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**Mahmood Ibrahim**

**The Construction of the Speaker and Fictional World in *The Small Mirrors*: Critical Stylistic  
Analysis**

**A thesis submitted to the University of Huddersfield**

**in partial fulfilment of the requirements for**

**the degree of Doctor of Philosophy**

To my father and to my mother

## Abstract

This thesis conducts a Critical Stylistic Analysis of Sherko Bekas' *The Small Mirrors*, with the help of metaphor analysis. Five textual conceptual functions (Jeffries, 2010): **Naming and Describing; Equating and Contrasting; Representing Processes/Events/States of being; Assuming and Implying** and **Prioritizing** are used to analyse the poems. I also analyse the connotations of metaphor. These functions and metaphor analysis show how the texts construct the speaker and the fictional world in Bekas' *The Small Mirrors* and the ideologies behind such constructions.

The ranges of ideation – ideology in Bekas' poetry identified by these tools are:

1. Suffering and survival are inexorable
2. Martyrdom is positive
3. Valuing one's nation and identity is positive
4. The speaker and the people lack control over the situation

My thesis aims to create a version of the Critical Stylistic model that helps me to show the depiction of the speaker and the fictional world in *The Small Mirrors*. I argue that Critical Stylistics is applicable to the Kurdish poetry, but it needs modifications and that the tools might work in hierarchical ranks meaning that some tools are given primary focus over others because of the difference between English and Kurdish. I use Jeffries' (2010) Critical Stylistics and add any required modification for the textual conceptual functions to get a complete model for the analysis of *The Small Mirrors*. The model can show how the speaker and the fictional world are constructed which I aim to reveal. The textual conceptual functions construct a coherent perspective of the reality of the fictional world in Bekas' poetry. The

linguistic images of the fictional world of Bekas' poetry are repetitions that become part of the naturalised ideologies of the writer.

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And last but not most, I am eternally indebted to my mother, the bedrock of my fortitude and perseverance, whose loving spirit still sustains me and whose prayer and sacrifice rendered

me work better, think bigger and act bolder. Huge thanks should go to my fiancé Hema Araz who is a siprit to my life.

# **The Construction of the Speaker and Fictional World in *The Small***

## ***Mirrors: Critical Stylistic Analysis***

**Mahmood Ibrahim**

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## Chapter One

### 1.1 Introduction

As an inhabitant of a multi-lingual society – Arabic, Kurdish and Turkman, I was an active reader of poetry during my secondary school studies and it was not until I entered the English Department at Kirkuk University that I was able to read English poetry. My continued interest in poetry encourages me to analyse how poetry of different languages depicts different realities.

On teaching poetry in three departments, English, Kurdish and Arabic, after I finished my MA studies at Baghdad University, I became conscious that teaching poetry is difficult because of the lack of tools of analysis. I researched some studies on poetry during my teaching period, but I did not find a sufficient set of tools to find the underlying meaning of poetry and to teach it to students. I was looking for some linguistic approaches, and this led me to consider the possibility that Critical Stylistics could provide me with what I needed.

I have experienced, as a teacher, that different readers of poetry construct different interpretations of the same reality in each of the three departments: English, Kurdish and Arabic. So, the different language backgrounds, which are cultural backgrounds, may affect interpretations. However, my focus is not on the effect of cultural background on interpretation, though sometimes, I need to show when English and Kurdish culture differ throughout the analysis. It is a general issue about the existence of something in poetic meaning which is textually-grounded and therefore not simply open to different interpretations.

Literature is one way of constructing realities, it is about actions, emotions, thoughts and desires, and language is only a tool that creates these realities, but there is no clear method to deal with how these realities are created. There are difficulties in interpreting our emotions, thoughts, and desires in poetic language. I, therefore, decided to investigate the construction of realities depicted in poetry.

In this chapter, I introduce the aims and research questions of my thesis, then I discuss the nature of poetry, specifically political poetry and finally I introduce Sherko Bekas and his poetry.

## 1.2 Aims and research questions

In this mini-introductory section, I present the whole thesis in miniature. I explain my main aim, argument and research questions. My main aim is to develop a model of Critical Stylistics that can answer the following research questions:

1. How are the speaker and his fictional world constructed in Bekas' *The Small Mirrors*?
2. What are the implications behind such constructions?
3. To what extent is the Critical Stylistic model applicable to the analysis of the speaker and the fictional world in *The Small Mirrors*?

The fictional world, defined in this thesis, is the strange world. In this world, events and other elements, such as person, time and space participants are constructed differently from the ordinary world. This fictional world is sometimes called the ideational world or the ideational meaning of the text. To answer these research questions, I focus on the description, analysis and interpretation of the texts of *The Small Mirrors*. In the description, I identify features

within the text, the frequency and ratio of each feature in relation to the reference corpus which includes 45 thousand words. The reference corpus includes articles from different fields and was published in Harvard University by Thackston (2006). This identification is to make my work as rigorous as possible.

In the analysis, I reveal what the text means to me as a reader based on the textual features and in the interpretation, I explain the stylistic functions and the literary effect of the text. This focus helps to achieve accuracy. I use Critical Stylistics, a functional approach to language developed over the last ten years, for the analysis of the data. My point of departure is constructing experiences, which Jeffries (2015: 476) calls the construction of the "ideational function of text". My analysis shows that textual features construct vital aspects of the meaning of the poem. I pay a special attention to the problem of making explicit any direct links between textual features of language and stylistic functions.

The literature on Bekas' poetry tells us that he was constrained by the political situation (Taberi et al: 138). I argue that the political situation affects the construction of the speaker and the fictional world in *The Small Mirrors* negatively, that is, the world is constructed as terrible and the speaker as suffering. Very little has been said about how the speaker and his fictional world might be constructed in the poetry, although much of the literature cites political conditions as the motivation for these representations of the speaker and the the fictional world in Bekas' poetry (section 2.2). Aside from wanting to contribute to a gap in current research on analysing poetry, I have also decided to examine the speaker and the fictional world representation because they are prevalent in Bekas' poetry.

Traditional stylistics tends to focus on how different the linguistic behaviour is from the norms. However, studying the ways in which the speaker and the fictional world are

constructed in *The Small Mirrors* is also a useful contribution to the study of stylistics. While I do not completely agree with the determinist views that the world is directly affected by language (e.g. Sapir, 1929; Whorf, 1940), the types of the messages which are valued in a culture most likely have some impacts on the members of that culture and society. For example, some discourse studies suggest that media framing affects audiences (e.g. Gamson, 1992: 34, Entman & Rojecki, 2000:48; He, 2010: 31).

If readers are consistently told that the speaker is oppressed and the fictional world includes strange events, then they are more likely to come to show sympathy for the speaker and expect these strange events to happen.

The data that I analyse is located within poetry and Bekas considers it a direct response to the political unrest of Iraq in 1987-1988. Bekas builds his poetry upon this political unrest as he states<sup>1</sup> 'the source of some of my poetry is my political beliefs and the result of my life as a Freedom fighter and when my poetry supports or opposes a specific perspective, this does not mean that other perspectives are wrong, although in my point of view they are wrong' (2008: 17). The poems he is reading, he says, are 'the gardens of my past struggle, wish, victory and cry' (ibid). My final research question concerns methodological issues. The models of stylistics have been used in the analysis of English non-poetic text. Part of the impetus for conducting this study was to see how far these tools could be applied to Kurdish poetry.

### **1.3 Definition of Poetry**

Thrall and Hibbard (2006: 36) claim that any definition of poetry should have three elements: a specific form, a content, and an effect. The form is what the text is like; the way in which

---

<sup>1</sup> This is my translation.

the words and linguistic structures are used. The content can be the ideational meaning of the text or what the text means and its effect on the audience. Hart (2014: 15) states that the conceptual operations invoked by the grammatical construction constitute the hearers'/readers' experience of the described situation and events in discourse and are the site of reproducing ideology. Therefore, I analyse the grammatical constructions to reveal how the speaker and the fictional world are constructed. This analysis then answers my overall research question.

Poetry can be the creative manipulation of linguistic features to construct an aesthetic effect (Leech and Short, 2007: 2). F. R. Leavis states that a poet has interest in his experience which is not separable from the interest in words because the poet possibly seeks evocative use of words to sharpen his ways of feelings and making the actual experience with precision and subtlety communicable. This communicability is not achieved by other means of expressions than poetry (1972: 17). Burke (1996: 41) defines poetry as 'the use of words by human agents to form attitudes or to induce actions in other agents.' This means that the available resources of any language help in forming attitudes. Each language has resources that are different from others. For example, the connotation that results from the head noun to the modifier and vice versa exists in Kurdish but not in English (see section 2.3.2).

Bekas states that the main source of his happy and sad poems comes "from his literary points of view and the wishes, likes and hopes which his community supports them"<sup>2</sup> (Bekas, 2008: 16). This statement confirms Preminger et al's argument that a poem is an expression of its author's vision (1993:900). It also confirms Easthope's idea that poetry expresses experience (1983:5) and according to Halliday et al (1999: 1), experience could be a possible resource to

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<sup>2</sup> This is translated by the researcher.

understand, construct and act on the real world. Fowler (1991: 71) and Fairclough (1995b: 25) suggest that experiences construct the ideational function of the text. Experiences are encoded in the texts and subject to interpretations.

Like any other text types, poems can be carriers of ideologies because within the ideational functions a text may constitute a system of beliefs where the system of belief is ideology. Fairclough (1995) contends that the ideologies in a text constrain choices in the organization of discourse, grammar and lexis. So according to Aboh (2009:8), the language in poetry performs a function, which mirrors the speaker and the fictional world of the poet. Therefore, poetry may not be a neutral construction of facts; rather, it possibly carries structures of beliefs and values. As a text analyst, I am concerned with the construal of the poet's experiences which could be political at the time he wrote the poetic cycle.

#### **1.4 Political Poetry**

Poetry is negatively affected by its contact with political issues (Perminger et al, 1993: 960). In this section, I show why and how I contextualise my data within political poetry and how the political situation affects the use of language in the construction of the speaker and the fictional world. Revealing this construction is my aim throughout this thesis. Burke's definition mentioned in the previous section is useful to approach political poetry, "even though the kinds of assent evoked have no overt, practical outcome" (1969: 50). I investigate textual strategies that are used to express the attitudes of the poet in relation to the context in which they were used.

Some studies concentrate explicitly on the investigation of political issues showing how poets respond to violence (Brearton, 1988). Brearton explores the extent of the fascination of war poets with the Great War and he illuminates their aesthetic strategies, dealing with aspects

of Irish political and cultural history. He suggests that poetry is a way of reacting to the violence in Northern Ireland. Michael Dowdy (2007) studies American political poetry and the way political potency is reflected through linguistic strategies. The current study differs from their work in using a systematic set of tools for the analysis.

There are different definitions of political poetry. Dowdy defines a political poem as those poems which speak about concepts such as 'injustice, suffering, materialism, oppression, and so on' and 'those that speak for compassion, justice, and so on' (2007: 11). He considers these concepts political. I would also add the concept of nature, immigration and martyrdom, to Dowdy's concepts because these concepts are the product of war which is political (see section 6.2.1.). Levertov (1985: 166) points out that many poets and critics describe political poetry as poetry that 'takes its stand on the side of liberty' or 'speaks for the party of humanity'. Preminger et al (1993: 961) define political poetry as poetry that describes 'the conditions of life in different historical contexts'. He also adds that 'political poets succeed by comprehending a wide range of the demands and conflicts of their time, not by rising above their historical moment.'

There are many functions of political poetry. Bly (cited in Dowdy, 2010: 11-12) asserts that political poems only raise our awareness, rather than call for actions. Dowdy (2010: 11) states that political poetry does not 'challenge dominant political groups or social principles', but 'implicitly or explicitly supports them'. My analysis suggests that political poems call for actions but often implicitly. McGrath (1982: 28-29) contends that political poems can be used to expand consciousness and this type of poetry is called 'strategic poems'. They can also be used to show causes and seek to diagnose political problems; these poems are called 'tactical poems' (1982: 28-29). Likewise, Duncan draws on William Blake's notion that great political

poetry is 'visionary' in presenting events. He locates poetry as an imaginative attempt that must not 'become a mouthpiece for a righteous cause' or offer solutions for political issues (cited in Perloff, 1998: 209). I argue that my data does not show a clear-cut division between strategic and tactical categories and what is strategic can also be tactical implicitly or explicitly as in the following extract:

Five thousand flowers are killed

In the construction of victims, the victims as flowers are constructed as affected participants and are recipients of the violence, although they are placed in the subject position. The actors are deleted and the reason for the deletion of the actor is open to three interpretations. The first is that the writer does not care who performed the action. The second is that the writer wants the readers to think of the violence as impersonal. The third is that the writer does not know who the real parties are because more than two parties were engaged in the war of 1987-1988 and/or afraid of naming them. This results in making the perpetrators unknown, faceless and lacking human individuality. It also separates and distances the violence from the reader.

The lexical verbs *kill* has the connotations of cruelty and brutality more than the verb *die*. They mirror the brutality of the situation of Kurdistan during the war and make the reader sympathise with the victims. These verbs are intentional verbs which indicate the existence of the intentional killers and contribute to the construction of horrible circumstances. (see section 4.2.2.). The choice of the noun *flowers* constructs these natural elements as victims as well as innocent and humble (see section 6.1.2.). This is because flowers generally have neither a reason for which to be killed and nor the ability to defend themselves as inanimate

beings are always passive recipients of human actions. All these interpretations are only found in the deep meaning, not surface meaning.

Political poetry can be particular, speaking to a group of people, or general by expressing universal issues. According to Preminger et al, there is a relationship between what is particular and what is general, and this relationship is problematic because it is not obvious which experience typifies a class of experience. Poets take authority and claim they speak 'to universal issues, or for some group of people' and 'suggest some not yet realised idea; in this sense, particulars stand for ideals in poetry' (1993: 962). In contrast, Bly (1985:132) contends that the political poems come from 'the deepest privacy'. Bekas (2006: 16) claims that his poetry comes from his political life and literary beliefs inspired by his cultural community wishes, hopes and aims. Therefore, in my data, it is sometimes difficult to decide whether a poem is personal or not (see section 4.2.2). Preminger et al (1993: 961) state that political poetry deals with landscape and anything that arises from politics.

Each of the above definitions of political poetry forms a specific perspective. In contrast, Bekas' poetry includes the majority of the perspective stated in the previous definitions. I define political poems as those poems that express attitudes towards those political issues and a range of potential functions because of the variety of issues that arise in the analytical parts of this thesis. Political poems can deepen consciousness or be implicit or explicit calls for action. Political poems are not restricted to one particular issue; rather they can be about anything related to conflict within a society as in Bekas' poetry.

My thesis aims to move away from these definitions towards an understanding of the attitudes in political poetry, which are constructed by a multiplicity of textual strategies. I examine these textual strategies to reveal the poet's interests, concerns, and language.

Though I agree with Bernstein (1996: 8) that different practices and rhetorical strategies are grounded in the language materials, and thus I argue that these practices do not only start and end with English and are found in Kurdish too.

### **1.5 Sherko Bekas**

Sherko Bekas was born on May 2, 1940. He is a contemporary poet. His father, Faiq Bekas (1905-1948), is also a well-known traditional Kurdish poet who died when his son was only eight years old (Sharifi, A., & Ashouri, 2014: 6). Bekas started his political activities and his fight against Saddam's Baath regime in 1964. Bekas considered himself the poet "of all Kurdish nation, the poet of revolution and Peshmergas, flowers, Kurmanji children of the South and North, I consider myself the mother poet of Kurdistan." (Speech at Folkore Hois, the Whole Sky of my Borders, 8/8/1987).

Bekas left his homeland because of the political problems in 1986. He lived in Sweden until 1992. He was awarded the Tucholsky Prize by the Swedish PEN Institute in 1987-1988. He was awarded the title of "Citizen" by the largest civil society of Florence in Italy. At the same time, some of his works were translated into Arabic, Turkish, Persian, English, French, Italian, German, Swedish and Norwegian. He established his position as a well-known figure in world poetry and drew the attention of people across the world to Kurdish poetry. Bekas' poetry has developed and been published in exile. His poetry consists of eight thousand pages. His poem collections are:

1. *Moonlight Poems,*
2. *The Small Mirrors,*
3. *Dawn,*
4. *I Appease my Thirst with Fire,*

5. *Two Juniper,*
6. *Eagle, Cemetery Lighted,* Sulaimaniyah,
7. *The Dawn of the World and The Seat* (Shiri: 94),
8. *The Crying Mule Litter.*
9. *Graveyard of candles,*
10. *The Ode of Migration,* and
11. *The Secret Diary of a Rose/Trans Reingard and Mirza, Salioghi, 1997*

Apart from poetry, he has written the novel *The Cross and the Snake* which Leila Naderi (2011: 32) describes as “a panorama view to his own life and his homeland” and “a unique genre in Kurdish literature at the time of its composition”. Besides writing poetry and novels, Bekas has written two plays: *Kawa, The Blacksmith,* and *The Gazala*. He has translated *The Old Man and the Sea* by Hemingway (2000) and Federico Garcia Lorca's (1899-1936) *Blood Wedding* (Naderi, 2011: 50).

In 1970, he, with other young poets, introduced the Rawanga movement which means ‘immediate observation’. Some of his poetry deals with issues of his homeland. According to Naderi (2011: 12), there are many features of the Rawanga movement:

1. It was a reaction to the social and political situation
2. It deals with new words, new thought, and new behavior
3. It deals with realism which stimulates the founders of the movement because they were interested in the Liberation Movement
4. It modifies classical works to meet the requirement of the contemporary world
5. It emphasises novelty and innovation focusing on the subject or writing, rather than to whom writing is.

This movement uses a mix of local and universal languages in creative ways and supports freedom universally (Safaa Dhiab, Masarat Magazine and translated by Chenwa Hayek, 2007).

The poets of Rwanda proclaimed in 1970:

“-Our writing is full of suffering .... Thus we are fighting  
against suffering.

- Beauty is the center of our writing .... Therefore, it is  
against ugliness.

-It is free and independent .... Hence it breaks boundaries.

-It is revolutionist ....”

This movement aims to gain justice and fight suffering. This aim makes Bekas break from the strict traditional rules of poetry, such as rhyme and rhythm. This break is to express his needs accurately. His poetry exemplifies his preoccupation with a range of political problems in his homeland, particularly the rise of the Kurdish liberation movement and his work for the radio of the movement. He died in exile in Sweden on 4 August 2013.

His poetry is distinguished by the simplicity and elegance of poetic expression of humanist thoughts in sympathetic poems. Bekas was a poet who cried out for justice, freedom, and love for his fellow humans and human suffering. His writings are not limited to any certain region and he writes about events worldwide.

Literary critics (Omer, 2011; Muhamed, 2001; Ali, 2009) consider Bekas’ poetry political though I argue that not all of Bekas’ poetry is political because some of his poems do not include any political concepts. This becomes clear in section 3.2 where I filter the data for only political poems. Political content is clear in some of Bekas’ poetry, particularly in *The Small Mirrors*- the data under study. Some political concepts are readily transparent in his poetry;

these concepts include martyrdom, freedom, war, immigration, and/ or the sacredness of martyrdom. Although there were attempts to oppress Bekas by political extremism, none of these attempts succeeded. Many of his poems emphasise the importance of poetry, largely as a powerful weapon to pursue a global recognition of their culture and their right.

The poems I analyse in this study were written during 1987-1988. There are three reasons to limit my data to two years: Firstly, ideology might change over time (see Graves-Brown 2010: 281); and I do not want to generalise the ideologies beyond the data of these two years. Secondly, I cannot cover all the years in which the poet was writing since he has six volumes of poetic writing. Thirdly, the poet states that these poems are refining his poems of **kazêwe/Dawn** (published in 1978), so they represent a comprehensive sample of his style. I analyse the poems in the original language, but I do not analyse the rhythmic aspects because I do not think these aspects reveal much about the world of the poet. According to Jeffries rhythmic aspects belong to “the more conventional stylistics” and are not usually exploited for ideological purposes (2016: 206).

## 1.6 The choice of Bekas

The consumption of Bekas’ work is wide, which facilitates studying his work, since some of his works have been translated into Arabic, Italian, Swedish, French, German, and English. He has read some of his poems in Sweden, Denmark, Norway, Germany, Switzerland, Austria, United Kingdom, Russia, and Italy, where he was named an honorary citizen of Milan ([https://en.wikipedia.org/wiki/Sherko\\_Bekas](https://en.wikipedia.org/wiki/Sherko_Bekas)). He also visited the United States in 1990 and has a proven international reputation for his literary works. Besides, there are many reasons that encouraged me to choose to study Bekas’ poetry:

1. He has a special status among his thirty colleagues and is famous for his literary work.

2. His poetry, as mentioned in section 1.2, comes from his political, literary beliefs and his cultural community wishes, aims, and likes (Bekas, 2006: 16). Thus, his poetry represents ideal personal and cultural ideologies.
3. He was awarded the "Tucholsky scholarship" of the Pen club in Stockholm in Sweden and, in the same year, the freedom prize of the city of Florence.
4. He is the main pioneer of the Rwanga movement discussed in section 1.3.

Due to his life in exile, his work with the soldiers fighting for freedom, and his work as the manager of the liberation movement radio, he has been awarded a special status within his community. These aspects are reflected in his poetry, particularly in **diwani awena buchkalakan**/*The Small Mirrors*, discussed in the next section.

### **1.7 Outline of the thesis**

In this section, I present the structure of the thesis. Having introduced the aims, definitions of poetry, political poetry and Bekas in Chapter One in order to set out my argument and to help answering my overall research question, I now give an outline of the chapters.

In Chapter Two the methodology, including the reasons for the selection of Bekas and the particular data are explained. This chapter also explains my methods of analysis using Critical Stylistics. I demonstrate how I use categorising procedures instead of corpus linguistics to increase objectivity. I then discuss why I selected the particular tools of Critical Stylistics discussed in section 2.2.1.1. These tools are Representing Actions/Events/States (transitivity analysis), Naming and Describing, Equating and Contrasting, Assuming and Implying and prioritising.

Following the discussion of Critical Stylistics, I explain Critical Discourse Analysis and the four main approaches. I then describe Text, Discourse, and Ideology. I place my study within the context of earlier studies on language and ideology and outline Critical Stylistics in relation to Critical Discourse Analysis. Within each, I show how my study differs from previous studies, and what contribution the current study makes.

