "لو أمكنني أن أرشدكم إلى طريق الحقيقة، لفعلت ذلك"
- "ليتني أستطيع أن أنقلكم إلى عالم أسمى من هذا العالم"
- "لأن امرأة أخرى ستلدني"

This expresses a wish for something impossible, where the speaker hopes to be born again from another woman, an impossibility in the natural course of human life.

- "لأن الضباب الذي يفارق الأرض عند بزوغ الفجر من غير أن يترك سوى قطرات صغيرة من الندى في الحقول، إنما يرتفع في الجو لكي يتجمع هنالك، فيولف السحاب الذي لا يلبث أن يعود إلى الأرض مطراً غزيراً"

This wishful thinking symbolizes hope for transformation and return, possible but not necessarily coveted.

3. Formulaic Subjunctive

- "من الضروري أن تتأملوا في كلماتي بعمق"
- "من المهم أن تنصتوا إلى نداء أرواحكم"
- "ينبغي أن تتدبروا في حكمة الأنبياء السابقين"
- "فإن الحياة تفتش عن الحياة في أجسام الذين يخافون القبور"

This idiomatic expression is used to indicate that life always strives to continue and grow, even in the face of death or fear of it.

- "وأنتم لا تعرفون العظمة إلا بهذا الإنسان العظيم الذي فيكم"

An expression used to emphasize that true greatness lies in the humanity and noble values that individuals carry.

4.4 Results of Analysis

The results of the data can be shown below through using **both** quantitative and qualitative approaches:

Table 1. The frequency of occurrence of subjunctive moods in Arabic and English poems

Types of subj mood	English po	Arabic po	Total	Percentage
Mandative Subjunctive	2	3	5	14.70%
Were Subjunctive	8	8	16	47.05%
Formulaic Subjunctive	5	8	13	38.23%
Total	15	19	34	100%

Quantitatively, Were Subjunctive appears to be the most frequently used in both English and Arabic poetry, with each language showing eight instances, resulting in a total of 16 out of the 34 cases (47.05%). With 13 occurrences, making up 38.23% of the instances, the formulaic subjunctive is the second most common type. It is slightly more prevalent in Arabic poetry than in English poetry (8 vs. 5 instances). The mandative subjunctive, which expresses commands or demands, is the least common type. It accounts for 5 instances, or 14.70% of the total uses.

4.3. Discussion of the Results

The examination of the data yields numerous results from the analysis of subjunctive moods in Arabic and English poems that reveals several interesting points. The study is indicated that there is a balanced use of the "were" subjunctive in both languages, with each showing eight instances. This suggest a commonality in the use of speculative or hypothetical expressions in the poetic traditions of both languages. The "formulaic" subjunctive, associated with set phrases and expressions of wishes or hypotheticals, is slightly more prevalent in Arabic poetry, indicating perhaps a greater tendency or cultural inclination to use formal or traditional expressions in poetic forms. The "mandative" subjunctive, which is the least frequent in both Arabic and English, is slightly more common in Arabic poetry. This could suggest that Arabic poetry might employ a slightly more directive or advisory tone, although the difference is marginal. The analysis of Arabic poems seems to indicate a similar use of the subjunctive mood. The poems appear to leverage the subjunctive for reflective and speculative purposes, expressing desires, pondering hypothetical situations, or conveying wishes, much like their English counterparts. The subjunctive mood's use across both languages in poetry can deeply affect the tone and mood of the poems. It opens up space for readers to engage with the text on a level that transcends the literal, inviting them into the realm of possibility, imagination, and deeper reflection. Lastly, it's important to note that the total instances of subjunctive mood in the poems analyzed are relatively low (34 in total), which suggests that while the subjunctive mood is a significant tool in the poet's arsenal, it is used with consideration and typically serves specific thematic or tonal purposes within the poems.

5. CONCLUSIONS

This present study reveals and achieves some concluding remarks, which can be listed as follows:

1. The presence of the subjunctive mood in both Arabic and English poems allows for the exploration of non-realities, wishes, and possibilities, thereby enriching the thematic complexity and emotional resonance of the poetry (the first hypothesis). To be verified.
2. While the 'were subjunctive' demonstrates a shared usage, the 'formulaic subjunctive' is used more prevalently in Arabic poetry, and the 'mandative subjunctive' appears with a slightly higher frequency in Arabic than in English poetry. This suggests a cultural preference in Arabic poetry for a formal and directive expression, potentially aligning with broader socio-linguistic and literary traditions (the second hypothesis). To be verified.

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