The analysis is divided into three chapters: Naming and Describing, Equating and Contrasting and Transitivity analysis. In these chapters, I present the results of the analytical processes introduced in Chapter Two. In Chapter Three, I analyse Naming and Describing and show the ways in which the author names and describes the political issues (Freedom, Victims, Martyrdom, and Suffering). I show the lexis that serves as a direct or indirect reference to these particular issues. In Chapter Four, I describe how texts create equivalent and oppositional meaning, presenting how these political issues are constructed. In Chapter Five, I describe how the participants are represented by actions/ events and states of being, concentrating on the actions towards these political issues.

Finally, Chapter Six puts together the results of the analysis showing the unifying themes which are uncovered by the different tools of analysis: the idea that martyrdom is sacred; the public are victims because of the politics; freedom is everything; and the idea that exile is never a home. I analyse one poem as a case study without separating the tools to show how the textual conceptual functions work together. Finally, I show the advantages of using a Critical Stylistics framework to Kurdish poetry and offer some suggestions for further studies.

## **1.8 Conclusion**

In this chapter, I have shown that my aim is to create a version of an already existing model of Critical Stylistics that enables me to analysis poetry and teach it. My aim to develop a model

is because of my experience as a teacher of the poetry of three languages. This experience was difficult due to the lack of set of tools. This difficulty was a general issue about the existence of something in poetic meaning which is textually-grounded and therefore not simply open to different interpretations. This means my focus is not on the effect of cultural background on interpretation, though sometimes, I need to show when English and Kurdish cultures differ throughout the analysis.

I provided a brief account of the definitions of poetry in general and political poetry in particular. Based on the existing literature on the definitions of political poetry, I suggested a broader definition of political poetry, which includes those poems expressing attitudes towards political issues and a range of potential functions because of the range of issues. This definition has a broader sense than the already existing definitions of political poetry because of the functions that arise in the analytical part of the data.

I have shown that Bekas' poetry is well known in dealing with suffering and used to fight any forms of injustice. His poetry is used for many purposes by the evocative use of words. I then argue that Bekas' poetry is political because it deals with political issues and calls for actions implicitly by the use of words and grammatical structures analysed by the use of the methods explained in the following chapter.

## **Chapter Two: Theories and Methods**

### **2.1 Introduction**

In this chapter, I primarily discuss theoretical approaches and methodological approaches. In the theoretical section, I first introduce Critical Stylistics, the reasons for choosing it in preference to Critical Discourse Analysis and the limitations of the approach. I then briefly

discuss Critical Discourse Analysis. Then, a discussion of earlier studies of language and poetry that use critical linguistics is carried out. I then describe the key terms: text, ideology, discourse and power. Having introduced the theoretical approaches, I present the methodological ones. The methodological approach contains a discussion of the role played by the concept of culture in the analysis of the data, data selection and the data categorisation.

## **2.2 Theoretical Approaches**

In this section, I firstly discuss critical stylistics. Secondly, I briefly explain Critical Discourse Analysis and its main approaches, followed by a brief introduction to the key terms: text, ideology, and power. Finally, I outline the previous approaches to the analysis of poetry, such as stylistics and literary criticism, ending with conceptual metaphor theory.

### **2.2.1 Critical Stylistics**

Critical Stylistics refers to a branch of applied linguistics associated with the researcher Lesley Jeffries. It emerged with the publication of *Critical Stylistics: The Power of English* (Jeffries, 2010). It provides the missing links between stylistics (textual choices) and Critical Discourse Analysis. Critical Discourse Analysis is a discourse analytical approach that studies how ideologies, identity, and inequality are produced, reproduced and maintained in text, in social and political contexts (van Dijk, 2001: 352). It aims to identify manipulation and ideology hidden in texts (Fowler, 1991: 66). Language is crucial in the reproduction of ideologies and is central in establishing and maintaining social identities and inequalities (Wodak 2001: 10).

Critical Stylistics attempts to 'assemble the main general functions that a text has in representing realities' (Jeffries, 2010a: 14). It offers a developed theory and a more rigorous methodology, which Critical Discourse Analysis has not yet developed. Critical Stylistics

'introduces a set of tools, which, whilst not complete, are nevertheless more comprehensive than any provided in the literature on to Critical Discourse Analysis (Jeffries, 2010a: 1). These tools attempt to uncover ideologies implied by the linguistic choices that text producers make. This model is applied in Critical Stylistics to *The Small Mirrors*, a group of Kurdish poems about war in Iraq in 1987-1988. I use examples from William Wordsworth's *The Prelude* in the theoretical sections to introduce the textual conceptual functions.

The thesis applies the Critical Stylistics framework to the analysis of poetry. Although there are a number of stylistic studies of poetry, the current study is unique in using the Critical Stylistics model. Until the later stage of analysis, I was looking to combine Critical Stylistics with conceptual metaphor theory and investigate how the tools of Critical Stylistics construct metaphor, however, I realised that the aforementioned combination and line of investigation could not take my thesis forward. I now discuss the reasons for using Critical Stylistics, rather than Critical Discourse Analysis and Stylistics.

#### ***2.2.1.1 Why Critical Stylistics not Critical Discourse Analysis***

Critical Discourse Analysis is a branch of linguistics which aims to uncover ideologies. Jeffries (2010a: 6) calls the lack of a systematic method of analysis 'patchy in its coverage of linguistic structure' and further states that researchers "have not yet developed a full methodology or methodologies which students can easily try out for themselves".

In responding to the biases and criticisms of Critical Discourse Analysis (discussed in the next section), Critical Stylistics emerged as a method of exposing "the ideology in any text, whether or not you agree with it" (Jeffries, 2010b:410). It provides a detailed systematic linguistic analysis and came about as a reaction to the lack of systematic analytical methods.

Simpson (1993) is the primary inspiration to Jeffries' (2010: 410) critical stylistics because Simpson (1993) developed the methodology of analysing texts with the aim to uncover the ideologies of literary texts. Critical Stylistics builds upon a set of textual conceptual functions, with the intent of representing a level of meaning between language form and function, which sits well with Halliday's (1985) ideational metafunction of language, since these functions construct world-views (Jeffries, 2014: 412).

There are a number of other issues, which need addressing, which makes me favour Critical Stylistics over to Critical Discourse Analysis. First, to Critical Discourse Analysis is accused of using data that are fragmentary and exemplificatory (Fowler 1996: 8; Widdowson 2004: 102). As a consequence, the data must have been picked to meet the interpretive positivism of some predefined results, rather than a theory and critical standpoint (Widdowson 2004: 102). This method of selection takes the research away from its objectivity, which any linguistic research should maintain. Likewise, Koller and Mautner (2004: 218) state that a particular example may be selected because it is unusual for the analysis. Also, Widdowson points out that CRITICAL DISCOURSE ANALYSIS is accused of using data that are extracted from its textual context, consequently, a large amount of data will be left unanalysed.

Another reason for preferring Critical Stylistics over to Critical Discourse Analysis concerns the pragmatic importance when certain structures are given contextual importance. These structures suit the analyst's purpose and are ignored when they contradict the analyst's purpose. In contrast to to Critical Discourse Analysis, Critical Stylistics is not concerned with pragmatic significance and this issue is removed when analysing data using Critical Stylistics approaches. For example, in the analysis of poetry, Critical Discourse Analysis may highlight the positive aspects of *love* and ignore negative aspects.

Critical discourse analysts are also in danger of generalising about typical discourse in the absence of linguistic evidence when the analysts subjectively select instances from the data as representative of a particular discourse under study. To reduce this subjectivity, Stubbs points out a much wider range of data must be sampled before generalisations are made about typical language use (1997: 111). I have set parameters for sampling my data, which will only represent the texts under which the parameters work.

to Critical Discourse Analysis authors tend to think that being openly subjective is fine. I just happen not to agree with that, or at least I would argue that we should resist our own biases rather than embracing them. to Critical Discourse Analysis stems from the political stance of the analyst, where the interpretation of the data is predetermined by the political point of view of the researcher. This stance leads to subjective interpretation, which to Critical Discourse Analysis authors think is fine. Given that to Critical Discourse Analysis attempts to resist language abuse by those in power and social inequality, the analysis will result in analytical subjectivity (Hart, 2014: 39). In contrast, Critical Stylistics resists our own biases and informs objectivity by making the interpretation textually grounded. This objectivity involves interpreting structures even when they contradict the analyst's argument and the analyst who has to be open about them.

By contrast, Critical Stylistics makes use of a range of analytical procedures to help address the problems that Critical Discourse Analysis faces; it offers a fully developed textually grounded model. Therefore, it is motivated by the Critical Discourse Analysis problems and proposes a set of tools, which are discussed in the next section.

### ***2.2.1.2 Ideational aspect of texts***

In this section, I illustrate the ideational aspect of texts. Halliday (1994) calls the representation a worldview of the world the ideation aspect. Jeffries suggests that the ideational function of text sits between the de-contextual aspects of text, “those aspects whose meaning takes effect in textual surroundings” (2011: 409) and the co-textual, “those aspects of language that depend in a greater measure on the situation” (2016:162). This function of text is “roughly comparable to langue/parole or competence/performance”. It is used to construct a worldview that the recipient is bound to understand. This means that this function of texts is not tied to Halliday’s textual level of language use –nor to the contextual uses of pragmatics. This function potentially leads me to the literary experience of reading *The Small Mirrors*. This function focuses on 'how language represents the world' (Jeffries, 2010a: 6). Thus I focus on the ideational and textual function of language so that I answer my overarching research question because the representation of the speaker and participants creates a worldview via the textual structures. These structures are called the ‘textual conceptual functions’ referring to the linguistic structures used by the writer and called ‘tools’ when used by the analyst to analyse that structure. These tools are explained next.

### ***2.2.1.3 The tools of Critical Stylistics***

Critical Stylistics is a framework consisting of a number of tools, highlighted in the next section, wherein the five tools used for the analysis in this thesis are detailed. I show how I use the tools here, and further information on the use of each tool will be outlined in each relevant analysis chapter. The tools of Critical Stylistics, outlined by Jeffries (2007, 2010a), are shown in the following table.

Textual tools	Formal realisations
1. Naming and Describing	The choice of nouns to signify a referent; nominalisation; the construction of noun phrases with pre-/ post modification to identify a referent
2. Equating and Contrasting	Antonymous/ synonymous relationships in the form of apposition and parallel structures respectively
3. Enumerating and Exemplifying	Hyponymous and meronymous sense relations realised by two, three or four part lists
4. Prioritising	Transforming grammatical constructions: clefting, passive and active voice and subordination
5. Constructing time and space	Choice of tense, adverb of time, deixis and metaphor
6. Representing actions/state and events	Transitivity
7. Hypothesising	Modality
8. Assuming and Implying	Presupposition and implicature
9. Negation	The construction of unrecognised (Nahajec, 2009)

10. Presenting other's speech and thought	Speech and thought presentation
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**Table 1 the tools of Critical Stylistics (Adopted from Jeffries, 2010a)**

Jeffries' books on Critical Stylistics (2007 and 2010a) are slightly different; I follow her recent book (2010a) for clarity purposes because her later book shows that some functions work in pairs and this further shows how the tools are interrelated. This demonstrates that the overlap of the conceptual textual functions is important (Jeffries, 2010a: 87-88) and provides the analyst with a greater understanding of the way the textual conceptual function systems operate. The difference between the two books is the number of tools, although the difference in number is not important because the tools overlap in reality. In the first (2007), the number of the tools is eight while in the second, the number is ten. This difference is because in the first case, Naming and Describing are presented in a pair, while in the first version they are presented separately. Also, Equating and Contrasting are merged into a single tool consisting of a pair Equating and Contrasting in the later model, while in the first model they are presented as two separate tools. However, in both books, the model is essentially the same.

To Coffey (2013: 69), the Critical Stylistics model extends from linguistic features developed from critical linguistics (Fowler, 1991, 1996) and to Critical Discourse Analysis (Fairclough, 1989, 1992). The tools are not intended to be complete or exhaustive, though they provide a coherent model that can address the functional side of text analysis, answering the question 'of what any text is doing' (Jeffries, 2010:15). Coffey (2013: 70) points out '[by] thinking about the conceptual functions of a particular linguistic form, the reader is more likely to be able to make links between linguistic form and ideological meaning, and it is partly for this reason

that I have found Jeffries' model a particularly illuminating tool kit'. Coffey (ibid) argues that Critical Stylistics has a second methodological advantage over Critical Discourse Analysis, namely, it 'is the logical cohesion and interconnectivity of the tools themselves'. For example, a consideration of how Naming and Describing may also rely upon the processes of presupposition or implicature and/or Equating and Contrasting particularly in Kurdish (see section 4.1.).

However, it is sometimes difficult to decide which of the conceptual tools a particular example would be best considered an instance of. This means some tools overlap and the point is not to separate them. I take each textual conceptual function separately and see what was going on in each poem from each feature's perspective and then merge them to get the bigger picture (see section 2.2).

For the purpose of brevity, I separate the tools to avoid repetition and make references to other tools and metaphors where needed and further divide the analytical parts into linguistic features. I only use tools which correspond to these textual conceptual functions. I now briefly illustrate each of the conceptual tools used, and how I have utilised them in my thesis. For clarity purposes, the tools are presented here in the order that they appear in the analysis.

In what follows, each section provides an overview of the tools and explains the technical aspect and its positional ideological effects.

#### **2.2.1.3.1 Naming and Describing**

Naming and Describing is realised through the whole nominal element of the clause, because it labels a referent, including any descriptor element, such as adjectives (Jeffries, 2015: 389) and modifying nouns. Naming and Describing can be traced back to the concept of 'referential

strategies' in critical linguistics (van Leeuwen, 1996; Reisigl and Wodak, 2001). Naming and Describing involves how texts name and describe (pre/post-modify) entities and events in the world. It is used to construct the world with ideological underpinnings (Jeffries, 2010: 17).

This textual function is realised linguistically in many ways. Firstly, naming is triggered through the choice of a noun from a group of nouns someone uses to gain a particular stylistic value. Secondly, noun modification is constructed from a head noun, being pre-modified by either adjectives or nouns as modifiers. It can also be post-modified by a prepositional phrase (beginning with of-), or a subordinate clause beginning with which or that. By positioning the descriptor element immediately in front of the noun phrase, the structure results in 'packaging up' information, and it is thus not readily open to debate by the reader or hearer. Packaged up information produces no propositional content and the information is presupposed instead. Thirdly, nominalisation is a conceptual tool widely used in the to Critical Discourse Analysis and in critical linguistics studies, which is also used by Fowler (1991). Coffey (2013: 70) states that what makes Jeffries' approach different from other critical linguistic studies to Naming and Describing, is her focus on the noun phrase as textually grounded.

Concerning analytical uses of this tool, I concentrate on the choices of nouns pre- and post-modifications. I also focus on ideological differences in the choice of nouns and adjectives, and make references to metaphors and consider their ideological importance. In addition, I highlight the different ways of Naming and Describing found in my data and discuss any different ways of Naming and Describing found in my data which are not found in English.

### **2.2.1.3.2 *Equating and Contrasting***

This textual conceptual function of Equating and Contrasting is concerned with the construction of oppositional and equivalent meanings. Critical Stylistics builds upon textual

sense relations (e.g. Lyons, 1977; Cruse, 1986; 2004; Murphy, 2003). Jeffries (2007: 105) shows that processing newly constructed opposites depends on our understanding of conventional opposites, such as good/bad; high/low.

There are different linguistic constructions of equivalent and oppositional meanings. Jeffries (2010: 65) claims that oppositional and equivalent meanings can be constructed by sense relations, syntactic triggers (co-ordinating and subordinating conjunctions such as *and*, *but*, *or* etc.) and negation. Nahajec (2009: 109) shows that oppositional meanings put two events, actions or states in contrast to each other. Negation constructs non-events against events, non-states against states or non-existent against existence, therefore it constructs “unrealised worlds” (Nahajec, 2009: 109). Jeffries (2010b: 14) shows when two things are put into opposition with the negation as a trigger, they “presume complementarity”.

### **2.2.1.3.3 Representing actions/states and events**

In this thesis, the term transitivity, referring to the representation of actions/states and events, is used from a functional linguistic perspective, rather than from a traditional grammar perspective. Here, I adopt Simpson’s version of Halliday’s transitivity (which is explained in chapter five). Simpson states that transitivity ‘refers generally to how the clause represents meaning’ (1993:88). He contends that speakers present in language their perception of the world and how they encode “their experience of the world around them” (1993: 82). Therefore, transitivity is the realisation of Halliday’s ideational metafunction, which is concerned with construing experiences into processes ‘according to whether they represent actions, states of mind or simply states of being’ (ibid). However, ideation is broader than transitivity because ideation is constructed in different textual strategies. Coffey (2013: 72) states that ideational metafunctions relate these processes to the participants and

circumstances involved in the clause. In the analysis of her data, Coffey examines how texts exploit the syntax of the language to ‘inform the reader, and so is extremely useful for exposing ideologies in texts’ (ibid).

The following table shows the types of transitivity and their potential ideological effects:

Main type	participant	Ideological effects
Material Action Event	Inanimate Actor, goal	The participant is active
Material Action Supervention	Actor (with no control over the action), goal	The participant is acting upon and being passivised
Material action Intention	Animate Actor, goal	The participant is active and able to take action
Verbalisation	Sayer, verbiage, goal	The participant is characterised with loquacity
Mental Reaction	Sensor, phenomena	The participant’s role is thinking rather than acting
Mental Reception	Sensor, phenomena	The participant’s role is thinking rather than acting
Mental cognition	Sensor, phenomena	The participant’s role is thinking rather than acting
Relational Circumstances	Carrier, attribute	The participant is static
Relational intensive attribute	Carrier, attribute	Making the attribute closer to the participant.
Relational intensive identifying		Making the attribute closer to the actor.
Relational possessive attribute	Carrier, attribute	Making the attribute more distant to the participant.

Behavioural	Behaviourer, Behaviour,	
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**Table 2 the types of transitivity processes and their ideological effects**

Analyses of transitivity patterns within stylistics and critical linguistics aim at uncovering world-views (Fowler 1991; Simpson 1993; Jeffries 2007, 2010a). They help us to see ‘who is doing what to who’, and therefore facilitate an analysis of the types of actions the speaker and other actors perform in *The Small Mirrors*.

Although no single model of language yields an exhaustive account of textual meaning, it would be hard, as Montgomery points out, to imagine what an exhaustive account of the meaning of a text would look like if patterns of transitivity were ignored (1986b: 55). Therefore, in most to Critical Discourse Analysis and Critical Stylistics studies, we can see that transitivity is a main tool of analysis and it is used here as one main tool for the analysis of my data.

#### **2.2.1.3.4 *Assuming and Implying***

This textual conceptual function *Assuming and Implying* refers to the knowledge implied in texts (or it refers to the background or contextual knowledge, which is outside the scope of this thesis). This function is recognised by the process of presupposition (Levinson, 1983) and implicature (Grice, 1975). The former assumes the availability of an event, action or entity.

There are many linguistic triggers for the construction of assumed and implied meanings in texts. Firstly, possessive pronouns and definite articles presuppose the existence of the entity they modify. This means that the textual conceptual function intersects with Naming and Describing and therefore, I refer to this textual conceptual function of Naming and Describing when needed. Secondly, the use of changing a change-of-state verb (such as, stop, relax,

bring, improve, increase, decrease, cut down, etc.) presupposes the existence of the earlier state of the participant. This means that verbs can also be used to construct assumed and implied meanings, and thus I use the latter as a secondary tool in the chapter of transitivity analysis. Thirdly, the placement of information in the lower level structure, such as in adverbial clauses or in subordinate clauses, also results in assumed and implied meanings. There are many other textual triggers of assumed and implied meanings, but I only mention these three because they are used extensively in my data. This tool is not used in a separate chapter and is only used as a minor tool within each chapter because it intersects with other tools.

Coffey (2013:73) argues that conversational implicatures are meanings implied in texts, which readers may infer via a process of 'reading between the lines'. Grice (1975: 42) believes that these conversational implicatures occur when the speaker flouts one or more of Gricean maxims of conversation- the maxims of quality, quantity, relation, and manner. Grice (1975: 50) affirms that conventional implicature can be 'intuitively grasped' and Levinson (1983: 127) states that conventional implicature does not depend on pragmatic principles such as the Gricean maxims or contextual knowledge.

Critical Stylistics includes the tool of Assuming and Implying, because according to Jeffries (2010a: 102) 'assumed and implied' meaning in texts might impact the reader's/hearer's point of view due to the underlying nature of these types of meaning, and furthermore, point of view is one of concern of to Critical Discourse Analysis.

#### **2.2.1.3.5** *Prioritising*

This section introduces the textual feature of prioritising. It concerns the relative importance given to a piece of information (Jeffries, 2010a: 87-88). This feature is triggered syntactically

in many ways including transformation and subordination. Like English, Kurdish has an information structure which places important information at the beginning of the clause and new information at the end which is the focal point.

There are five main ways of prioritising information. First, passive structures are one of the triggers for prioritising. Passive sentence structures focus on the action done rather than on by whom. Secondly, subordination in Kurdish which is similar to the subordination in English also prioritises information. The placement of information at a lower level structure results in presupposed information which is less amenable to objection by the reader/hearer. Third, the placement of information within the object has a similar effect. The fourth is the cleft structure which is also a strategy for the construction of prioritising information. This structure starts with subject+be... or there+ be..., so the focus is on the complement which is followed by a relative clause which makes up the remainder of the sentence. The fifth trigger is the transformation of adjective from a complement of a clause into a modifier of a head noun. However, this last trigger does not work in Kurdish because the adjective retains its position in either case. Prioritising might overlap with presupposition as in the following example

he said

There was a strange half-absence

There was a strange half-absence

In the first one although the hedging of 'he said' might weaken the strength of the statement, this phrase partially obscures the real message (Jeffries, 2016: 165) which is about *There was*

*a strange half-absence*. This message is more difficult to contest because it is at low levels of structure.

The levels of subordination are a useful trigger for considering “which bits of information are backgrounded by being subordinate and which foregrounded by being in the main clause” (Jeffries, 2015: 2015). The following two examples place emphasis differently on the same information by swapping round which part is subordinated:

Thus while the days flew by, and years passed on,

From Nature and her overflowing soul,

I had received so much, that all my thoughts

The Prelude (original)

Thus while I had received so much, that all my thoughts

the days flew by, and years passed on,

From Nature and her overflowing soul,

The Prelude (modified)

There is a propositional difference between these sentences that means the first (subordinate) clause is presupposed to be true, whilst the main clause contains the proposition. However, the issue of prioritising is more than this issue of presupposition. It also tells the recipient what the values or opinions of the producer are. Thus, the first example above is more interested in the flying of time and the second is more interested in the speaker’s receiving. Because Critical Stylistics fills the gap between Critical Discourse Analysis

and stylistics, next, I explain Critical Discourse Analysis and its key terms and the main four approaches.

### **2.2.2 Critical Discourse Analysis**

Critical Discourse Analysis is a branch of applied linguistics relating to the work of Roger Fowler, Norman Fairclough, Teun van Dijk and Ruth Wodak. Hart (2010: 3) traces to Critical Discourse Analysis to the Aristotelian study of rhetoric, stating that the influence of Marxism in the critical theory of the Frankfurt school is associated with Adorno and Horkheimer, Habermas, and Foucault's post-structuralist discourse analysis. Critical Discourse Analysis began as critical linguistics, steered by the researchers at the University of East Anglia, with the publication of *language and control* (Fowler et al. 1979) and *language and ideology* (Kress and Hodge 1979). Critical Linguistics was later enlisted under to Critical Discourse Analysis and is now regarded as a particular branch of to Critical Discourse Analysis (Fairclough and Wodak 1997a).

Simpson and Mayr state that in Critical Discourse Analysis, “{t}he word ‘critical’ signals a departure from the more descriptive goals of discourse analysis”, where the focus is on the description and detail of linguistic features, rather than the reasons and the manner of the production of these features (2013: 52). Although I concentrate on the analysis of linguistic feature constructing the speaker and the fictional world in *The Small Mirrors*, I also focus on the reasons for choosing one specific feature rather than the other alternative ones.

Simpson and Mayr (2013: 51) claim that a critical approach to discourse analyses is a range of non-literary texts, such as ‘news texts, advertisements, political interviews and speeches, doctor– patient interactions, counselling sessions, job interviews’. Simpson and Mayr called these encounters ‘unequal encounters’. In these encounters, linguistic features are used, and

these features appear normal or neutral on the surface, but they may, in fact, be ideological (see further below). Thus, the term 'critical' primarily functions to unravel or 'denaturalise' ideologies constructed in discourse. It also reveals how power structures are constructed in and through discourse (ibid).

Critical Discourse Analysis has many aims; it began as a combination of approaches examining discourse concerned with 'analysing opaque as well as transparent structural relationships of dominance, discrimination, power, and control as manifested in language' (Wodak and Meyer, 2009: 10). Critical Discourse Analysis and critical linguistics share a focus on 'relations between discourse, power, dominance and social inequality' (Van Dijk, 1993: 249, cited in Mayr, 2008: 8). It is 'socially and politically committed' (Khosravinik, 2009: 478) and thus 'addresses broader social issues' of 'social and philosophical theories' (Mayr, 2008: 9).

to Critical Discourse Analysis analyses power relations, focusing on linguistic features and aims to highlight what determines the system of social relationships, and the hidden effects they have on the system. (Fairclough 1989: 5) to Critical Discourse Analysis researchers favours some systems over others, and these almost always include nominalisation, transitivity, modality (Jeffries, 2007: 12) "and to some extent the creation of semantic presupposition" (Jeffries, 2007: 11).

There are many criticisms directed at to Critical Discourse Analysis. Firstly, it does not consider the role of the reader in the interpretation stage (Fowler 1996; O'Halloran 2003; Widdowson 2004). Secondly its lack of a set of agreed tools for analysis results in the absence of rigour and replicability (Jeffries, 2007:12), which should be present in any scientific research. Thirdly, Tabbert (2013: 63) states to Critical Discourse Analysis makes subjective choices of analytical tools; this subjective choice results in proving the desired results, instead of obtaining

objective ones, because Weiss and Wodak (2003) state that this lack of analytical tool-kit gives Critical Discourse Analysis its own 'dynamics' (2003: 6). Fourthly, Critical Discourse Analysis does not believe that language is powerful on its own, rather "it gains power by the use powerful people make of it" (Weiss & Wodak, 2003: 14). Critical Discourse Analysis aims at explaining "how discourse (re)produces and maintains [the] relations of dominance and inequality" (Mayr, 2008: 8). Simpson and Mayr (2013:51) contend that Critical Discourse Analysis also integrates 'social-theoretical insights into discourse analysis and its practitioners are often outspoken about their social commitment and interventionist intentions'.

The absence of agreed analytical tools and the danger of obtaining pre-existing results in mind are the reasons behind using Critical Stylistics in my thesis instead of any other approach to Critical Discourse Analysis.

There are a number of principal concepts in all to Critical Discourse Analysis. Wodak (2001) identifies these concepts as: (1) power, (2) discourse and (3) ideology' (2001: 3). Wodak and Meyer (2009: 3) argue that these concepts brought Critical Discourse Analysis into being. They also state that Critical Discourse Analysis has its roots in various disciplines, such as cognitive science, anthropology, philosophy, rhetoric, applied linguistics and sociolinguistics (2009: 1).

To summarise, Critical Discourse Analysis aims at identifying and defining social, economic, and historical power relations between dominant and subordinate groups' (Henry & Tator, 2002: 72, in Izadi & Saghaye-Biria, 2007: 141). Despite the lack of a set of tools in to Critical Discourse Analysis, it aims at deconstructing the ideologies in text and discourse.

### **2.2.2.1 Key terms from Critical Discourse Analysis**

Returning to the question *how are the speaker, and the fictional world constructed in The Small Mirrors?*, I argue that the language in those poems constructs the state of mind of the writer, in poetry, language is a means for transferring messages and is “the formative organ of thought” (Humboldt, 1836). Similarly, Chapman (2006: 29, 40ff, 54) argues that the language in the newspaper articles depicts “a state of mind and is communication at the same time”. Likewise, Tabbert (2013: 49) states that language permits the communication “of this state of mind to the reader”, and due to the absence of body language in written texts, the message is only communicated through signs, which are signifiers and signified (Saussure, 1986). Fowler (1981) states that “language is a systematic code and not just a random list of labels, it facilitates the storage and transmission of concepts” (1981:25).

The idea of the concept discussed in the above paragraph leads to dealing with the language construction of social realities (Scott & Tribble, 2006: 161), not only by reflecting realities, but also through the construction or reproduction of our notion of reality, and therefore ideologies (Stubbs, 1996: 61). The poems I analyse do not reveal the real speaker and real people, but create a social reality of their own. This means that the speaker, the people and the conditions in these poems are not real, but are constructions associated with reality, based on the writer’s perception of the world. This confirms the Sapir-Whorf hypothesis, which demonstrates that language ‘structures the way in which we perceive the world’ (Jeffries, 2006: 200). Linguists agree that there is a weaker relationship between language and reality in that language does not fully shape the perception of the world, but influences ‘our categorisation in the world’ (Jeffries, 2006: 200). In line with this view, I might argue that the construction of the speaker and the fictional world in the poetry of Bekas, through language,

may influence our world views and therefore, our concepts on the speaker and the circumstances.

The linguistic construction of realities is associated with Halliday's three language metafunctions (Halliday, 1985; Teo, 2000: 24). First, the ideational metafunction, which focuses on how the world is represented through language (2010a:6); second, the interpersonal functions, which focuses on the mediation of language and people, and finally, the textual function, which focuses on the text connection and coordination of different sides of one relevant topic (Timor& Weiss, 2008, 114). I use the first and last metafunction to answer my research question because the construction of the speaker and the fictional world constructs a worldview. To analyse how this construction is achieved through poetry, texts are the key to answering my overall research questions. Next, I explain why I consider the poems as texts.

#### **2.2.2.2 Text**

Before discussing the other key terms of *ideology, discourse, and power* in Critical Discourse Analysis, I look at the first key term, *text*. Because I analyse poems linguistically in this thesis, it is necessary to clarify this key term *text* and explain why I regard these poems as texts as part of political discourse.

A text is 'a communicative occurrence which meets [...] the standards of textuality' (de Beaugrande & Dressler, 1981: 3) which are cohesion, coherence, intentionality, acceptability, informativity, contextuality, and intertextuality (De Beaugrande in 1995). Cook (1989: 14) defines texts as "[s]tretches of language treated only formally'. He identifies "formal features" as "the black marks which form writing on the page" or "the speech sounds picked up by our ears" (ibid). Tabbert (2013:51) states that Cook's definition of "*text* comprises of written and

spoken language, but excludes any context". Fairclough (1992a:14) defines text as "any product whether written or spoken" and includes context. He shows that "[t]his definition takes a broad view on texts, which comprises of written texts, spoken interaction, the multimedia texts of television and the Internet".

Stubbs (1996) stresses that texts should be natural (real-life language, either written or spoken) and in the collection process of these instances of language use, the researcher's role is observational and passive (1996: 4). Tabbert (2013: 51-52) contends that '[t]exts are isolable, naturally occurring and either written or spoken language in Fairclough's broadest sense (comprising also multimedia texts of television or the internet), which are part of social events'.

Poems consist of sentences, which consist of clauses, phrases, words and finally of morphemes, which is according to Bussmann "the smallest meaningful element of language" (1996: 767).

Texts construct meanings in two ways: first (1) textual triggers (semantics, pragmatics and grammar) project meaning and (2) the reader constructing 'meaning by bringing his or her world knowledge to the text' (Semino, 1997: 125, quoted in Tabbert, 2013: 52), although I am not interested in the second way (for further explanation, see section 3.2.2).

The poem itself is an example of a text, although it can break the standards of textual cohesion, coherence, intentionality, acceptability, informativity, contextuality, and intertextuality because this break can be done on purpose to achieve communicative functions. A poem, as a real life language use, reports (on) events, such as martyrdom and disasters, and can also report on phenomena such freedom, sometimes involving the writer's

personal opinion. In a poetic discourse where space is limited (typically non-lyric poems), words need to be carefully selected and sentences carefully structured to maximise their effects. In this way, poems often encapsulate the poet's political stance, and analysing the lexical choices and syntactic structures of these poems can tell us about the potential underlying ideological meanings.

. I analyse the poems in the Kurdish Language. My role, in collecting these poems, is passive and only observational, meaning that the poems are not influenced or written by me. Each poem can be regarded as being part of political processes, namely the construction of the speaker and the circumstances, which links the meaning of the text to the meaning of *discourse*.

### **2.2.2.3 Discourse**

The term *discourse* is used in different ways by researchers in different academic contexts. In the German and central European contexts, text and discourse are distinguished, in relation to text linguistics, as well as to rhetoric (Wodak and Meyer, 2009: 6) In English, discourse is generally considered 'speech or language', or 'language as we use it' (Andrew and Nicholas, 2014: 321). In cultural or literary studies, *discourse* is defined as 'the kind of language used in relation to a particular topic or in a particular setting' (Tabbert 2013:54). Wooffitt (2006: 97) views discourse as 'a constructive and constitutive medium' bringing the world into existence.

Other scholars make a distinction between different levels of abstractness in discourse. Lemke (1995) follows the Foucauldian approach to texts as 'the concrete realisation of abstract forms of knowledge' (Wodak & Meyer, 2009: 6). The pioneers of the discourse-historical approach regard discourse as 'knowledge and memory', while a text explains concrete oral utterances or written documents (Reisigl & Wodak, 2001). A discourse is a way

of signifying a specific social practice domain from a specific perspective (Fairclough, 1995: 14). In social-psychological theories of discourse (cf. Potter and Wetherall 1987), discourse is regarded as a primary vehicle for the construction of social and individual identities.

In a theoretical context, the term 'discourse' always means language use associated with specific institutions, cultural identities, professions, practice or disciplines. In this sense, 'each discourse is one of several discourses (the discourse of the coloniser, for instance, as distinct from that of the colonised)'. In line with this definition, I would categorise *The Small Mirrors* as discourse on war. Discourse, be it general or specific, is always linked with relations of power, in the structures of institutions (Bennett & Royle, 2014: 321).

Cook (1989) also defines discourse as "stretches of language perceived to be meaningful, unified, and purposive" (1989: 156). However, Jeffries (2010a) expands the meaning of discourse to mean a spoken or written text, including the production and reception contexts and the social context in which the text occurs (Jeffries, 2010a: 7). This is the definition used in *Critical Stylistics and Critical Discourse Analysis*. There are two approaches to discourse: structural and functional. Chomsky adopts a structural approach to discourse. In this approach, discourse is considered a unit of language, above the sentence or above the clause (Schiffrin, 1994: 20, 21, 23). However, Halliday takes a functional approach to discourse, where discourse is regarded as a particular focus on language use (Schiffrin, 1994: 20, 21). A broader definition is given by Fairclough (1992a) showing that discourse is three-dimensional. This means that discourse consists of 'a piece of text, an instance of discursive practice, and an instance of social practice' (1992a: 4). Therefore, I use Fairclough's definition of discourse in my thesis, because it encapsulates both the structuralist and functionalist approaches to discourses. In order to answer the question '*how are the speaker and the fictional world*

*constructed in The Small Mirrors?*' it is necessary to analyse the whole discourse to reveal the hidden ideologies discussed in the next section.

#### **2.2.2.4 Ideology**

Ideology is “the beliefs, values, and ways of thinking and feeling through which human beings perceive, and by recourse to which they explain, what they take to be reality” (Abrams and Harpham, 2011: 204). Hodge and Kress (1993: 15) contend that ideology involves “a systematically organised presentation of reality”.

Ideologies are also the basis of systems of beliefs or social representations of specific groups (Van Dijk, 2001). They are social representations of some kind (Augoustinos, 1998; Farr & Moscovici, 1984; Fraser & Gaskell, 1990). Consequently, these beliefs are not personal but shared by groups. These beliefs are socioculturally shared knowledge, and attitudes, norms, and values of groups (Van Dijk (1998b). Terry Eagleton (1991: 28-30) offers six broad definitions of ideology:

1. The overall material process of producing ideas, beliefs, and values in social life.
2. Whether true or false, ideas and beliefs, which symbolise the circumstances and life-experiences of a specific socially important group.
3. Promoting and legitimating the interests of such social groups facing opposing interests.
4. Promoting and legitimating, carried out by a ‘dominant social power’.
5. Ideas and beliefs which help legitimise the interests of a ruling class or group, namely through distortion and dissimulation’

6. Similar false and deceptive beliefs arising from the material of societal structure as a whole, but not from the interests of a dominant group.

In the critical stylistic analysis, language use is seen as a matter of choices, and the analysis of these choices helps us uncover the writer's norms and beliefs in my data. Therefore, I am interested in Eagleton's (1991: 28-30) second definition of ideology, which is the definition I adopt in the analysis of the present data, and the goal of the analysis is to highlight the beliefs that underlie language use in the poems under analysis. In this thesis, the language of poetry is seen as a part of a *discourse*, and *discourse* is capable of constructing and influencing speakers'/ hearers' conception of reality.

Ideology is interwoven in texts, transmitted, enacted and reproduced through texts (Teo, 2000: 11) and is triggered in the text (Tabbert, 2013:52). Fowler (1991: 1) contends that 'language is not neutral, but a highly constructive mediator'. This means that no texts are neutral and are often interwoven with ideology (Julian, 2011: 767). However, not all texts are carriers of ideologies and some ideologies are not deliberately included in the texts.

According to Fairclough (1995a: 71), ideology could not be 'read off' a text, and Jeffries and Walker argue that 'ideology is frequently identifiable through textual analysis' (2012: 214) (cited in Tabbert, 2013: 53). To answer the question '*How are the speaker and the fictional world constructed in The Small Mirrors?*' I need to keep in mind that the poems under investigation carry ideologies about the the speaker and fictional world which can be breaking down by applying the following methodological approaches.

## 2.3 Methodological Approaches

In this section, I firstly discuss the data selection. The data section is subdivided into the reasons behind the choice of the poet, followed by making some remarks about *The Small Mirrors* and the reasons behind choosing it and how I pick the particular poems for the analysis out of *The Small Mirrors*. Secondly, I discuss the methods of categorising the data showing the reason for this method of classification. Thirdly, I show how the concept of culture benefits my analysis and finally discuss the limitations of the approach.

### 2.3.1 *The Small Mirrors*

*The Small Mirrors* includes short poems which are originally developed versions, and examinations of poster poems, which were published in 1978. Some of the poems in *The Small Mirrors* were written in Kurdistan and others abroad. A collection of them have been published during 1987-1988 in Kurdish and European Magazines and most of them appeared for the first time in 2006, in Bekas' second volume.

*The Small Mirrors* is characterised by “exceptional aesthetic value, unparalleled facility with words, a poetry that is emotionally, historically, cognitively, and existentially accessible to the public through its rich yet simple everyday language” (<http://www.rudaw.net/english/opinion/12092013>). In *The Small Mirrors*, the poet depicts the war and political situation in 1978-1989.

*The Small Mirrors* constructs a contrastive image where the situation is a depressing, yet also hopeful world. These and many other poems are concerned with home coming, or rather, going home. Bekas travelled widely to read his poetry for eager readers. Amir Sharifi, Hassan Ahmadi and Talib Birzanji co-translated many of the poems of *The Small Mirrors*, a number of which are now available online. The great Iranian poet Ahmad Shamloo read some of the

poems from *The Small Mirrors* in a fund raising program organised for the Kurdish refugees in Iraq, in 1991. Shamloo described Bekas as “a rare and imagistic poet”.

*The Small Mirrors* is the fourth Divan of the second volume of Bekas’ poetry. It was written during 1974 and 1989, and is divided into six divans according to the date of production (not publication). The divan under study includes 171 poems, however, I have not selected all of them for the analysis. I only selected the poems which were written in 1987-1988, because in these two years important incidents happened - namely, a genocide by the international community, and there were many other important political incidents in that period in Kurdistan.

However, not all the poems in that period are selected; there were 87 poems written in 1987-1988. I only selected political poems out of these 87 poems. I copied these 87 poems into a Microsoft word document, then searched for ten words (1) freedom, (2) martyrdom, (3) independence (4) fight, fighting and fighter, (5) victim (6) pen (7) writing, (8) weapon, (9) prison and (10) nature (including natural elements such plants). Any poem that does not include one or more of these words are excluded, and the reason for choosing only these words is because these words are considered political in Kurdish and this thesis deals with an analysis of political poetry. Also, each of these words should occur in at least three different poems to be considered for the analysis. This means not only the above ten words are political in my data, there are also other political words, but because they only occur in one or two poems, I decided not to include them in the analysis. For example, nationalism is found only once in a poem, so it is not fair to include that poem in the analysis. This process results in 38 poems for analysis. A quick glance at the remaining poem revealed that their contents are political, although the searched words mentioned above may not be central to the meaning

of the poem. Also, a thorough reading of the discarded poems reveals that they deal with issues such as love and relationships between men and women.

I chose the most frequently used words for the analysis because they provided a more generalised picture and generalised ideologies of the period of 1987-1988 across the data.

They also helped me avoid generalisation of any ideology based on only one short poem. The

poems selected for the analysis are the following:

No	Poem title	Content
1.	Xwast/ Demand	The poem deals with the ubiquity immortality of martredom.
2.	Amaje/ Pointing	The poem deals with the ubiquity of victims.
3.	Sarrriyêjkrdinewe/Healing	The poem shows the suffering of the speaker in diaspora.
4.	Cejniyêk/a Feast	The poem explains the suffering of the speaker and the people of Kurdistan.
5.	mûturbe /Graft	The poem demonstrates the importance of martyrdom and sacrifice.
6.	Kotelê/ Sculpture	The poem explains the mourning of the deaths of Halabja.
7.	Kspe/burning	The poem describes nationalism of the speaker.
8.	Kotere/Stump	The poem illustrates the tyranny against the speaker and his/her people.
9.	denike tow/ A Seed	The poem shows that the speaker and his/her people are suffering but also strong.
10.	Jmardin/ counting	The poem presents the ubiquity of the victims of the speaker's homeland.
11.	buxçe / Folder	The poem shows the poverty of the people and its significance to the speaker.
12.	xem/ sorrow	The poem explains the deaths of Halabja.
13.	yekem deng û dwadeng/ First and Last Sound	The poem is about the deaths of the chemical bombardment of Halabja.
14.	çawpiyêkewtinîyêkî edebî/ A literary Interview	The poem is about the importance of writing.
15.	xelaêt /Reward	The poem is about the importance of protecting one's homeland.
16.	tenha yekiyêkman/ Only One of Us	The poem is about the suffering of the people of all ages.
17.	Prşngekan/ Tinsels	The poem is about the preference of peace over war.
18.	Tunyêl/Tunnel	The poem is about the suffering in daispra.

19.	Şuyênewn/Missed place	The poem is about homelessness of the speaker.
20.	Frrrîn/Flying	The poem is about the importance of writing in war time.
21.	cwantirîn diyarî/ Most Beautiful Gift	The poem explains how people who suffers for the sake of the homeland are appreciated.
22.	Liyêre/Here	The poem is about the generality of diaspora.
23.	yekem mindalê/First Child	The poem is about the life of freedom fighters.
24.	zîndanî gerrwêk/ Moveable prison	The poem is about the longing of the speaker to his/her homeland.
25.	Twê/You	The poem explains the yearning of the speaker to his/her people.
26.	Serupiyêç/Veil	The poem is about the value of defending one's homeland.
27.	Cudayî/ Separation	The poem deals the importance of freedom.
28.	Yadidaşit/ Diary	The poem deals with the significance of freedom
29.	lebîrhurêkanî "dare mêw" êkewe/ From the memoery of a grapevine	The poem reavels the negative consequences of war.

**Table 3** the selected poems for the analysis with an overview of the content of each

There are several reasons for restricting my data only to the poems of 1987-1988 within *The Small Mirrors*. First, ideologies can change over time and it is better to limit the generalisation of the ideologies across two years only. Second, this typical data represents a good sample of Bekas' poems (2006: 10), since in introducing this divan, he states that these poems are reflections of, and developed versions of, the poster poems published in 1978 (in the Divan of the Dawn). These poems also reflect the 2008 poems and are written in Kurdish.

### **2.3.2 The data**

In this section, I show the reader how I categorise the data and the reasons for this categorisation. I explain how I compare it to the reference corpus and what the reference corpus is, the reasons for this comparison.

#### **2.3.2.1 Data categorisation**

In this section, I discuss how the data is categorised throughout the analysis. For reasons of clarity, I describe how I categorise each textual conceptual function in the order the chapters

appear in. In the analytical Chapters Three to Five, the data is categorised according to syntactic patterns followed by semantic patterns.

In Chapter Three, I manually searched for all the nouns in the whole data in order to find examples of nouns. I also searched for adjectives to ascertain what these adjectives modify. This allowed me to record instances of adjectives, pre-modifying referents in noun phrases, as well as predicative adjectives, functioning as the grammatical complements in clauses with subjects. Then, each syntactic pattern can be divided into semantic patterns called themes. I do not choose my instances for the analysis randomly, because randomly chosen extracts do not reveal the overall linguistic patterns in the data. A clearer and more reliable picture of these patterns is gained through the categorisation process. The motivation for this categorisation process is to gain as much substance and objectivity as possible in detecting patterns of language use. I do not use corpus linguistics because the poems are in Kurdish because my data is too small to be uploaded into a corpus tool. Given that the data is small, manual analysis is possible.

In Chapter Four, I manually searched through the data for instances of equivalences and oppositions. To increase the objectivity of finding these instances, I conducted a second search in a Microsoft word document, which includes in my data for intensive relational processes, adverb like and/or or. For example, I searched for the word **bu-/was** or *were*. This allowed me to record instances of intensive relational verbs using the copular verb **bu-** and metaphorical equivalence. Appositional equivalence was harder to document electronically, so a manual search was used. This search is combined with an examination of the sentences captured for transitivity analysis, and a search for conjunctions that could only be found in manual searching.

In Chapter Five, in order to find examples of transitivity, I manually searched through the data for verbs. To increase the objectivity of finding these verbs I conducted a second search in the Microsoft word document, which includes my data for verbal agreements, such as the first person singular agreement **-im**, plural **-yen** and for passive affix **-ra** which are either attached to the verbs or to the preceding nouns. Then, I analysed the semantic properties of the verbs to group these verbs into different themes, with a view to ascertain which actors perform what actions to what in my data. I also show the effects of attaching one type of action to one type of actor. In each chapter, I put the examples in tables when I discuss them together. However, I simply list the poetic samples when I discuss the examples separately or when they are less than four examples.

#### **2.3.2.2** *The Reference corpus*

The reference corpus in the study is the reading from, W. M. Thackston's book *Sorani Kurdish, A Reference Grammar with Selected Readings*. It includes a broad range of samples of prose ranging from fairy tales to internet texts. The book provides running glosses beneath each text, and the glosses in the readings in the Kurdish–English vocabulary can also be found at the end of the book. However, I disregard the glosses and the grammatical explanations as they are not important to show statistical differences to my data. The book contains around 87,000 words, which represent the readings, glosses vocabulary for the language. However, I only selected the Kurdish reading to show statistical differences. Therefore, I left with only 45,000 words. The book is published at Harvard University in 2006. The book can be download online [https://sites.fas.harvard.edu/~iranian/Sorani/sorani\\_1\\_grammar.pdf](https://sites.fas.harvard.edu/~iranian/Sorani/sorani_1_grammar.pdf).

The purpose of using the reference corpus is to measure the peculiarity of Bekas style more rigorously by comparing the frequency of occurrence of one linguistic feature in *The Small*

*Mirrors* and its frequency in the reference corpus such as range of structures, sentence length or frequency of certain noun phrases. For example, the frequency of abstract nouns used in *The Small Mirrors* in relation to the abstract noun in the reference corpus shows Bekas' uncertain style (see section 4.2).

The reason for choosing this reference corpus rather than poetic corpus is that because I could not find poetic data large enough to compose a corpus. I also selected this reference corpus rather than other types of corpus is that the corpus includes samples from different genres and the method of collection is reliable given that it was published in Harvard University. I also selected it because it is the largest corpus compiled for the sake of grammatical explanation yet.

### **2.3.3 *The concept of culture in my thesis***

Because I analyse Kurdish poetry, I automatically deal with the question of culture and what influence culture can have on my analysis. The concept of culture becomes known in regard to language structure and the connotations of a few entities, such as metaphors. Shi-xu (2005) includes the concept 'of culture' in to Critical Discourse Analysis. He states 'that individual languages constrain different world-views and therefore represent the world slightly differently' (2005: 14), although he deals with extremely different languages (English and Chinese). Shi-xu (2005, 2016) observes a hegemony of Western (Anglo-American) academic work in Critical Discourse Analysis and states that '[i]t is now a standard expectation that Western, but not non-Western, intellectual traditions are referenced' (2005: 48). He further comments that the data for 'mainstream discourse studies [...] come from Western European and American societies' (2005: 48, 49).

Also, Zhang et al. (2011) build on the meaning of 'critical' in Western and Chinese tradition and the problems which might occur when Critical Discourse Analysis crosses 'cultural, social and political boundaries' (2011: 95). Fairclough already incorporated the concept of culture into his approach to Critical Discourse Analysis and states that 'cultures exist as languages' (2003: 18). With regards to my project, this necessitates being aware that culture, cultural ideologies in the poems and the differences in the language, for example, the difference in achieving processes, might be indicative of cultural use. The process of engaging illustrates this point. In Kurdish, engagement is a process where the male participant is active and the female is the passive recipient of the process of betrothal. The cultural aspect of discourse is an issue for my thesis, because it may affect the construction of the speaker, and situation in my data via different features, one of which is the metaphor.

#### ***2.3.4 Conceptual metaphor and ideology***

Conceptual metaphors are relatively stable connections between conceptual domains in the form of mapping from a source domain into a target one (Lakoff and Johnson, 1980). In this thesis, I consider the ideological role that metaphors (as textually grounded) play. Conceptual metaphors are linked to a conceptual organization where the conceptual organization refers to 'offline' systems of conceptual knowledge stored as cognitive models such as frames, schemas and conceptual metaphors (Hart, 2010: 24). Therefore, the conceptual metaphor theory is a theory of conceptual organisation. Previous Critical Discourse Analysis studies apply metaphors largely in the description stage, rather than the interpretation stage "where texts and discourses have been analysed but the practice of discourse itself has not been addressed" (ibid: 25). Conceptual metaphors are distillations from repeated patterns of

experience. They also provide input to particular blends and define them (Grady 2005; Grady et al. 1999).

Hart (2014: 137) points out that the metaphors ideologically choose one particular interpretation of reality over another. Therefore, ideology is a world view (Hart, 2007: 106). Given that metaphor is ideology, ideology is thus a particular interpretation of reality.

From a critical stylistic perspective, I am interested in those “discourse conceptual metaphors”, in Hart’s (2014: 138) terms, which fulfil ideological purposes. To Dirven et al, (2003), it is the discourse conceptual metaphors that form “the basis of ideology”. These ideological bases are both reflected in and created “by common structures held between closely related blends, which have become conventional for a given Discourse”. A critical metaphor analysis in terms of conceptual metaphors is just a matter of perspective (Hart, 2008). The choice of perspective depends on whether one is interested in the patterns of values and beliefs (considered ideologies), which are interwoven in the texts or are more concerned with the construction of meaning (Hart, 2014: 139). Because one of my primary concerns in this thesis is the textual construction of ideologies, I address metaphors from the perspective of conceptual metaphors, which invoke the conceptual organisation. This conceptual organisation provides a guide for thinking, acting, and feeling.

Hart (2011a, 2011b) argues for the integration of the insights of Evolutionary Psychology and Cognitive Linguistics into to Critical Discourse Analysis, and thus echoes Chilton’s (2005) and Wodak’s (2006) argument for considering cognitive approaches to language study when doing to Critical Discourse Analysis. Hart’s plea for the integration of Cognitive Linguistics into to Critical Discourse Analysis, which comprises of conceptual metaphor theory (Lakoff & Johnson, 1980) is different from van Dijk’s socio-cognitive approach to Critical Discourse

Analysis (see section 3.1.2.2), whereas the socio-cognitive approach to Critical Discourse Analysis emphasises the social aspect of cognition. Hart argues that “[c]ognitive Linguistics is not a feature of his [van Dijk’s] approach” (Hart, 2011a: 270).

The particular choice of a target domain and the specific features selected from the mapping from source domain onto the target domain result in different ideological meanings. Moreover, through the mapping process, a new meaning may emerge; this emergent meaning may be converted into a more stable meaning, which constitutes the world view in conceptual metaphors via repetition. This emergent meaning is demonstrated in my thesis through the analysis, although I argue that this meaning is co-textually based.

The reason for the importance of metaphor in the analysis of ideology is that, as Simpson (2004: 145) states, metaphors can change or transform our perceptions of the target domain, leaving the source domain unchanged. Linguistically, one can link explicit (less conventional) metaphors to the propositional basis of the sentences and utterances. Explicit metaphors are thus linked to the semantic meanings of the basic structures of language.

As a critical stylistic analyst, I am interested in less obvious and conventional metaphors. According to Hart (2014: 142), conceptual metaphors are conventional, because people are unaware of processing them. Shimko (2004: 657) states that “certain metaphors are so taken for granted that they usually slip into our thoughts and actions undetected”. Furthermore, Hart (2014: 143) explains that addressees are unaware of the world view presented to them, which is formulated through metaphors. Jeffries (2010a:1) points out that we are interested in less obvious ideologies because they are insidious. However, I explain metaphors, whether novel or conventional, through the present analysis because the choice of only conventional metaphors reduces objectivity and rigour. Because I am the only reader and analyst of the

data, it is difficult to decide what is conventional and what is novel, hence one limitation of my approach is the lack of reader response.

### ***2.3.5 Limitation of the approach***

When designing my project, I decided not to conduct reader responses, since my data is Kurdish, and it is difficult to find Kurdish linguists to be able to conduct reader responses, because there are few people even in Kurdistan who are specialised in the Kurdish language. However, I am aware that the inclusion of the reader response reduces the researcher's bias.

There are many studies which apply reader response approaches. Liaw (2001) examined the effects of Reader-Response theory in EFL classes in a Taiwanese university. The students wrote personal responses to short stories, and they were most interested in the texts when personally relating and responding to the people and themes of the stories. Allington (2008) demonstrates a way of using reader response, addressing the deletion of the distinction "between reading and discourse on reading, its inattention to non-academic reading, its exclusive focus on 'interpretation' as if this constituted the whole of reading or of discourse on reading, and its failure to theorise the object of literary reading, ie. the work of literature"(2008: 10). The reader response theory is linked to Stanley Fish (1971), Wolfgang Iser (1978), and Hans Robert Jauss (1982), who all deal with the aesthetic value of literature, although the political variety of reader response criticism does exist and the best example is Judith Fetterley's *The resisting reader* (1978). In the most extreme version of the reader response theory, laid out in Fish's controversial "is there a text in this class?" (1980), the reader does not merely respond to, but also creates the text that is read, and is not merely the locus, but the origin of literary meaning. Although Critical Stylistics to text analysis investigating ideologies of poetic texts is useful, the model is still limited to advocating

methods that depend upon the analysis of the researcher alone. Whilst incorporating reader response data into a critical stylistic analysis of poetic texts would reduce the researcher bias, it is outside the limits of the present thesis. The reader response can also help us see how readers react to ideologies in the poems and how strongly the ideologies influence the outlook of the readers of the poems, which to Jeffries (2015: 385) is personal and a matter of psychology, hence why it is outside the scope of this thesis.

Linguistic studies of poetry have often been divided into three distinct methodological frameworks: first, studies using textual analysis, focusing on how writers construct meaning, second, reader response studies, analysing how readers react to texts i.e., how stores of the reader's knowledge and mental representation affect, and are affected by, the interpretation of texts when reading the texts.

The first approach, according to Simpson (2004: 202), analyses the divergence of the textual patterns of a poet "from ordinary language patterns, the reason of divergence is the way the poet experiences and conceives the world". Then, Simpson affirms that a theory that accounts "for the conceptual model underlying the choices a poet makes" is needed to give a clear picture of how readers negotiate meaning in texts. The third approach is the typological approach which deals with the critics' ideas and intellectual reading, rather than a rigorous linguistic analysis of the poems and how the reader's meaning imposed into the text.

Simpson (2004: 39) states that stylistics lacks a "readerly dimension", the second approach to the study of poetry. This approach focuses on mental representation (Simpson, 2004: 92). In stylistics, a reader response can reduce the researcher bias by investigating the cognitive structures that the readers advocate while reading texts with aid from cognitive linguistics and Artificial Intelligence. Simpson points out that in response to the emphasis on the reader's

role in the interpretation of any texts, cognitive poetics or cognitive stylistics (such as Peter Stockwell's, 2002 and Margaret Freeman's (1995) cognitive stylistic analysis of certain grammatical construction) as research methods to text interpretation emerged. This emphasis aims to shift the focus to the link between the human mind and the process of reading. The text approach to the study of poetry emphasises the textual representation and like the reader response approach, it focuses on text interpretation.

None of these approaches are perfect on their own - there should a balance among them because, as Simpson (ibid) states, the researcher's interpretation (text interpretation) approach misses 'what readers do when' reading and this puts the assumption that stylistic analysis is "good for all readers in all reading contexts". The reader's interpretation approach (sometimes called cognitive approach) may miss "the way the text is made", which hides the accuracy and creativity "in textual composition" (ibid). To Lakoff and Johnson (1998), the grammar of languages cannot be investigated solely on the linguistic level, but must be investigated in terms of mental representations too. Also, the reader's interpretation approach is made intractable because it shows that it is the reader that produces meaning, not the text. My focus is less on the readers of the poems and how readers perceive and understand the texts, although I acknowledge that I am the reader of the poems I analyse. Therefore, I leave aside cognitive approaches to the understanding of texts.

The incorporation of reader response data to complement Critical Discourse Analysis analyses helps to achieve objectivity, and can also reduce the circularity that Critical Discourse Analysis has always been accused of. Critical Discourse Analysis uncovers ideologies, and reader response data examines the influence those ideologies have on the reader (Coffey, 2013: 34).

## 2.4 Conclusion

In this chapter, I have discussed Critical Stylistics and the relevant tools of analysis. I have provided a brief account of Critical Discourse Analysis and stylistics because they are both linked to critical stylistics. I have shown that I use Critical Stylistics because it provides a systematic method for the analysis of poetry. I also described how the reputation of Bekas and his world wide known work encouraged me to choose him for study, and further explained that the war of 1987-1988 was behind the selection of *The Small Mirrors*. I placed this thesis within the context of stylistic analysis of the speaker and the fictional world. I explained that I categorise my data, rather than analysing poem by poem, because studying the poems separately does not reveal an overall linguistic pattern.

I have discussed the definition of poetry and why I contextualise *The Small Mirrors* within political poetry and how political poetry developed in the war of 1987-1988 in Kurdistan. I have admitted that my thesis lacks reader response, due to technical issues, whilst reader response could reduce the researcher's bias. I have outlined the method of selecting the poems and how I try to achieve the maximum rigour and objectivity by classifying the data. In my thesis, I argue that the tools of Critical Stylistics can be applied to the analysis of Kurdish poetry, with some internal expansions. The application of Critical Stylistics to Kurdish poetry is a new method followed in this thesis. In chapters Three-Six, I outline the results of the analytical methods outlined in this chapter and interpret these results. The nature of the specific linguistic features analysed and how I obtained them are delineated in more detail, where relevant, for ease of reference. The first of these analysis chapters, Chapter Three, reports on my analysis of how the text producers name and describe entities in data, and I

focus on the analysis of noun choice and modification of Bekas' poetry in order to show the effects of using these nouns and modifications.

## Chapter Three: Naming and Describing the Speaker and the participants in

### *The Small Mirrors*

#### 3.1 Introduction

In this chapter I analyse the textual conceptual function of Naming and Describing (noun phrases, choices of nouns and pre/post modifications) because it helps in the construction of themes reflecting the fictional world in which the speaker exists. The analysis of this function contributes to the overall aim which is to create a version of a Critical Stylistics model taken from five of Jeffries' (2010) linguistic tools Naming and Describing; Equating and Contrasting; Transitivity Analysis; Prioritising; and Assuming and Implying. This model enables me to answer the overall research question: How are the speaker and the fictional world constructed in Bekas' *The Small Mirrors*? Therefore, this chapter aims to answer the overall research question of this thesis.

There are 72 instances of izâfa constructions, out of 102 complex noun phrases in my data. This makes the ratio of izâfa constructions 14.48 per thousand words whereas my reference corpus includes 6.7 per thousand words. Also 29 nouns modified by adjectives are found in my data. This means my data include 5.9 complex noun phrases per thousand words while my reference corpora include 2.6 per thousand words. This ratio signifies that the style of Bekas in *The Small Mirrors* lacks directness more than the reference corpus. This ratio offers corroboration of the intricacies and complexities of the fictional world portrayed in *The Small Mirrors*.

In this chapter, I follow the Machin and Mayr argument that authors set up a social and natural world through their choice of lexis (2012: 28). These choices can allow the authors to highlight some kinds of meanings and suppress others (Machin and Mayr, 2012: 30). Also, these

choices are governed by aesthetic or literary purposes. This requires the analysis of the vocabulary which an author uses. Many scholars highlight the importance of the analysis of the word choices an author makes.

I manually searched for nouns in the data which is 2300 words. To increase the objectivity of finding these nouns, I conducted a second search in the Microsoft word document which contains my data for possessive pronouns, demonstratives and articles. I also follow Machin and Mayr's (2012) methods of categorisation and develop their categorisation process further as follows. I classify noun phrases into syntactic patterns and each syntactic pattern is then divided into semantic patterns or themes. I follow two procedures in the division of the data in this chapter. Firstly, I group participants of similar syntax into two patterns: *The izâfa construction* and *modification*. Each syntactic pattern is divided based on its semantic field.

The first pattern is divided into eight themes:

1. Nature
2. Place
3. Warfare
4. Martyrdom
5. Victims
6. Sadness
7. Loneliness and Yearning and
8. Writing

The second syntactic pattern, *modification*, is divided into five sub-syntactic patterns. Each of these sub-syntactic patterns construct one theme:

1. Sever suffering: personifying adjective

2. Mild suffering: literal adjective
3. Division of Kurdistan: the use of number as modifier
4. Writing: possessive noun phrase
5. Demonstrative adjective

The purpose of the categorisation is to gain poetic effect. The purpose of this analytical method is to achieve as much substance and objectivity as possible in detecting patterns of language usage. There are no alternative methods to achieve this categorisation. For example, Corpus Linguistics does not work on too small data.

I argue that all patterns within the textual conceptual function of Naming and Describing participate in the negative construction of the speaker and the fictional world. For example, the pattern of the izâfa construction and the pattern of modifying adjectives construct nature, place, and writing as positive, while humans as suffering. I also show what features are found in Naming and Describing in Kurdish that are not found in English. I also display how some patterns are culturally sensitive and culturally embedded and how cultural connotations play a crucial role in the analysis of noun phrases. I show how the textual conceptual functions<sup>3</sup> of Naming and Describing and Assuming and Implying intersect. This is because the adjectives and modifying nouns are packaged up in noun phrases rather than clauses, and packaging up information in noun phrases results in information being taken for granted. For example, the noun phrase **çiyayi tînû**/ *thirsty mountain* can be analysed by the tool of Naming and Describing to deconstruct the effect of choosing the noun *mountain* over other nouns with similar meanings and the effect of choosing the particular adjective *thirsty* over other adjectives with similar meanings. In addition, the tool of Assuming and Implying can be used

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<sup>3</sup> I use the term 'textual conceptual function' to refer to the linguistic structure used by the writer and the term 'the tool' to refer to the analysis of that structure by the analyst.

to analyse the effect of packaging up the adjective *thirsty* within the noun phrase. For example, in this noun phrase the assumption that the *mountain* is *thirsty* is taken for granted and not open to questions because the adjective is packaged up in a noun phrase rather than a clause (e.g. the mountain is thirsty). In terms of implicature, the maxim of quantity (Grice, 1975) is flouted because the adjective *thirsty* is used to describe human beings while the example under discussion it describes an inanimate entity. Therefore, I prefer not to separate the tool of Naming and Describing from the tool of Assuming and Implying in the analysis of the texts in my data. However, the main focus of this chapter is Naming and Describing and a secondary focus is given to Assuming and Implying.

This chapter also addresses the naming devices the author uses to gain the readers' sympathy. Hence, only the speaker and the fictional world are constructed and other participants who act upon the speaker and the fictional world are hidden. The next point I address is how the term 'physical appearance' helps to explain the construction of the speaker and the fictional world. Although nominalisation is an aspect of Naming and there are many examples of nominalisation in Kurdish, I do not encounter them in my data, so I do not focus on this.

### **3.2 The izâfa construction**

As I mentioned in 3.2, the analytical part of my thesis is divided into three chapters. Each chapter focuses on one textual conceptual function. Each textual conceptual function is subdivided into syntactic patterns and each syntactic pattern is then divided into semantic patterns which I have called themes. In my data, the first syntactically predominant noun phrase pattern is the izâfa construction where a head noun is linked to a modifier by the vowel *i*. The modifier can be an adjective or a noun. This Kurdish construction is very similar to the English *of* constructions, except in relation to article placement as discussed in section (2.3.2). There are three uses of the article in Kurdish: definite, indefinite and/or zero article. In the

izâfa construction, the placement of the article on the head noun or its modifier plays a role in the connotations of each noun phrase (Thackston, 2006b: 10).

There are three places for the article in Kurdish (1) at the end of the modifier, (2) at end of the head noun and (3) zero or deleted article. Each place affects the meaning of the noun phrase. The placement of the article at the end of the modifier constructs an inseparable relation between the head noun and the modifier and brings to the mind of the reader/hearer the opposite modifier. For example, in **darsâna sakhtakân**/*the hard lessons*, the relation between *hard* and *lessons* is inseparable and is in contrast to, say, *the easy lessons*. The placement of the article at the end of the head noun constructs the head noun as an exclusive category and the relation between the head noun and the modifier is separable. For example, in **darsakâni sakht**/*the hard lessons*, the relation between *hard* and *lessons* is separable, meaning that the lessons happened to be hard but are not in contrast to anything else, say, *easy lessons*. The use of zero article in the noun phrase constructs a generic noun phrase and, thus, a permanent relation between the head noun and the modifier. For example, in the noun phrase **darsani sakht**/*hard lessons*, the modifier **sakht**/*hard* is a permanent, not temporary, property of **darsani**/*lessons*, meaning, like the English sentence, *lessons are generally hard*.

This article placement and the use of generic nouns in izâfa constructions add a new extension to the textual conceptual function of Naming and Describing. I add this extension to critical stylistic analysis to get a more comprehensive and complete model for the analysis of *The Small Mirrors*. This extension supports my argument that modification is a condition for the applicability of Critical Stylistics to Kurdish poetry because it makes a structural link between naming and opposition.

In this section, I take Thackston's idea a step further by stating that the movement of the article from the head noun to the modifying adjective and vice versa results in effects similar to that of the movement from the head noun to the modifying noun and vice versa. This is because in Kurdish it is difficult to distinguish between nouns and adjectives in most cases. I argue that these three versions of articles help in the construction of the overall picture in my data and I add them because they contribute to the construction of the themes which affect the whole linguistic construction.

Eight themes are constructed by the use of the izâfa construction: (1) nature, (2) place (3) warfare, (4) martyrdom, (5) victims, (6), sadness (7) loneliness and yearning and (8) writing. I obtain these themes by grouping the modifiers into semantic fields, suggesting that the modifiers which are nearly synonyms and/or at least share semantic proprieties are grouped under one theme. The reason for this grouping is to gain more objectivity and replicability in detecting themes and language use patterns. I depend on the modifier rather than the head noun in theme grouping because it is the modifier meaning which is affected by the head noun. There are few difficult cases where the head noun seems to belong to one theme and the modifier to another, but I did not depend on the head noun in the classification because they do not show any semantic pattern in contrast to the modifiers which do. These themes feed into the broader pictures of hope and suffering constructed in the cycle of poems. I show how the izâfa construction helps in gaining the reader/hearer's sympathy and display the construction of each theme respectively next.

### **3.2.1 Nature**

Nature is one of the prevalent themes across the whole data in general and in the izâfa construction in particular. It is constructed by the use of generic noun phrases, and the linking

vowel *i* of the Izâfa construction expresses a relation of belonging or possession. Nature is specific to Kurdish culture and particularly to the duration of 1987-1988 which gives it political connotations.

In this section, I take Jeffries' argument that the conceptual-textual function of Naming fairly and simply refers to how a particular entity or event is labelled (Jeffries, 2007: 63; 2010: 17) a step further. The writer makes decisions about how to refer to entities in the cycle of the poem by the choice of the head noun and the modifier because the choice of the head noun also indicates which aspects of the modifier the writer wants to foreground. For example, when the noun *autumn* is used with *birds*, only migration connotation arises. When it is used to modify the noun *sun*, vividness and beauty arise.

The examples of nature are expressed in generic noun phrases which express long-standing relationships between the head noun and the modifier. Therefore, in the examples of this section, the relations of stream and summer as well as trees, birds and sunset to autumn are constructed as permanent and not temporary:

No.	Kurdish	Morpheme translation	Translation
1.	<b>chamy hawen</b> tenha yekiyêkman	stream -POSS Summer	*stream of Summer Only One of Us
2.	<b>dar û drestî payz</b> tenha yekiyêkman	trees -POSS Autumn	*trees of Autumn Only One of Us
3.	<b>balndeyi deme payz</b> tenha yekiyêkman	birds -POSS beginning- Autum	*birds of beginning of Autum Only One of Us
4.	<b>xurinşînî payz</b> twê	sunset -POSS Autumn	*sunset of Autumn You
5.	<b>Payzekî drang wext</b> mûturbe	Later -POSS time Autumn	Later time of Autumn Graft
6.	<b>klawe quçekeyi beriû.</b>	hat -POSS oak	hat of oak

	cwantirîn diyarî		Most Beautiful Gift
7.	<b>milwanikekeyi xall xaloke.</b> cwantirîn diyarî	The necklace -POSS lady bird	The necklace of lady bird Most Beautiful Gift
8.	<b>xatirî nîgayi kanî</b> xwast	sake -POSS gaze -POSS spring	sake of gaze of spring Demand
9.	<b>lewerizî koçî balêndeyi</b> jmardin	season -POSS migration - POSS birds	season of birds of migration Counting
10.	<b>milî zor pîredar</b> <b>denike tow</b>	necks -POSS old trees	necks of old trees A seed

Table 4 examples of Nature in *The Small Mirrors*

In Kurdish, *streams*, *trees*, and *birds* acquire melancholic connotations when collocated with summer or autumn. Each noun phrase within the pattern of this section is preceded by **wako/like**, so these noun phrases are similes (see section 5.2.2.). The adverb *like* is used to construct the items denoted by the head nouns as equivalents with the speaker or his/her actions as in **wak chemî hawîn tenik bûn/like stream of river we were thin**. However, before I explain the effect of such equivalences, it is worth explaining how the items of nature are named and the effects of such naming.

In example 1, the choice of **cham/stream** instead of **riûbar/river** indicates that there is less water because streams have less water than rivers. The word **cham** means a *small river* or a *stream*. In northern Iraq, summer is very hot and rivers become thin streams because they lose much of their water. Therefore, *stream of summer* indicates impoverishment and sadness.

Autumn connotations differ from one context to another. In Kurdistan, as in other temperate zones where trees are deciduous, trees lose their leaves every autumn, therefore, they become thinner. This means that when autumn is used as a modifier of trees, the connotations of being thin and losing leaves arise. It also means that the trees face these experiences and grow leaves back in spring and summer. This shows that the nature is hopeful

because what happens to trees in autumn is natural and the trees return to their original states when the circumstances improve.

Not only trees but also birds are affected by weather conditions. In example 3 *birds of beginning of autumn*, the modifier autumn describes the head noun *birds*. When birds are described by the noun autumn, certain connotations arise. The first connotation which arises is the reduction in the number of birds. The second connotation is the migrations of these birds, because birds migrate flock by flock across huge distances, often encountering difficult challenges in autumn. This migration is constructed as equivalent with exodus which is explained in section 5.2.2. Examples 1-3 could reflect the Islamic belief that after difficult times easy times come. This ideology corresponds to the English idiom 'after a storm comes a calm'.

The lack of articles in the above-mentioned noun phrases makes them generic, and thus makes the reader feel that *stream, trees, birds* and *sunset* are vague and insubstantial. From this perspective, these natural elements are removed from our immediate world of experience and distanced from the reader.

The context of the poems tells that stream of summer, trees of autumn and birds return to their natural states. They are all **dîsanewe cengellêkîn/a jungle again** and **miliyonanîn/are millions** (see section 6.5.1.2.). Also, in autumn, the sunset is a natural phenomenon meaning that the speaker/hearer knows that after the sunset, night comes and then a new day. The situation is constructed as challenging as in example 10 which is followed co-text in the same poem shows:

**towyêkî zor herbûn bejiyêr dest û piyêwe  
bzirbûn û bîrçûnewe!.**

Because of the cold souls of saplings left  
They froze

**wek çemî hawîn tenik buwîn .** There were a lot of seeds were lost under  
**wek balêndeyi demewpayz kem buwînewe** hands and feet  
denike tow A Seed

The co-text shows the severe circumstance. However, the situation is still hopeful because

later in the same poem the writer shows that everything regrows as the co-text shows:

**ewa îste dîsanewe cengelêyêkîn<sup>4</sup>** We are now a jungle again  
**milyonanîn** We are millions  
**denge towîn** We are seeds  
**newnemamîn** We are saplings  
**pîredarîn** We are old tree

denike tow A Seed

The other noun phrases analysed in this section follows a similar pattern of the existence of challenge and hope and their co-texts show. Also, these natural items such as streams, birds and the sun do not completely vanish. They only go through a natural process and it is natural for these items to be weak at these specific times of the year. These noun phrases mean that the writer lives in hope. The existence of hope and depression is part of the bigger picture constructed in poetic cycle with the help of using specific temporal expressions. In the next section, I explain the use of locative expressions and its effects in the construction of a bigger picture, which I aim to reveal, in my data.

### 3.2.2 Place

In this section, I discuss the second theme of *izâfa* construction *place* which is one of the prevalent themes across the whole data. Due to the geographical peculiarities of Kurdistan, place becomes specific to Kurdish culture and particularly to the duration of 1987-1988 to acquire political connotations. I also show how the article placement patterns work in the construction of places in the poems:

No.	Kurdish	Morphem translation	Translation
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<sup>4</sup> I simply list poetic samples henceforth but not in tables when they are less than four examples and when I do not discuss them together.

11.	<b>memkî şaxîkm</b> yekem mindalê	breast -POSS mountain - INDEF-1SGS	*Breast of Mountain First Child
12.	<b>dî ber heywan û</b> <b>serkulan û</b> kotelê	heart -POSS courtyard and street	*heart of courtyard and street Sculpture
13.	<b>dî pencerey</b> kotelê	heart -POSS window	*heart of window Sculpture
14.	<b>dest û plî</b> " wêlle derhu mame yare "! Sarrriyêjkrdinewe	hand and leg -POSS wêlle derhu mame yare,	*hand and leg of wêlle derhu mame yare, Healing
15.	<b>rûmetêk û diduwanî</b> <b>ewan</b> Sarrriyêjkrdinewe	Cheek-INDEF or two - POSS wêlle derhu mame yare	a cheek or two of wêlle derhu mame yare Healing
16.	<b>sirweyekî ezimirr</b> Sarrriyêjkrdinewe	Balmy-INDEF breeze- POSS Azmar	a balmy breeze of Azmar Healing
17.	<b>şwêx û şengî darstan</b> <b>bû</b> yadidaşit	Beauty-POSS forest	beauty of forest Diary
18.	<b>rriyêçkeyi dûkelêyi</b> <b>pert pertî</b> tenha yekiyêkman	Smoke-POSS-INDEF village	smoke of a village Only One of Us
19.	<b>hewarî azîziyêkda</b> kspe	shelter -POSS-INDEF friend	shelter of a friend Burning
20.	<b>grdî" gulaên"</b> yekem deng û dwadeng	The peak-POSS "Gulan"	The peak of "Gulan" First and last sound
21.	<b>baxekanî em ewîne</b> prşngekan	Gardens-DEF-POSS-DEM love	The gardens of this love Tinsels

Table 5 examples of places in *The Small Mirrors*

The places in the above table can also be categorised as nature but the co-texts of the poems encourage interpreting them as a place. In my data, places are explained in anthropomorphic terms. The terms are either a human-related body part or human-related feature modified. The body parts used are **memk/breast**, **dî /heart** or **rûmetêk/a cheek**, **dest û plî/hand and leg** as in 11-14, and human-related features are **şux û şengî/beauty** and ability to arrive as 15-

17. In Kurdish, **şux û şengî**/beauty is used to describe the beauty of girls. Because it is modified by **darstan**/forest, the forest is constructed as a girl. The places mentioned in my data are **şax**/mountain, **ber heywan û serkulan** /foyer and street, **pencerey**/window, " **wêlle derhu mame yare**<sup>5</sup> " /Wêlle derhu mame yare, **gundêk**/a village, **ezimirr**/Azmar<sup>6</sup> and **darstan**/forest. Therefore, the places are given specific features of humans which I explain in relation to some examples separately.

Kövecses's conceptual metaphor INANIMATE OBJECTS ARE PEOPLE is constructed (2010: 65). In the above examples, the head noun is the source domain, and the modifier a target domain but the reverse is not true because switching the head noun with the modifier does not yield an acceptable structure (*\*şaxîkm memkî*/\*a breast mountain). If the modifier is an adjective, the adjective is then the source domain and the head noun is the target domain such as *thirsty mountain*. In example 8, the choice of the noun **memk-** /breast, over other alternatives such as **sing**/chest, is because it has maternal connotations. This metaphor draws on the conceptual metaphor MOUNTAINS ARE MOTHERS which is taken to form part of the overarching conceptual metaphor MOUNTAINS ARE HUMANS which I discuss in 5.5.1. Possibly, *a breast of a mountain* is used because during wars, people in Kurdistan used to fight and hide in the mountains. This could indicate that mountains were like mothers in providing care and protection. The metaphor MOUNTAINS ARE MOTHERS is specific to the Kurdish culture.

Having been given human features, some places are also given the feature of sympathy and emotion. In examples 11 and 12, **heywan û serkulan**/courtyard and street and **pencerey**/window are given the feature of loving life because they modify the noun **dl**/heart.

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<sup>5</sup> Name of a mountain

<sup>6</sup> A name of mountain.

They are used in the sentence, *those who died became a nub in the heart of the window/ in the heart of the courtyard and in the heart of street*. This sentence makes the feature of loving life of the **heywan û serkulan**/*foyer and street* and **pencerey**/*window* clear.

In example 16, the choice of the noun **sirwe** which is translated as *balmy breeze* by *The Largest Kurdish Dictionary* (accessed 2015) over other alternatives with neutral connotations such as *wind* or *air* is ideological because the word **sirwe**/*balmy breeze* has the connotation of warm and pleasant weather. Therefore, Azamr is constructed as having pleasant and warm weather. In terms of metaphor, the noun phrase *breeze of Azmar* is not metaphorical when taken out of context. It is only personified because it is used as the actor of the verb phrase **ruşitewe wgêşitewh**/*comes and leaves* which requires human beings as actors in Kurdish. These two verbs also indicate movement through space, and breeze is not normally seen as existing in a tangible space.

The construction of place as humanlike creates the unity of humanity and places. It is extensively used to the extent that removes the division between humans and place. The place examples in the data are generic noun phrases or the article is placed on the modifier. Therefore, the relations which are between: *breast* and *mountain*, *heart* and *street*, *heart* and *courtyard*, *hand* and *leg* and mountain *Welle derhu mame yare*, and *cheek* and mountain *Welle derhu mame yare* and *beauty* and *forest* are treated as permanent facts. This violates the maxim of quality because we know that these relations are not literally and universally true. The reader assumes that the writer is speaking ironically, and understands him/her as follows: Although the idea that places are humans is not a universal fact, the beauty applies to all places as if it were true. This tone is true for the rest of *The Small Mirrors*, so that when we see places mentioned, we recognise they are beautiful.

This perhaps shows that the writer is hopeful and admires the places of the homeland. In examples 15 and 16, **Rûmetêk**/*a cheek* and **sirweyekî**/*a breeze* are indefinite head nouns where the indefinite article **-ek** is placed at the end of each of them. The position of the article possibly means that the mountains of Azmar and Welle derhu mame yare happen to have a breeze and cheeks respectively. Also, the article placement does not imply any contrast, for example, burning wind of *Azmar*.

This section has shown that anthropomorphism is used to explain places. This shows that places are equally important to humans. However, place has always been subjected to human actions such as war discussed in the next section.

### 3.2.3 Warfare

The third theme of the Izâfa construction which contributes to the construction of the overall situation in my data is the theme of warfare. It includes weapons and methods of fighting. In this section, I show how article patterns help in the construction of this theme:

No.	Kurdish	Morphem translation	Translation
22.	<b>ġarî ŧerrrke</b> prŧngekan	Run-POSS war-DEF	*Run of the war Tinsels
23.	<b>wifât griu barût</b> prŧngekan	Country-POSS fire and gunpowder	*Country of fire and gunpowder Tinsels
24.	<b>mangî newroz</b> xem	Month -POSS Newroz	*Month of Newroz Sorrow
25.	<b>rrûbare xuyêni</b> <b>koçerîm</b> ŧuyênewn	<i>blood river</i> -POSS <i>migration</i>	* <i>blood river of migration</i> Missed Place
26.	<b>sirûdî çek û</b> <b>piyêŧmergeyi</b> yekem deng û dwadeng	Anthem-POSS Peshmarga and weapon	*anthem of Peshmarga and weapon First and Last Sound
27.	<b>balaêyi çek</b> prŧngekan	Length-POSS weapon	* length of weapon Tinsels

28.	<b>begrrî momî klêyêse</b> kotere	Fire-POSS church candle	* flame of a candle Stump
29.	<b>ordugayi</b> <b>rrewê kullew</b> xelaêt	Colonies-POSS Locust	Colonies of Locust Reward
30.	<b>miyêjûyekî koçerîm</b> şuyênewn	<i>history--INDEF --POSS</i> <i>revolution-1SG</i>	<i>A history</i> of migration Missed Place
31.	<b>şurişikî kucherîm</b> şuyênewn	<i>revolution--INDEF --POSS</i> <i>migration-1SG</i>	<i>A revolution</i> of migration Missed Place
32.	<b>klpew chriîkî kucherîm</b> şuyênewn	<i>flame and fire ---INDEF</i> <i>POSS migration-1SG</i>	<i>flame and fire</i> of a migration Missed Place
33.	<b>estgau sûrdî goranim</b> şuyênewn	<i>channel -POSS anthem and</i> <i>song-1SG</i>	<i>channel of anthem and song</i> Missed Place
34.	<b>piyê tifengî</b> frrrîn	foot -POSS rifle	foot of rifle Flying

Table 6 examples of war in *The Small Mirrors*

There are many methods of war; one of which is constructed in example 22 above. In this example, **şarî şerike**/*run of the war*, the choice of **şar** instead of **rakrdin** which means ‘to run for sport or work’ is because the noun **şar** has the connotation of urgency and suddenness. The definite article **-ke** is suffixed to the word **şer/war**, this suffixation constructs a very close and inseparable connection between *run* and *war*. This position for the article makes the *run* specific for *war* in contrast to, for example, *run of peace*. This entails that peace also exists, but it is absent at the time of speaking/writing. The reader is thus encouraged to focus on the existence of peace rather than on war alone. This means that the placement of the article in the modifier is part of the fact of how something is named but also results in the construction of opposition. This confirms Jeffries’ (2010:87) argument that an example may require “to call upon a number of tools to explain the effect it has in the context of its use”, although she does not mention this specific overlap.

Another method of war is mentioned in example 23 where **grru barût**/*fire and gunpowder* metonymically stand for war in Kurdish. This shows that war is conducted by means of fire and

gunpowder. The choice of this metonymic expression to construct war gives war more negative effects than the less negative construction of war, such as **wilât şar**/*country of war*, as in Kurdish, *fire and gunpowder* carries the connotation of complete destruction of everything. Because this noun phrase is generic, the whole country is constructed as in warfare, meaning like the English sentence, *\*generally, country is at war*. This could indicate that there is no peace anywhere at anytime in the country. For example, while the month of Newroz is the first month of the Kurdish year and thus supposed to be the happiest month, it is here constructed as being filled with war. In example 24, **Mange nawroz**/*\*month of Newroz* indicates war because it is used as the actor of *became pregnant with fire/zge pr bub a agre* where *fire* metonymically refers to war. Because *month of Newroz* is a generic noun phrase, the sadness caused by war in Newroz is treated as a truth in the past, present and future.

War causes death as in example 25, **riûbare xwîni**/*river of blood*. In Kurdish, the noun phrase **riûbare xwîni**/*river of blood* refers to the large quantity of blood which is shed from the casualties of war. Also, the choice of the noun **riûbar**/*river*, rather than **cham**/*stream* is to show the large quantities of blood. The use of the generic noun phrase **riûbare xwîni**/*river of blood* constructs the idea that *rivers are generally of blood* which is general and timeless. This means that the river of blood is true at all times. This example reflects the ideology that war only results in deaths and casualties.

The relations of the *country* and *run to war*, *river to blood*, and *sadness to month of Newroz* are permanent and common knowledge by the virtue of article suffixation or the use of zero article. This could reflect the ideology the 'Kurds are doomed' and helps in the construction of the sense of doom in my data. As I said earlier that war causes deaths, in the next section I show how those dead people are constructed.

### 3.2.4 Martyrdom

As in the previous themes, the fourth theme of the izâfa construction, which is martyrdom, also participates in the construction of the bigger picture of the data which I aim to reveal. In this section, I show how the death caused by war explained in the previous section is depicted. I argue that the dead people are constructed as innocent and the writer expresses his sympathetic feelings towards them. To find the view on the dead people, I analyse the head nouns and the modifiers that refer to the dead.

In 35-38, the head noun is **gyan/soul**. Firstly, it is pre-modified by *water, fountain water, flower and leaf*. Secondly. It is post-modified by the adjectival *martyred* which connotes an act of intentional killing. The choice of **gyan/soul** here makes the martyrs mortal and having souls even after death.

No.	Kurdish	Moephem translation	Translation
35.	<b>gyanî awyêke, şehîd bûbî.</b> xwast	Soul –POSS-INDEF martyred water	Soul of a martyred water Demand
36.	<b>gyanî kanîyeke, şehîd bûbî.</b> xwast	Soul –POSS-INDEF fountain martyred water	Soul of a fountain martyred water Demand
37.	<b>gyanî gulîke, şehîd bûbî.</b> xwast	Soul martyred flower	Soul of a martyred flower Demand
38.	<b>gyanî galeka, şehîd bûbî.</b> xwast	Soul –POSS-INDEF martyred leaf	Soul of a martyred leaf Demand
39.	<b>Namay şehîd</b> mûturbe	Letter POSS martyr	*Letter of martyr Graft
40.	<b>qetiryek xuyênî şehîd</b> mûturbe	blood-INDEF drop –POSS martyr	A blood drop of martyr Graft
41.	<b>berdenuyêjî nawçewanî şehîdiyêke</b> xwast	headstone –POSS forehead –POSS martyr-INDEF	headstone of forehead of a martyr Demand

42.	<b>se'atî xwêni şehîdîm</b> xwast	various clock–POSS martyr- 1SG	*My various clock of martyrs Demand
43.	<b>gyanî Mawlwi</b> yekem deng û dwadeng	Soul –POSS Mawlwi	Soul of Mawlwi First and Last Sound
44.	<b>Se barde paykar</b> yekem deng û dwadeng	Three stones –POSS statue	Three stones of a statue First and Last Sound
45.	<b>hazar jar ba qad daqeqy rawstan</b> xwast	thousand times –POSS minute memory stand	thousand times of minute memory stand Demand

Table 7 examples of Martyrdom in *The Small Mirrors*

This table shows that the concept *martyred* is packaged up in noun phrases. It is constructed as an adjective as in examples 35-38 or as a modifier as in 39-42. The concept of martyr implies the existence of a perpetrator; however, the actors are hidden because *martyred* is packaged in an adjectival modification. There are three possible reasons for hiding the actors: the writer does not know the perpetrators, two parties accused each other of committing these actions or the writer is afraid of naming the perpetrators. Whether or not, these are the reasons for such noun phrases, the result of this adjectival modification is the implication that there may be some unknown and faceless agents who lack human individuality. Also, the use of *martyred* rather than *killed*, *died* or *murdered* is because *martyred* carries the connotation of bravery, sacrifice and innocence on the part of the martyrs. Because of their sacrifice and innocence, martyrs are admired and loved. Being a martyr in Islam is a privilege leading to heaven.

The use of *water*, *fountain*, *water*, *flower* and *leaf* in 35-37 to refer to the martyrs constructs the martyrs as innocent and being the source of life and beauty because *water*, *flower* and *leaf* have the connotations of purity and beauty. Also, this use indicates that the victims have no guilt for which to be killed and no abilities to defend themselves because inanimate beings are always passive recipients of human actions. In addition, this reference emphasises the

brutality of martyring because *water, fountain flower and leaf* are considered sources of beauty and life, and killing them is brutal. In these examples, the indefinite article falls at the end of the modifiers. This article placement has the effect of constructing a very close connection and inseparable relation in the mind of the reader, between martyrs and soul on the one hand and martyr and letter on the other hand. It also makes the reader feel that only martyrs who have souls and letters are under consideration and they are not seen as an exclusive category. This reflects the Islamic ideology that martyrs are not dead as in the following verse from the holy Quran which is translated from Sahih International 'And never think of those who have been killed in the cause of Allah as dead. Rather, they are alive with their Lord, receiving provision' (ali imran 169,) where martyrs are defined as those who are killed in defence of the right path of Allah.

Example 40 needs some elaborations; the choice of the count noun **qetir-/a small drop** in the fifth example rather than the mass noun *blood* encourages the interpretation that each drop of a martyr's blood is valued and effective. This interpretation is supported by the co-text in the sentence *When I grafted my loneliness with a small drop of martyr's blood, the whole house grew poppies*. This means that *a small drop of martyr's blood* made the whole house turned into poppies. Thus, the effectiveness of the martyr's blood is clear, see section 6.7. Also, the suffixation of the indefinite article at the end of the head noun makes the blood of martyr as the only blood type, not in contrast to any other types of blood, and as an exclusive category.

In example 42, the use of the possessive pronoun **-îm/my** with the base form of the noun **Se'atî/clock** results in metaphorical meanings. Here the meaning is that the time to be a martyr is like the striking of the hour as the context of the poem shows. This example is also

a generic noun phrase which makes facing martyrdom a fact. This breaks the maxim of quality and produces implicature. The reader might infer that martyrdom happens to everyone and everyone accepts facing it.

The noun phrases within the pattern of this section construct the mortality, innocence and prevalence of the martyrs by the use of specific article pattern. The immortality of the martyrs is a common view in Islam. The use of expressions of deaths and martyrs is common in my data; this use entails that there is a large number of martyrs and victims explained next.

### 3.2.5 Victims

The fifth theme of the Izâfa construction in my data is victims. It contributes to the overall construction of depression and suffering senses in the cycle of the poems:

46.	<b>Hazâren qurbanîyi</b>	<b>hazâreni</b>	Thousands–POSS thousands–POSS victims	Thousands of thousands of victims
47.	<b>lîsteyi amarîkî</b>		List –POSS statistics- INDEF (of victims)	List of a statistics (of victims)
48.	<b>zhmarey qoçî qurbanî</b>		number –POSS whips – POSS victims	number of whips of victims
49.	<b>lq û pop û gelaêw çlêyi biyêşeyekm</b>	amaje	branches and leaves– POSS introduction- INDEF	branches and leaves of an introduction  Pointing

In examples 46-47 (from the same poem), the ubiquity of the victims is constructed by the use of quantifiers **Hazâren hazâren**/*thousands of thousands* and **amarek**/*a statistics* respectively. These quantifiers are vocabulary of excess. The choice of these quantifiers indicates the extreme end of the few/many scale and emphasises the ubiquity of the victims. Machin and Mayr (2012: 37) argue that the use of vocabulary of excess indicates anxiety on part of the reader/writer.

In example 47, the placement of the indefinite article **-îk-/a** at the end of the modifier points out the specific statistics that are of *victims*. It also constructs a permanent relation between victims and statistics. This placement of the article is contrastive in Kurdish; it entails the existence of the opposite of *list*.

In example 48, the modifier **qurban/victim** specifies the type of **qoçî /whip** and is constructed in generic noun phrases. This entails that the whip is generally used on victims. Also, the modification of the noun *whip* by *number* indicates the quantity of the whips. This shows the existence of a large number of victims expressed in the generic noun phrase making this existence a universal truth. Example 49 is also about the diversity of the victims because the **biyêşeyek/introduction** has **lq û pop û gelaêw/branches and leaves**. Given that the introduction is so varied, the content is expected to be very large.

In examples 46-48, the choice of the noun **qurbanî/victim** rather than any other alternative nouns shows the existence of the harm caused by others. This displays the seriousness of the situation. This seriousness affects the emotions of the speaker/hearer which are discussed next.

### 3.2.6 Sadness

The sixth theme constructed using izâfa construction is the theme of sadness which might be caused by martyred, war and victims mentioned in the previous three sections, the following examples show how feelings are affected:

- |     |  |                                |   |           |
|-----|--|--------------------------------|---|-----------|
| 50. | <b>xolmîşî em leşe</b><br>Sarrîyêjkrdinewe | ashes –POSS-DEM body           | ashes of this body                      | Healing   |
| 51. | <b>dûkelêyi cergmî</b><br>kotelê           | Smoke-POSS liver-1SG           | Smoke of my liver                       | Sculpture |
| 52. | <b>çirawgî em çawane</b><br>tunyêl         | trickle -POSS<br>POSS-DEM eyes | blood<br>trickle of blood of these eyes |           |

53.	<b>riîzî frmîsk</b> tenha yekiyêkman	trickle –POSS tears	trickle of tears Only One of Us
54.	<b>awî dl</b> lebîrhuhrekanî "dare mêw" êkewe	Water-POSS heart	water of heart From the Memoery of a Grapevine
55.	<b>lanikeyi pşkwêyekda</b> yekem mindalê	carrycot-POSS ember	carrycot of ember The First Child

The feeling of sympathy is constructed in example 50 towards those who are ill. In this example, the noun **leşe**/animate *body* modifies the head noun **xolmîşî**/*charcoal*. The modification tells us that the type of **xolmîşî**/*ashes* are made from the body of the speaker. The choice of the noun **xolmîşî**/*charcoal*, rather than other alternative nouns such as **xaluz**/*charcoal* indicates the existence of people who are physically burnt because Kurdish people traditionally used **xolmîşî**/*ashes* as medicine to treat burnt body parts. This interpretation becomes clear when we look at the sentence (*ashes of this body cures one or two cheeks, which burn everyday...*) in which the noun phrase **xolmîşî em leşe**/*ashes of this body* is used as a grammatical subject. The noun phrase **xolmîşî em leşe**/*ashes of this body* is a generic one which makes the charcoal result from burning a long-lived property of the body. The choice of the demonstrative **-em**/*this* rather than **-mî**/*my* makes the speaker feel distant from his/her body. This has the effect of treating the body as an object separate from the speaker. This also constructs an ambivalent feeling in that although the body exists, the speaker is distant from it. People are not only burnt, but also died as in **dûkallî jargmî**/*smoke of my liver*. The possessive pronoun **-mî**/*my* is added to the generic noun **jarg**/*liver*. In Kurdish, when the possessive pronoun is added to the generic form of the noun, that noun acquires figurative meanings (Thackston, 2006b: 15). This means that the liver is used figuratively which in this case refers to ‘beloved children’. This is also one of the dictionary meanings of

the word **jarg**. Because the liver which refers to children figuratively is already burning, the speaker is grieved.

Examples 53 and 54 **riîzî frmîsk**/*line of tears* and **çirawgî em çawane**/*trickle of blood of the eyes* construct intense sadness. In Kurdish, **çirawgî em çawane** *trickle of blood<sup>7</sup> of eyes* is an idiom which is used to express extreme sadness.

The relations between, the body and ashes, between smoke and liver and eyes and trickles of blood and tears are seen as common knowledge of the world because they are used in generic noun phrases. This violates the maxim of quality because it is not literally true that everybody faces these forms of suffering. Therefore, the reader is encouraged to deduce that the suffering in the form of burning, death of children and shedding tears are so generic that everyone encounters them. This reflects the ideology that 'the Kurds are doomed'. The existence of victims affects the feeling of the writer/speaker which is explained next.

### **3.2.7 Loneliness and Yearning**

The penultimate theme of the izâfa construction in my data is the theme of loneliness and yearning. Similar to other themes, this theme aims to answering my overall research question: *How are the speaker and the fictional world constructed in The Small Mirrors?*

In these constructions, the modifiers, which are occupied by a word indicating feelings of the writer/speaker, are reified because they modify head nouns which would normally be modified by tangible entities. The feelings of loneliness, yearning and being a foreigner are in fact not tangible, but they are constructed as tangible nouns. The reification of the feelings gives the feelings an independent existence and thus distances them from the writer/speaker.

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<sup>7</sup> Trickle of blood is one word in Kurdish.

This means the speaker and his/her feelings are constructed as two separate entities. In Kurdish, when one misses someone/something, it is said the missed person/thing takes the feeling of the other person:

No.	Kurdish	Translation	Translation
56.	<b>wagonî namoyi</b> tunyêl	wagon –POSS strangeness	wagon of strangeness Tunnel
57.	<b>şetlî teniyayîm</b> twê	seedling –POSS loneliness-1SG	seedling of my loneliness You
58.	<b>toî yadît</b> twê	seeds –POSS memory –POSS you	seeds of the memory of you You
59.	<b>tunîlîkî drîzhe em xurbete</b> tunyêl	long tunnel-DEF-POSS-diaspora	a long tunnel of diaspora Tunnel
60.	<b>se'atekanî xerîbîm</b> tunyêl	Hours-POSS foreignness-1SG	the hours of my foreignness Tunnel
61.	<b>toî yadî chawî hemû azîzanm</b> twê	seeds -POSS remembrance of the eyes loved ones-1SG	seeds of remembrance of eyes of the loved ones You
62.	<b>dewarî geyi xom</b> şuyênewn	whiz –Poss tent-1SG	whiz of my tent Missed place
63.	<b>Dargaî nesrawtayan</b> tunyêl	doors –Poss diaspora –Poss hours	doors of the diaspora of hours Tunnel
64.	<b>awrîşmî xeyallm</b> cwantirîn diyarî	silk –Poss imagination-1SG	silk of my imagination Most Beautiful Gift
65.	<b>çawî teniyaym</b> twê	eye –Poss loneliness-1SG	eye of my loneliness You

Table 8 examples of Loneliness and Yearning in The Small Mirrors

Example 56 is metaphorical because in Kurdish, whenever the lexeme **wagon/wagon** occurs in the context ‘—i **namweda**/of *strangeness*, it must be being used in a metaphorical sense. If used in this context, the term *wagon* refers to a series of strange events. Therefore, it could mean that the speaker is living in constant diaspora or that the speaker is experiencing many strange events.

In example 57, the head noun *seedling* is modified by *loneliness*. This modification specifies the seedling which is of loneliness. The use of the noun *seedling* tells us that the speaker's feeling of loneliness has newly grown and may continue growing because the word *seedling* implies further growing. In this example, the metaphor *loneliness is plant* is linguistically constructed by *the seedling of my loneliness*. The noun *seedling* evokes a PLANT frame, and loneliness evokes a LONELINESS frame. This constructs the metaphor FEELINGS ARE PLANTS.

In example 58 **toî yadît/***seeds of memory of you, the memory of you* modifies the head noun *seed*. This modification shows the type of *seed of memory of you*. That the memory of the addressee will increase is triggered by the noun *seeds* which has the connotation of natural propagation. Here, the pronoun *you* in *the memory of you* could be the addressee. In this example, this conceptual metaphor FEELINGS ARE PLANTS is also constructed. This noun phrase constructs the metaphor REMEMBRANCE AS A PLANT, where the noun *seeds* evokes the PLANT source domain, and *memory* evokes the REMEMBRANCE target domain. The feelings of yearning and strangeness are constructed in generic noun phrases which make these feelings universal truths and results in implied meaning. In contrast, diaspora, which is explained in the next two paragraphs, is not constructed as a constant feature. Therefore, this contrast reflects the Kurdish ideology that the feeling of being in the diaspora can vanish even if one lives in a foreign country, but the feeling of yearning and loneliness cannot.

In example 59, **tunîlikî drîzhe em xurbete/***a long tunnel of diaspora*, the *tunnel* category is shown by the modification *diaspora*. Also, the adjective *long* indicates that the diaspora takes a long time and its end is unknown because its tunnel is long. This interpretation becomes clear in the sentence *where does this long tunnel of diaspora take me?* see section, 6.4.2. The placement of indefinite **-kî** at the head noun indicates that *tunnel* happened to be leading to

diaspora and there is no permanent relation between tunnel and diaspora, so there is a hope that diaspora will finish. The Kurdish placement of the article on the head noun constructs a temporary relationship between the head noun and the modifier and entails that the speaker only considers tunnels which are of diaspora, not other types of tunnels

Similarly, example 60, *se'atekanî xerîbîm/the hours of my foreignness*, constructs a temporary relationship between the hours of the speaker and *xerîbî-/diaspora* entailing that diaspora may end. The placement of the definite *-eka/* on the head noun indicates that *the hours* which we already know happened to be in diaspora, not necessarily in contrast to anything else such as the hours of gathering with family nor an exclusive category of hours.

In this section, we noticed that almost all the concrete nouns refer to emotions. Also contributing to this effect of reification, nouns indicating: plants: places, and physical objects are used. This type of description invites an empathic reaction from the hearer/reader. It is part of Bekas' technique of unemotional satire, which is clear in his use, in *The Small Mirrors*. The concentration on the concrete description of feelings makes the reader feel estranged from the ordinary world as if we are from a different culture, unexperienced in the human events. These feelings could have effects on the writing of the poet, which is described in the next section.

### 3.2.8 Writing

The last theme within the Izâfa construction is writing. It is generally referred to by poetry and/or pen. In most cases, poetry is treated as a tangible object. Treating poetry as tangible gives poetry an independent existence and thus distances the writer/speaker from his writing:

No.	Kurdish	Morpheme translation	Translation
66.	şemyî şî'rî	Candle-POSS poetry	candle of poetry

	yekem deng û dwadeng		First and Last Sound
67.	<b>şîleyi şî'rîk-</b> buxçe	honey POSS-INDEF poetry	* honey of a poetry Folder
68.	<b>hellbestî çll û gella</b> çawpiyêkewtinîyêkî edebî	leave and branch POSS poetry	*leave and branch of poetry A literary Interview
69.	<b>heluî şî'rm</b> frrrîn	eagle POSS poetry-1SG	*eagle of my poetry Flying
70.	<b>tîrukî qelegg</b> buxçe	rolling pin-POSS pen-1SG	rolling pin of my pen Folder
71.	<b>sebeteyi defterm</b> buxçe	Baske- POSS copybook-1SG	basket of my copybook Folder
72.	<b>çnarîyêkî şa'îrî</b> çawpiyêkewtinîyêkî edebî	spruce –POSS poet	spruce of a poet A literary Interview

Table 9 examples of Writing in *The Small Mirrors*

Poetry is constructed as useful by giving it many features, one of which is the feature of giving light, as in example 66. The choice of the noun **şamî/candle** could indicate that poetry is like candles producing light in the darkness of the situation of Kurdistan.

The second feature is sweetness. In example 67, the indefinite article **-îk/a** is placed at the end of the modifier **şî'rîk/poetry**. This position of the article represents a very close connection, inseparable in the mind of the speaker, between **şîley/honey** and **şî'rîk/poem**. It also points out the specific poem that is honey, in contrast to, for instance, a bitter poem. The choice of the generic noun **şîle/honey** could indicate the sweetness of the poetry, implying that it is good to consume.

The third feature is the beauty of nature. Example 68 constructs poetry as a tree and the choice of **hellbestî çll û gella/leaves and branches of poetry** could refer to mature ideas and words as the sentence *my words grow to buds and then to leaves and branches of poetry*

could tell. Leaves and branches naturally grow, and this growth indicates that poetry also come naturally.

The fourth feature is accurate reporting as in **heluî şî'rm/eagle of my poetry**. The noun **helu/eagle** is used because eagles are known to accurately see from high places; the higher eagles fly, the more accurately they see things. Eagles are also known to be strong, and thus *eagle of poetry* could indicate that poetry is strong, and this interpretation becomes clear if we look at the sentence in which eagle of poetry is used:

<p><b>ke piyêşmerge yş dîsan sengerî grtewe</b>  <b>xistiyewe ser piyê tifengî</b>  <b>qelêemî minîş rraperrî w</b>  <b>helêwêyi şî'rm beriz beriz frrî!</b></p>	<p>When Peshmarga controlled the battlefield          My pen revolted          And *eagle of my poetry          flew very high.</p>
frrî	Flying

In example 70, the use of the possessive pronoun with the generic noun **qatam/pen**, instead of using it with a definite noun **qatamaka/ the pen** or an indefinite noun **qatamek/a pen**, means that the writer earns his livelihood by means of **qatam/pen** (Thackston, 2006b: 15). This indicates that writing like any other crafts is to earn living. This interpretation is also made clear by the head noun **tîruk/rolling pin**.

All the examples of this section are generic noun phrases except example 67 where the position of the article in the noun phrase also constructs a permanent relation between *poetry* and *honey*. The links of writing to sweetness, giving light, accurate reporting and earning living are treated as universal knowledge. This breaks the maxim of quantity and the reader/hearer may feel that the writer sees poetry and writing as useful generally to the extent that he can distinguish between the poetry and usefulness. The discussions of the themes of the izâfa construction so far have revealed the idea that humanity in Kurdistan suffers, although nature and writing are beautiful. This idea is constructed using izâfa

construction in forms of relations between two elements which can also be constructed by the use of modification explained next.

### **3.3 Modification**

The second predominant syntactic pattern of the noun phrases in my data is the pattern of modification. In this pattern, a noun, an adjective, a demonstrative or a quantifier modifies another noun. Modification is different from the *Izâfa* construction in that there is no linking vowel which links the head noun to its modifier, and the modifier is an adjective. Demonstratives and quantifiers are easily found automatically in the Microsoft word document because they are separate words.

The pattern of modification is then divided into semantic groups, or themes. Six themes are constructed using these patterns: (1) severe suffering, (2) mild suffering, (3) division of Kurdistan, (4) Halabja, (5) writing, and (6) ambivalent feelings. I obtained these themes by categorising the head nouns in the modification construction based on semantic fields, meaning that the modifiers which are nearly synonyms and/or at least share similar semantic proprieties are grouped under one theme. The reason for this categorisation is to gain the poetic effects of each pattern. These themes feed into the broader picture of the construction of a suffering and miserable situation making the reader/hearer feels sympathetic, although there may be hope. In what follows, I analyse how these themes are constructed respectively and show the effect of such constructions.

#### **3.3.1 Severe suffering: personifying adjectives**

The pattern of this section is similar to the *Izâfa* construction except that the modifier is an adjective which is human-related. This type of adjective usually describes humans, but it here describes inanimate entities. The use of these human and animate related adjectives to

describe inanimates has the effect of treating these inanimates as animates. The adjectives I analyse in this section describe places and times in which the speaker and people are in:

73.	<b>çiyayî tînû</b>	<u>Mountain-POSS</u> <u>thirsty</u>	<u>thirsty</u> mountain	
	denike tow	<u>history-POSS</u> <u>abdomen-</u>		A seed
74.	<b>mêjuwe sk sutawem</b>	<u>burnt</u>		
	kotelê	<u>room -POSS</u> <u>spleenless</u>	<u>abdomen-burnt</u> history	
75.	<b>juriyêkî, biyê henawî</b>	<u>sorrow-INDEF-3SG</u> <u>black</u>		Sculpture
76.	<b>xemiyêkiyan bû</b>	<u>haired</u> <u>Black eye</u> <u>very big</u>	<u>spleenless</u> room	
	<b>qj rreş, çaw rreş.</b>		A very <u>big black</u>	
	<b>gewre.. gewre</b>		<u>haired</u> <u>black eye</u> <u>sorrow</u>	
	xem			Sorrow

In examples 73 and 74, the first two adjectives refer to the psychological aspect of the mountain and the history. The other three refer to the physical appearance of the room, and sorrow. They are evaluative adjectives which construct *mountain*, *history*, *room*, and *sorrow* in a negative way stressing the depressing nature of the situation. They also work to evoke a pitying sense from the reader.

The choice of the adjective *thirsty* rather than **wishk/dry** to describe the *mountain* is because the adjective *thirsty* implies the necessity of drinking water while the adjective *dry* does not. The use of the adjective *thirsty* also makes the mountain personified because the adjective *thirsty* usually describes living in general or at least human beings. In this case, we have the element of anthropomorphism where the *mountain* is treated as a human. This anthropomorphism is one linguistic representation the overarching metaphor MOUNTAINS ARE HUMANS, this metaphor was discussed in section 4.2.2.

In example 74, in Kurdish, the term *abdomen-burnt* refers to someone who has lost one or more of their children. However, it is the combination of the term *abdomen-burnt* with *history* that is new. The Oxford English Dictionary definition of *history* is: "the whole series of past events connected with a particular person or thing" (Oxford Living Dictionaries Online,

accessed 2016). Here, we know that the person to whom *history* belongs is the speaker because the noun phrase is pre-modified by the possessive pronoun *my* and that the past events are death because the noun *history* is modified by the adjective *abdomen-burnt*.

The choice of the noun *history* rather than other words that indicate periodicity, such as a *decade* is because *history* is longer than a decade and this implies that there were many death cases during the past times.

Example 75 refers to the desolation of the room, and this is triggered by the adjective **biyê hanaw** which refers to the absence of the internal body organs. The absence of the internal organs might refer to the dead people in the room in Halabja and the time is after the chemical bombardment as the context of the poem tells.

The personification in the above examples triggered through the modifying adjectives treats time and place as humanlike and suggests the unification of humanity and its setting (time and place) as well as sorrow. The affinity is explicitly expressed in the data between humanity and suffering.

The ideas that all members of the class *mountain* are *thirsty*, all members of the class *history* are *abdomen-burnt* and all members of the class *room* are *spleenless* are expressed as generic propositions because they are expressed in generic noun phrases. They are expressed as general and universal truths in the world of the writer. Here the implicatures are less direct. Indeed, no one can agree on such truths as universal truths. In other words, the writer breaks the maxim of quality. According to Leech and Short (2007:243), when an author breaks from the maxim of quality, in this way, '[w]e assume that the author is speaking ironically'. Although these ideas are not universal truths, the negative occurrences happen to such a

degree that many people experience them as if they were true. So here, the tool of Naming intersects with the tool of Assuming and Implying. This means that the speaker is sad and hopeless. In the next section, I describe the use of literal adjectives and the different effects on the reader.

### 3.3.2 Suffering Circumstance: literal adjective

An analysis of the lexical choice of my data revealed that the use of literal negative adjectives such as *too big*, *lonely*, *short breath*, *moveable*, *suffocated* and *sporadic* is predominant:

No.	Kurdish	Morphem translation	Translation
77.	<b>kotirîkî xinikaw</b> yekem deng û dwadeng	dove-INDEF-POSS Suffocated	A Suffocated dove  First and Last Sound
78.	<b>tifêkê êycgar gewrre</b> serupiyêç	spit-INDEF-POSS too big	A too big spit  Veil
79.	<b>xemêkiyan bû</b> Xem	sorrow -INDEF-POSS too big	A too big sorrow  sorrow
80.	<b>zewîyi tengenefesî</b> tunyêl	land- POSS Short-breath	Short-breath land  Tunnel
81.	<b>dergayi nesirewtiyan</b> tunyêl	doors-POSS restless	restless doors  Tunnel
82.	<b>jûrî "înfiradî"</b> <b>zîndanewe</b> cwantirîn diyarî	Room-POSS solitary confinement	solitary confinement room  Most Beautiful Gift
83.	<b>dûkellî pert pertî</b> tunyêl	smoke -INDEF-POSS sporadic sporadic	too sporadic smoke  Tunnel
84.	<b>dergayi nesirewtiyan</b> tunyêl	moveable -POSS doors	moveable doors  Tunnel
85.	<b>zîndanî gerroke</b> zîndanî gerroke	moveable- POSS prison	moveable prison  Moveable Prison
86.	<b>jûrî teniyam</b> twê	lonely -POSS room	lonely room  You
87.	<b>hişu flqawm</b> lebîrhuhrekanî "dare mêw" êkewe	branches - POSS crumbled	crumbled branches  From the Memoery of a Grapevine
88.	<b>besê berde peykerî</b> yekem deng û dwadeng	three stone- POSS statue	three stone statue  First and Last Sound

89.	<b>şerrî nebîtewh</b> yekem deng û dwadeng	fight- POSS unprecedented	unprecedented fight First and Last Sound
90.	<b>Peshmarga zamdarih</b> yekem deng û dwadeng	peshmarga wounded – POSS-1SG	my wounded Peshmarga First and Last Sound
91.	<b>dabîrîkî qz sbî</b> yekem deng û dwadeng	old-INDEF-POSS haired white	A white haired old First and Last Sound
92.	<b>Kchy qzh zarda</b> cwantirîn diyarî	girl-POSS haired yellow-	yellow-haired girl Most Beautiful Gift
93.	<b>Naska nany</b> buxçe	delicate bread	delicate bread Folder

Table 10 examples of Suffering in *The Small Mirrors*

The adjectives in table 10 express sadness and desolation. Some of these adjectives, such as *sporadic*, *moveable*, *three-hugged*, *unprecedented* and *wounded*, have a negative element of meaning ('not consistent', 'not still', 'not living' and not healthy) and emphasise the fearfulness of the scene. Only two positive adjectives, yellow-haired and delicate which suggest a calmness and beauty as the contexts of the poem show.

In 77-79, the placement of the article at the end of the head noun constructs the head noun as an exclusive category and the relation between the head noun and the modifier is separable. This means that the relation between *a dove* and *suffocation*, *a spit* and being *too big* and *sorrow* and being *too big* are temporary. This means that the speaker is thinking of a dove which happened to be suffocated a sorrow and spit which happen to be too big. In contrast, in the other noun phrases, both the nouns and the adjectives by which the author chooses to modify them are concrete and refer to physical states and things rather than feelings. As a result, this description appears fuller of palpable objects rather than feelings and attitudes. One value of concentrating on the physical description of the circumstances as different from the ordinary world can be one of alienation as (Leech and Short, 2007: 146) state. This concentration makes the reader feel they are from a different and strange culture

and that these circumstances have not been experienced by humans. Another effect is the invitation of a reaction of empathy from the reader.

The lack of definite and indefinite articles results in generic noun phrases. This allows the author to confidently construct the relation between the nouns and the adjectives as universal truths. Therefore, these noun phrases make us feel that the circumstances in which the speaker and the character live are miserable and doomed. They also invite satirical feelings from the reader. Here the implicatures which are less direct arise. Indeed, no one can agree on such truths as universal truths. In other words, the writer breaks the maxim of quality. Although these ideas are not universal truths, the negative occurrences happen such that a lot of people in general experience them as if they were true.

### **3.3.3 Division of Kurdistan and Halabja: the use of numbers with specific symbolic meanings**

In this section, I analyse the use of numbers and the effect of such uses. In Kurdish, for example, the use of *one* refers to Big Kurdistan (Proper Kurdistan), *four* refers to the four parts of Kurdistan when used in the context of politics, and *five* refers to five thousand of the murdered people in Halabja when used in context of genocide, I refer back to the tragedy of Halabja which is explained in detail earlier.

I reveal the effect of using numbers and the effect of using the particular noun which the number modifies and I show whether the numbers are used in metaphoric constructions or not. If they are, I explain the role that the number plays in the construction of metaphors.

### 3.3.3.1 The division of Kurdistan: the use of number four

In Kurdish, number *four* indicates the four parts of Kurdistan when used in the context of politics or nationalism. The nouns, which number *four* modifies have specific connotations, as I explain below:

- |     |   |   |
|-----|---|---|
| 94. | <b>chwar denike tirî helweryu</b><br>zîndanî gerrwêk  | Four fallen down grapes<br>Moveable Prison  |
| 95. | <b>xoyi yek dle û hemû rojê be çwarxaçda daekutirê</b><br>cejniyêk  | It is one heart and every day it is hammered into <i>four lands</i> .<br>Feast  |
| 96. | <b>hewrî layi ême le hewrî hîç asmanêk naçê ke dayi ekat û ebarê le çwar lawe awî çawanî edzirê</b><br>cejniyêk | Our cloud does not resemble the cloud of any sky<br>When it rains <i>from the four directions</i> , its water is stolen.<br>Feast |

In the above example, number *four* refers to the four parts of Kurdistan. In example 93, the adjective **helweryu**/*fallen down* to describe Kurdistan entails weakness. Also, the reference to the four parts of Kurdistan as grapes could indicate that Kurdistan is sweet because grapes have the connotation of sweetness in Kurdish. Interpreting the number *four* as referring to the four parts of Kurdistan is because *Four fallen down grapes* are constructed as equivalents with *all these homelands* in **eme hemû nîşitmanme: chwar denike tirî helweryu/ all these homelands: four fallen grapes.**

Referring to Kurdistan as grapes constructs the conceptual metaphor KURDISTAN IS FOOD where the source domain is GRAPE and the target domain is STATE (KURDISTAN). Number FOUR and FALLEN DOWN is a modifier of the source domain.

In example 96, the noun phrase *into four lands* shows that Kurdistan is divided into four parts. The concept of Kurdistan division in this noun phrase becomes clear when we analyse the noun phrase in its sentence **be çwarxaçda daekutirê/it is hammered into four lands**.



		kotelê		Sculpture
99.	<b>pînc hezar şî'rî lîukuzhra</b>		Five thousand poems of it poems are killed	
		kotelê		Sculpture
100.	<b>pînc, pînc, pînc, pînc</b>		Five five five five.	
		kotelê		Sculpture

In the above examples, the use of *fountain water*, *fruit* as the subject of the verb *killed*, and *poems* as the subject of the verb *suffocated* constructs these natural elements as victims as well as innocent and humble (see section 6.1.2.). This is because *sweet water*, *fruit*, and *poems* have neither a reason for which to be killed and nor the ability to defend themselves as inanimate beings are always passive recipients of human actions.

The choice of **Kanî** /*fountain water* instead of *water*, **rez**/*garden fruit* instead of **mewa**/ *fruit* and **şî'rî**/ *beautiful poem* instead of **helbest**/poem to refer to the victims entails that the victims are beautiful, and they deserve care. These choices increase the brutality of the act of killing and suffocating.

In examples 97-99, the metaphors *the gardens*, *poems* and *fountain water* are associated with the victims. *The gardens*, *poems* and *fountain water* are not personified; although they are in the superficial form because they are used as patients of the verb *kill* and its semantic equivalents which require animate patients. However, because these patients are modified by the possessive pronouns **lî**/*its*, the reader knows that the reference is not to the patients but to other metaphorical elements. In Kurdish, when a possessive pronoun is followed by a generic form of the noun, the reference is not to the literal nouns (Thackston, 2006:15), but to other metaphorical ones as in the above examples. Because these nouns are preceded by five *thousand* and are subjects of the verbs *killed* and *suffocated*, Kurdish speakers instantly realise that the reference is to the victims of Halabja.

The reference to the victims as *water fountains*, *fruits* and *poems*, is to create the effect of victim coalescence into fountain *water*, *fruits* and *poems* which are distinct. This coalescence of incompatible entities suggests that in the author’s world, such victims are not distinct from *water fountains*, *poems* and *gardens*. This coalescence makes the act of killing them more brutal and cruel. The author breaks the maxim of quality by saying what is not literally true, namely that the victims are *water fountains*, *fruits* and *poems*, and that they are killed and suffocated. It is through the implicative force of metaphor that the author entails the extent of the ill-treatment towards the victims and his/her empathy towards them. In the next section, I show how the writing of the poet is affected by the existence of victims.

### 3.3.4 The concept of writing: Possessive noun phrases

Having already introduced lexical word classes, we here introduce function word classes, namely possessive pronouns (in this section) followed by demonstratives (in the next section). The pattern of this section is *pen* or *word* preceded by a possessive pronoun. This pattern occurs twelve times in my data:

No.	Kurdish	Morphem translation	Translation
101.	<b>qelêemekem</b> kspe	Pen-DEF-POSS	My pen Burning
102.	<b>qelêemekem</b> buxçe	pen-DEF-POSS	My pen Folder
103.	<b>qele mm</b> frrrîn	pen-POSS	My pen Flying
104.	qele mm amaje	pen-POSS	My pen Pointing
105.	<b>qele mm</b> çawpiyêkewtinîyêkî edebî	pen-POSS	My pen A literary Interview
106.	<b>qelemî minîş</b> frrrîn	pen-POSS-mine	pen of mine Flying

107.	<b>qelemî sewz</b> çawpiyêkewtinîyêkî edebî	pen –POSS-green	green pen	Flying
108.	<b>qelem danî</b> kspe	pen-POSS carrier	pen carrier	Burning

Table 11 examples of Pen in *The Small Mirrors*

Examples 86 and 87 indicate that the writer has his pen in his hand because of the use of the definite article underlined. Examples 103-105 refer to the process of writing and thinking because the possessive pronoun is used without the definite article and the use of a possessive pronoun with the pen as a generic noun indicates that the writer writes to earn his living (Thackston, 2006b: 15). Example 106 is used in the structure **-î minîş/of mine** instead of **-im/my** because this structure emphasises the possession of the pen. Here the pen is used as an actor of revolution **qelemî minîş riaperî/ and the pen of mine revolted**. Examples 107 and 108 are used in the generic sense meaning that there are no articles used with them. In 107, I interpret the adjective **sewz/green** as renewal, nature, energy and safety. This means that the speaker only uses pen with these concepts because s/he states:

<b>dinyayi ewîn riûnaktirbê û aw zirrtirbê</b>	<i>! I write so that the world of love twinkles</i>
<b>herçî ballindeyi 'aşqe xuşiyân bwêm</b>	<i>and water increases All loving birds, I love,</i>
<b>em dar û berdeyş têm bigen</b>	<i>Understand me alongside everything</i>
çawpiyêkewtinîyêkî edebî	A literary Interview

Also, the enclitic **-îş** suffixed to the pen is an emphatic marker. Here, it is used to highlight the green feature of the pen. The green colour is most important to the writer. Not only pen but also **wşey/word** is used to construct writing. There are six examples of this use:

No.	Kurdish	morphemeTranslation	Translation
109.	<b>Wşeyekm</b> yekem mindalê	Word-DEF-POSS	My word First Child
110.	<b>Wuşekanman</b> amaje	words DEF-1PLS-POSS	Our words

			Pointing
111.	<b>Wuṣekanm</b> amaje	words DEF-1SLS-POSS	My words Pointing
112.	<b>wṣewî alî</b> buxçe	word-POSS scarlet	scarlet word Folder Folder
113.	<b>Wṣeme</b> yekem mindalê	Word-1SG	My word First Child
114.	<b>Mewlewîm</b> kotelê	<i>Mawlawi-1SG</i>	<i>My</i> <sup>9</sup> <i>Mawlawi</i> (a metaphor for poetry) Sculpture

Table 12 examples of Word in *The Small Mirrors*

Examples 109-111 are used in the normal sense and they carry no important information except in relation to transitivity, therefore, I do not comment on them here. In example 112, the use of **alî/scarlet** indicates romance and this indicates that the word of the writer is romantic. The relationship between the word and romance connoted by the adjective scarlet is constructed by the use of a generic noun phrase. Therefore, this relationship is easily assumed to be familiar in common ground and easily accessed in any neutral context and can be discussed regarding its permanence or persistence.

The idea that the writing is used to earn a living, to incite revolution and express feeling or love indicates that writing is an important aspect of life which can extend to all aspects of life. That the pen is used in earning a living, in inciting revolution and expressing love, contributes to the construction of the bigger picture in my data that people live and earn while there is war.

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<sup>9</sup> Mawlawi is a famous Kurdish poet.

### 3.3.5 Demonstrative adjectives

In this section, I analyse how demonstrative adjectives are used in my data and the effect of such uses. There is no distinction between plural and singular demonstrative adjectives. There is only a distinction between proximal **em** and distal **aw**. To form a demonstrative noun phrase, the demonstratives **am/this** and **aw/that** precede the nouns and the suffix **(y)á** is added. This structure is equivalent to *this is* and *that is* in English. The noun which is preceded by demonstratives should be an absolute singular when expressing a singular noun phrase or an indefinite plural when expressing a plural noun phrase as explained in the table below:

	<i>this/am</i>	<i>that/aw</i>	<i>that/aw</i>
Singular	<b>am</b> <b>çiyayá/</b> <i>this</i> <i>mountain</i>	DEM- mountain	<b>aw</b> <b>çiyayá/that</b> <i>mountain</i>
Plural	<b>am</b> <b>çiyayána/</b> <i>these</i> <i>mountains</i>	DEM-mountain PLS	<b>aw</b> <b>çiyayána/</b> <i>those</i> <i>mountains</i>

Table 13 independent personal pronouns in Kurdish

The second row in table 13 expresses plural noun phrases. The demonstratives are adjectives when they precede noun phrases or pronouns when they stand alone. The noun phrases in which the demonstrative adjectives appear can be replaced by pronouns.

#### 3.3.5.1 This: ambivalent feelings

In this section, I describe the use of the demonstrative adjective **em/this** which expresses physical proximity to the reader in my data. Three sets of items are placed close to the reader. First, positive elements from nature such as *horse, dawn, morning, seasons, mountains and hills, tree and stones, Kurdistan, jungle world, world and sea*. Second, negative elements such as *immigration, perorated soul, diaspora, and blood* are placed close to the reader by the use of the demonstrative **em/this**. Here *blood* refers to war as its atmosphere of meaning shows. The third set includes writing such as *words, poems* and *brushes* and body parts such as *eyes, two eyes, hands, and body*.

The placement of the impalpable items close to the reader constructs reification. The use of demonstrative adjectives with abstract nouns treats these abstract nouns as concrete while in fact, they are not. The reification of these nouns establishes a closer and a larger emotional connection to the reader and gives them an independent existence.

The use of the demonstrative adjective, not only with abstract nouns, has another effect, in triggering existential presupposition which assumes the existence of the entity this adjective modifies. The demonstrative adjective **em**/*this* and *these* indicate the immediate context as if the author treats us as bewildered onlookers.

Placing negative and positive items in proximity to the reader entail the ambivalent feelings of the writer such as anxiety and hope. This helps to construct the whole situation in my data anxious and hopeful.

### **3.3.5.2 That**

The second demonstrative adjective is **aw**/*that* and **awan**/*these*. This demonstrative adjective expresses *distance* in that it normally suggests direction away from the location of the speaker/reader. Here, the interpretation of the exact location of objects in relation to the reader depends on a shared visual perspective between the speaker and the person addressed.

Like the demonstrative adjective *this*, this demonstrative adjective triggers existential presupposition, which assumes the existence of the entity it modifies. The nouns that this demonstrative adjective modifies, in my data, are either temporal, spatial or natural elements which have neutral connotations. These nouns include, *season, neighbourhood, hill, day, morning twilight, hat and serupech*<sup>10</sup>, *wall, night, night even, garden, river, bundle and time.*

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<sup>10</sup> A type of dress rolled around the head

This demonstrative creates a psychological distancing between the writer and the elements it modifies. Therefore, it constructs simultaneous but possibly conflicting implicatures. On the one hand, the writer *has* these items because these items are presupposed by the use of the demonstratives. On the other hand, these items are distant and the distance is produced by using the distal deictic terms *that*, rather than possessive adjectives or the demonstrative pronoun *this*. Like the demonstrative adjective **em**/*this* and *these* indicate, this demonstrative adjective constructs immediate circumstances and casts the readers as bewildered onlookers.

#### 4.4 Conclusion

In this chapter, I discussed the strategies of Naming and Describing, these strategies construct the speaker and the fictional world in *The Small Mirrors*. The construction is based on the physical appearance of the people or their mental feelings, rather than their activities because there are 95 (out of 140) nouns and adjectives belonging to the semantic field of feelings and appearance noun phrases.

The style of Bekas in *The Small Mirrors* lacks directness more than the reference corpus and the inclusion of the double amount of complex noun phrase of the reference corpus offers corroboration of the intricacies and complexities of the fictional world portrayed in *The Small Mirrors*. Bekas tends to describe nature, place, feelings and so on, through the use of adjectives and nouns which seem to be applied to mental feelings, and yet have concrete meanings: *thirsty mountain*, *smoke of village*, *run for fight* and a *big spit*.

Some of these adjectives and nouns, denoting concrete qualities, involve metaphorical extensions of abstract meanings: for example, the meaning of *poetry* is transferred from the notion of writing to that of exerting light and honey; *loneliness* (having the quality being with no one) similarly derives its concrete connotation from the idea of physical growth; *soul* is a

more transparent example of metaphorical concreteness because it is described by the adjective perforated ( the quality of having small holes). Bekas uses these nouns in a rather ambivalent way: in that they are all modified concrete nouns, they can theoretically be only given an abstract interpretation; but a concrete interpretation is imposed by various modifications. It is therefore reasonable to call these nouns concrete references, yet the capacity of the accompanying abstract connotations is such that Bekas has also suggested something of the abstract appearance of the word in *The Small Mirrors*. These are grounds for bringing about the degree of fusion between the norm in which abstract and concrete concepts are distinct from each other.

The metaphors, which are used to describe the speaker and participants, have negative cultural connotations. However, those metaphors which are used to describe victims have positive connotations since the victims are described as innocent. I also ascertained that there are negative adjectives derived from verbs that have implied actors, but they are packaged up in noun phrases to avoid mentioning the actors, such as *perforated soul* where the adjective *perforated* involves an actor who makes the act of perforation. This packaging up results in implied information. Additionally, the use of no article with noun phrases results in generic statements in Kurdish which are not literary true as in *thirsty mountain*. Therefore, I prefer to keep both tools of Naming and Describing and Assuming and Implying inseparable in the analysis.

I also considered that the application of Critical Stylistics to Bekas' poetry requires further developments. One is the analysis of cultural connotations and metaphor analysis within the level of textual meaning. I would argue that there is a need for the cultural connotation for two reasons: firstly, Critical Stylistics is mainly derived from English texts while Bekas' poetry is written in Kurdish. Secondly, Critical Stylistics is not designed to include all the

communicative functions of the text. Another development is the addition of the Izâfa construction to the textual conceptual function of Naming and Describing, including the article placement on the head noun or the modifier and the effects of this placement. This addition brings me back to my overall argument that Critical Stylistics can be applied to Kurdish poetry with modifications.

Some of the findings here overlap with those of Equating and Contrasting (see Chapter Four below), as subject complements also form the basis of intensive relational metaphorical equivalence. For instance, in *our women were autumn trees*, we first linguistically analyse *autumn trees* and then we analyse its equivalence to *our women* (see next chapter).

I divide noun phrases according to syntax and then semantics. This division could have been done the other way around in which the same ideations/ideologies are found in both ways of divisions. For example, if I first divided the noun phrases according to semantics, I would find the theme of writing. Then, if this theme is divided according to syntax, I will find two groups: those constructed by izâfa construction and those constructed by modification.

## Chapter Four: Equating and Contrasting the Speaker and the participants in *The Small Mirrors*

### 4.1 Introduction

Having discussed the first conceptual function in the previous chapter, I here consider the second which is to equate and to contrast with an overall aim of creating a model of the already existing Critical Stylistics. This model enables me to answer the general research question: How are the speaker and the fictional world constructed in Bekas' *The Small Mirrors*? As I mentioned in the previous chapter, three textual conceptual functions<sup>11</sup> are generally frequent, not particularly in my data; therefore, the structure of the thesis reflects these three textual conceptual functions in Chapters-Three to Five. These are dealt with in two separate sections. As in the earlier chapter, this textual conceptual function is subdivided into syntactic patterns and each syntactic pattern is then divided into semantic patterns called themes. This chapter is part of the analysis of the whole data which aims to reveal how these patterns help in the construction of the fictional world of the poet. I investigate the hopeful and depressive aspects of the conditions of the speaker and the fictional world constructed by means of Equating and Contrasting in the data. I review the field of Equating and Contrasting below and show how my work fits in.

There is a substantial body of work in the field of lexical semantics dealing with lexical relations between words, including synonymy and opposition (see for example Lyons, 1977; Cruse, 1986, 2004; Murphy, 2003). These accounts concentrate on conventional sense relations, and not on the construction of novel synonyms or opposites. In contrast, other

scholars consider equivalences and oppositions in a wider sense. For example, Davies (2008, 2012) and Jeffries (2010a, 2010b) study textually created synonyms and opposites. They show that the realisation of textually constructed synonyms and oppositions depends on our understanding of conventional opposites and conventional synonyms. This construction depends mainly on the syntactic structures that build up these possible meanings, though the meanings of the words may also participate in that construction (Jeffries, 2007: 102). This means that our understanding of novel opposites and equivalence depends on our knowledge of conventional equivalence and opposition. At this stage, the cultural aspect is important in the construction of equivalence and opposition because what is equivalent and/or opposite in Kurdish may not be so in English. The cultural aspects of equivalent and oppositional meanings are important because these aspects are significant for understanding conventional equivalence and opposition and may affect the construction of themes.

I use Jeffries' model (see next section 5.1) to analyse Equating and Contrasting, which is clear and applicable to Kurdish. I add new textual features of Equating and Contrasting since they contribute to the construction of themes which assist in the portrayal of the speaker and the fictional world in the data. Adding new features to Jeffries' model brings me back to my overall argument that the tools of Critical Stylistics are applicable to Kurdish poetry with modifications. English and Kurdish belong to two different language groups and have very different structures. English may have textual features for constructing synonymous and antonymous relationships that are different from the features used in Kurdish. These equivalences and opposites have not been explored prior to the current analysis and they can be added to Jeffries' model to produce a special model for the Kurdish language.

Further, the textual conceptual functions of Naming and Describing and Equating intersect in some cases. For example, in *we were old trees*, the speaker *we* is constructed as equivalent to *old trees*. Therefore, I use two tools for the analysis. Firstly, I discuss *old trees* from the perspective of Naming and Describing such as why this specific adjective *old* and this specific noun *tree* are used and what effect can be achieved by packaging them in a noun phrase. Secondly, I use the tool of Equating and Contrasting to analyse the effect of equating the speaker *we* with *old trees*.

Another intersection is between the textual conceptual function of Assuming and Implying and the textual conceptual function of Equating and Contrasting. In *we were old trees*, the maxim of quantity is flouted because a synonymous relationship is created between the speaker and the old trees. Humans are not literally *old trees*. However, this relationship implies that the the people are wise, tired and lifeless in the way that is associated with being an old tree. Based on such examples from *The Small Mirrors*, I examine the applicability of Jeffries' model and modify it in relation to my data.

#### **4.2 Equating**

Jeffries (2007) analysed the textual construction of Equivalence in her study of the female body in women's magazines and found that work as a pedagogical device explaining the meaning of technical terms or demonstrating as a synonymous relationship between two referents (2007: 106) because of the nature of the articles. I use this system to establish whether it works in the same way in Bekas' poetry. In this section, I would demonstrate that Equating can be used for different purposes because poetry is different from magazine articles informing readers. In my data, Equating is used to show how the speaker and the participants are like.

I first illustrate the model of Equating used in this thesis (see table 14 below), and then discuss the results of the analysis. Jeffries (2007; 2010a) explains three different triggers of equivalence: appositional, intensive relational and metaphorical:

Type of equivalence	Equivalence triggers	Example
Appositional equivalence	X, Y, (Z); X and Y	A respite to this passion, I paced on 60 With <u>brisk</u> and <u>eager steps</u> ; and came, at length,  The Prelude 26
Intensive relational equivalence	X is Y; X became Y; X seems Y  etc.	I was alone, And seemed to be a trouble to <u>the peace</u> That dwelt among them.  The Prelude 317-319
Metaphorical equivalence	X is Y; X is like Y; the Y that  is X; X looks like Y	all knowledge is delight  The Prelude 290

Table 14 Jeffries' model of equivalence

The use of propositional forms with intensive verbal processes creates the idea that these are statements of 'truth', and therefore a reliable source of information about the speaker and the participants of place, time and plants. Coffey (2013: 122) states that the existence of so many kinds of trigger, particularly intensive relational and metaphorical equivalences, for

synonymy in English is a testament to its occurrence in the language, and therefore its significance for meaning constructions.

I search through the data for instances of equivalences and oppositions manually. To increase the objectivity of finding these instances I conduct a second search in the Microsoft word document which contains my data for intensive relational processes, adverbs *like* and/or *or*. For example, I search for the word **bu/was** or *were*. This allows me to record instances of intensive relational verbs using the copular verb **bu-/was** and metaphorical equivalence. Appositional equivalence is harder to document electronically, so the manual search is used which involves a combination of examining the sentences captured for transitivity analysis, and searching for conjunctions found via manual searching.

In my data, three textual features are used to create equivalent meanings. The first is the intensive relational equivalence. The second feature is simile and the third is parallel structures. The feature of simile is the only addition to the model of Equating explained above and supports my argument that Critical Stylistics is applicable to poetry with modification. I analyse these features because they assist in showing how the speaker and the place, time and plant participants are constructed in *The Small Mirrors*, as it is part of my aim to reveal such constructions.

#### **4.2.1 Intensive Relational Equivalence.**

The first frequent trigger for the construction of equivalent meaning is the use of the intensive relational process. Kurdish copula sentences are constructed by the use of enclitics suffixed to the complement. Because copula constructions vary in terms of number, tense and person, it is important to remind the reader of the various forms of the Kurdish copula. The present copula enclitics are exposed in the table below:

	POSTCONSONANTAL		POSTVOCALIC	
	Singular		Plural	
1st person	<b>-im</b>	<b>-în</b>	<b>-m</b>	<b>-yn</b>
2 <sup>nd</sup> person	<b>-î(t)</b>	<b>-in</b>	<b>-y(t)</b>	<b>-n</b>
3 <sup>rd</sup> person	<b>-a</b>	<b>-in</b>	<b>-ya</b>	<b>-n</b>

Table 15 the copula enclitics for the present tense

The past copula is constructed by suffixing the following enclitic to the complement:

	Singular	Plural
1st person	<b>Bûm</b>	<b>Bûyn</b>
2 <sup>nd</sup> person	<b>bûy(t)</b>	<b>bûn</b>
3 <sup>rd</sup> person	<b>bû</b>	<b>Bûn</b>

Table 16 the copula enclitics for the past tense

My data includes frequent metaphorical equatings and very few literal ones. This may be attributed to the fact that my data is poetic and it is normal that poetic language is interwoven with metaphors particularly in terms of equivalence. Therefore, I only focus on metaphorical intensive relational equivalent. In what follows, I explain the themes constructed by equivalent relationships. These relationships are constructed by the use of intensive relational processes. I also analyse the effects of such constructions and establish their difference to the structures used in Jeffries’ model. Intensive relational equivalence constructs many themes, illustrated below, which address my research question: how are the speaker and fictional world constructed in *The Small Mirrors*?

Relational processes constructing equivalent meanings are different from relational processes producing oppositional ones (see section 5.3.5). The difference is that in the former

the only difference between the subject and its complement is that the complements add one semantic feature to the subjects. For example, *in a bee became my friend*, we have the semantic feature of ‘being a friend’ added to the *bee* which makes the conversion from not being a friend into being a friend while the living feature of bee remains a feature of the bee. No study has yet dealt with this difference prior to the current one.

#### 4.2.1.1 Oneness of humans to plants and animals

The first theme constructed by the use of intensive equivalences is the oneness of humans to plants and animals. This theme is constructed in several poems and by different textual features. My data includes 1.2 of such examples per thousand words while in the reference corpus includes no such examples. As a result, the construction of humans as plants is typically prevalent in *The Small Mirrors*. However, I discuss these examples because it is difficult to decide whether this construction results in opposition or equivalence. The copula verb **bû** can be taken to mean *become*. The use of this verb creates a relationship between the subject and its complement. Evidence for this statement is shown below:

- |    |   |  |        |
|----|---|--|--------|
| 1. | <b>riuzhî heng bû be hawriîm</b><br>buxçe                     | A <u>bee</u> <i>became</i> my <u>friend</u>                                      | Folder |
| 2. | <b>ruzhîkî tir gulekenm bû be aşnam</b><br>buxçe              | My <u>flower</u> <i>became</i> <u>acquaintance</u>                               | Folder |
| 3. | <b>riujî kutir bû be dostm</b><br>buxçe                       | A <u>pigeon</u> <i>became</i> <u>my friend</u>                                   | Folder |
| 4. | <b>riuzhjî krmî awrişmîkm bû be aşna</b><br>buxçe             | A <u>silkworm</u> <i>became</i> <u>acquaintance</u>                              | Folder |
| 5. | <b>şahwîk bu be miywanm</b><br>lebîrhurêkanî "dare mêw" êkewe | An <u>eagle</u> <i>became</i> my <u>guest</u><br>From the memoery of a grapevine |        |

While out of context humans (my friend and acquaintance) are contrasted to animals (bee, pigeon and silkworm) and plants (flower), they seem to be similar words for the concept of

being a friend and acquaintance. However, the copula verb **bû/***became* is conventionally a syntactic trigger for equivalent relationships between the subject and its complement.

In each of the above examples, the relationship between the subject and its complement is metaphorical and there is no real literal conversion from something into something (as in the literal conversion from *dough* into *cake*). In example 1, we can see that the **heng/***bee* remains a *bee* even when it is the speaker's friend. The only difference between the subject and its complement is that the complements add one semantic feature to the subjects. For example, *in a bee became my friend*, we have the semantic feature of 'being a friend' added to the *bee* which made the conversion from not being a friend into being a friend. I would call this relationship partial conversion because only part of the entity's feature is converted. In contrast, I would name it a *complete conversion* when the conversion changes the entity from one shape or one thing into another such as water into wine. The bees and pigeons becoming friends of the speaker and a flower and silkworm becoming acquaintance could indicate the oneness of humans to plants and animals which is a theme that goes on in many of Bekas' poems.

In the examples discussed in this section, elements such as *bee, silkworm, pigeons* and *flower* are personified because their subject complements usually describe human beings. This then constructs the conceptual metaphor ANIMALS AND PLANTS ARE HUMANS. This metaphor indicates that Bekas sees a world where there is no distinction between humans with animals and plants. Therefore, the concept that humanity, animals and plants share life is overtly expressed in the examples above. This means that Bekas is contesting the 'norm' which is that humans are opposite to animals and plant life. In other words, something allegedly alien became like us.

#### 4.2.1.2 Suffering

In this section, I highlight the second theme *suffering* constructed metaphorically using intensive processes. The effect of constructing the theme of suffering using intensive relational verbs can be explained in the analysis of the following examples:

- |    |   |   |                      |
|----|---|---|----------------------|
| 6. | <b>rîichkeyi dûkelî pert pertî<br/>gundîk buwîn û beşaxîkda<br/>serekewtîn.</b> | We were scattered path of smoke of a<br>village climbing a mountain |                      |
|    | tenha yekiyêkman  |   | Only One of Us       |
| 7. | <b>rîizî frmîsk buwîn eriuşitîn</b>   | We were a line of tears leaving                                     |                      |
|    | tenha yekiyêkman  |   | Only One of Us       |
| 8. | <b>şar kutirîkî xinikaw bû</b>  | The city was a suffocated pigeon                                    |                      |
|    | yekem deng û dwadeng  |   | First and Last Sound |
| 9. | <b>dlîş zîndanî geriuke</b>   | *my heart is moveable prisoner                                      |                      |
|    | zîndanî geriuke   |   | Moveable Prison      |

In example 6, the speaker is constructed as equivalent to **rîichkeyi dûkelî pert pertî gundîk buwîn/a scattered path of smoke of a village**. This equivalence indicates that the speaker is a product of fire or burning of the village because the smoke comes from the village as a result of burning. The construction of people as *a scattered path of smoke of a village* could show that the people were walking intermittently on a path which leads to, or away from, the village. This interpretation is clarified by describing the people by **û beşaxîkda serekewtîn/and climbing a mountain** makes the interpretation clear. The portrayal of the speaker and the people as equivalent to *a scattered path of smoke* could indicate that the people were separated from each other and there are spaces between them while *climbing the mountain*.

Example 7 **rîizî frmîsk buwîn eriuşitîn/We were a line of tears leaving** constructs the speaker **-în/we** and a line of tears as equivalent. This means that people feel grief when leaving the

village as the context of the poem shows because tears usually come out of the eyes as a sign of grief. This indicates that the people leave the village because of sadness.

Not only was the village burning, but the people were also leaving it. Besides, the city was also suffocated as in **şar kutirîkî xinikaw bû**/ *The city was a suffocated dove*. The construction of the city equivalent to *a dove* is due to the fact that doves are symbols of peace and beauty. So, a suffocated dove indicates there is no peace or beauty left. This is a powerful image because the suffocation of a dove is too extreme. The image of leaving the village and the city being suffocated is strongly related to the image of a heart being a prisoner. Because they are so similar, they carry on the theme which goes on in several poems. In example 9, **dlî-**/ *heart*, which is metonymy for feeling, is **zîndanî geriuke**/*transferred prisoner*. Here *transferred* is the literal translation of what is being moved constantly from place to place. This could imply that it is not the body which can be detained, rather it is the feeling. However, the heart here is passive as it is clear in the sentence (**...dlîş zîndanî geriuke w/şar beşarî em cîhaneş/ werdiyane!**.... *and the heart is a transferred prisoner taken city by city of this world*). Detaining the heart could also mean that the speaker cannot see any happiness or hope because detainees cannot see the outside happiness or hope. Equating the speaker to elements of sadness such as *scattered path of smoke, line or tears, suffocated dove and transferred prisoner* by the virtue of intensive processes has a particular effect. The effect is the explicit and categorical unification between the speaker and sadness, although the unification is not presupposed in a way as if it was expressed in a noun phrase. This unification is part of the proposition of the sentence and it is not modalised but categorical. This unification makes the readers feel that the cities are alien cities and different all the time and we may not even realise the way in which Bekas has rearranged our world view. There are other examples of

metaphorical intensive relations (see appendix 4.2.2.2), but I do not explain them here because they do not contribute to the construction of the theme of suffering. The sadness causes the speaker to act in a particular way which is explained next.

#### 4.2.1.3 Homelessness and displacement in exile

Homelessness and voice of the participant is the third theme constructed using metaphorical intensive equivalence. I discuss Homelessness and voice of the participants because they are interlinked. This means whenever the speaker is equated with voice, s/he is also described with an adjective indicating homelessness, mostly *migrating*. Like the previous themes, this theme also contributes to the linguistic description of the world in *The small Mirrors* which I aim to reveal. This theme is depicted in only one poem (**prşngekan/Tinsels**):

10.	<b>min mîzhûyekî kucherîm</b>	I am a migrant history.
11.	<b>klpew chriîkî kkucherîm</b>	I am a migrant flame and fire
12.	<b>Estgau sûrdî goranim</b>	I am a channel, anthem and song
13.	<b>riûbare xwînî ku cherîm</b>	I am a migrant blood river
14.	<b>min şurişîkî k kucherîm</b>	I am migrant revolution
	prşngekan	Tinsels

The speaker evoked by the first person singular pronoun **-îm/I** is constructed as equivalent to **mîzhûyekî /history**, **riûbare xwînî /blood river**, **şurişîkî /revolution**, **klpew chriîkî /flame and fire** in the sentences respectively.

In example 10, the speaker is constructed as equivalent to past events (history) modified by *migration*. This shows the long history of the migration of the speaker. In example 11, the construction of the speaker as equivalent to **chriîkî kkucherîm/migrant flame and fire** entails that the speaker carried inside him/herself memories which motivate him/her. The fire and flame are modified by migration. This modification shows that the speaker has no specific place. In example 12, the speaker is constructed equivalent to **estgau sûrdî goranim/a channel of anthem and song**. This indicates that the speaker is the voice of all of his/her

nation. In the last example, the speaker and **riûbare xwîni ku cherîm**/*blood river of migration* are put in a synonymous relationship. This relationship shows the suffering of the speaker because, in Kurdish, *river of blood* refers to blood which results from war casualties. The noun phrase *river of blood* is modified by *migration*, implying that the speaker is shedding blood everywhere.

Equating the speaker with migration and unrest in the form of *history, flame, fire, river of blood* and *revolution* produces the oneness of the speaker with migration and unrest. This link is overtly expressed in the examples such that humans can have a share in migration and unrest. It has the strength of not being modalised and there seems to be some kind of eternal truth, rather than the opinion of the speaker/writer because it is expressed in intensive processes. In this respect, Bekas induces a kind of belief in the existence of the unrest affinity to the speaker.

#### **4.2.1.4 Humans are plants**

The fourth theme of metaphorical equivalence is HUMANS ARE PLANTS. The conceptual metaphor HUMANS ARE PLANTS is constructed using the copula constructions which portray the human subject *we* and its complements *plant* and related names as equivalent. This means that this equivalence is constructed in an intensive relational process. To Jeffries (2007: 129), the proposition of the intensive relation sentence that constructs equivalences is not certain and can be disputed. Therefore, ideologically, the assumption is less hidden and easier to query. The conceptual metaphor *HUMANS ARE PLANTS* is constructed in many textual features such as transitivity and describing. In this metaphor, an equivalent relation is constructed between the speaker as a grammatical subject and the plant as a grammatical complement. The effect

and linguistic construction of the conceptual metaphor HUMANS ARE PLANTS are investigated in the following examples from **denike tow**/*A Seed*:

- |     |                         |                   |               |
|-----|-------------------------|-------------------|---------------|
| 15. | <b>denike tu buwîn</b>  | We were seeds     |               |
| 16. | <b>newnemam û buwîn</b> | We were saplings  |               |
| 17. | <b>pîre daru buwîn.</b> | We were old trees |               |
|     | <b>denike tow</b>       |                   | <i>A Seed</i> |

The metaphor HUMANS ARE PLANTS is linguistically represented in many ways; one of which is the construction of the speaker as equivalent with seeds. The verb **buw**/*were* is used to construct equivalence between humans and plants of different ages, ranging from very young to old. For example, in **denike tu buwîn** /*We were seeds*, the construction of speaker and the people *we* as equivalent to *seeds* produces the connotation of natural propagation and growth of the speaker because the noun *seeds* has the connotation of natural propagation and growth.

The second linguistic portrayal of the conceptual metaphor HUMANS ARE PLANTS is the construction of speaker and the people as equivalent with **newnemam**/*saplings* in **newnemam û buwîn**/*We were saplings*. Like seeds, saplings could entail growth, renewal and youth. The third linguistic representation of HUMANS ARE PLANTS is found in **pîre dar buwîn**/*we were old trees* where the speaker and the people are constructed with **pîre dar**/*old trees*.

Generally, plants are ideally recognisable metaphors for the life cycle and the construction of the speaker and people as equivalents to plants of different ages indicates that the life cycle of the people continues. People breed, grow, mature and decline. Seeds indicate birth. Saplings entail growth and old trees imply declination. Because there are birth and growth, future may be bright.

The conceptual metaphor HUMANS ARE PLANTS can mean many different things. However, in the context of my data this conceptual metaphor is interpreted as a lifecycle. This interpretation is supported by the following examples from the same poem:

- |     |                                  |                       |
|-----|----------------------------------|-----------------------|
| 18. | <b>şebeyxûniyê hatin ..hatin</b> | Attackingly they came |
| 19. | <b>helêyanikiyêşayin</b>         | They took us          |
| 20. | <b>helêyan grtîn</b>             | They uprooted us      |
| 21. | <b>dûr brdiyanîn!</b>            | They carried us       |

**denike tow**

*A Seed*

Although the seeds, saplings and old trees suffered, attacked by being taken too far, uprooted, and carried, they start again. The adverb **desan/again** and the repetition of the same linguistic representation of the conceptual metaphor using the present copular verb, -**în/are** support the interpretation of this metaphor as lifecycle as in:

- |     |                                     |                           |
|-----|-------------------------------------|---------------------------|
| 22. | <b>denke twîn</b>                   | We are seeds again        |
| 23. | <b>newnemamîn</b>                   | We are saplings again     |
| 24. | <b>pîredarîn</b>                    | We are old trees again    |
| 25. | <b>ewa îste dîsanewe cengelîkîn</b> | We are now again a forest |

**denike tow**

*A Seed*

Examples 22-25 are also from the same poem **denike tow/A Seed**. Also, the use of the first-person pronoun **-in/we** indicates the unification of the people with seeds, saplings, old trees and a forest again. This unification indicates that the speaker and people are going through the life cycle, surviving and regaining their normal state, although there were attempts to end their existence. This reflects the belief that power never succeeds in ending the existing of the Kurds. This belief is a well-known Kurdish ideology. Therefore, the speaker and the people are constructed as stronger than the act of uprooting and being taken too far. This is because these acts failed to stop the existence of the speaker and the people. Later, the speaker grows sturdier and stronger as in the following examples from the same poem:

- |     |   |  |
|-----|---|--|
| 26. | <b>lîre tuwî naw qendilî şextew befrm</b> | Here, I am now seeds in Qandeel frost and snow |
|-----|---|--|

27. **sûre beriuwî serkîwîkî beriztirm.** I am a high red oak of a mountain  
 şuyênewn *Missed Place*

Examples 26 and 27 need some background information. In Kurdish, seeds which are found in the mountain of Qandeel are considered stronger than other types of seed because of the harsh weather conditions. Also, the *seeds* of Qandeel indicates the birth of a revolution because Qandeel is a famous mountain in Kurdistan and till today is used by the Kurdish fighters. Additionally, Kurdish oak trees are different from the English oak trees. They do not drop leaves in winter; therefore, they are planted in the borders of the cities to maintain a green environment. So, the construction of the speaker as equivalent to seeds in Qandeel and an oak tree shows that the speaker is strong enough to face the harsh conditions. People in Qandeel are considered as seeds of revolution.

The instances explained in this section display the strength of the speaker and the people in addition to their resistance to intense suffering. The strength of the speaker and the people and their resistance are expressed in relational sentences explicitly, they have the force of not being modelised. Therefore, they are treated as an everlasting fact, rather than opinion of the speaker. However, they are not presupposed in a way if they were expressed in noun phrases. A similar construction is achieved by the use of punctuation marks discussed next. □

#### **4.2.1.5 Weakness of the people**

In this section, I discuss the last theme constructed via the use of intensive processes or semi-intensive processes. The semi-intensive processes put two items in an appositional relationship. In these processes, punctuation is used in creating appositional equivalence, for example, in the poems, a colon is used in many appositional constructions such as the one related to weakness. This type is similar to intensive equivalence but instead of using a copula verb, a colon is used. The use of the colon is the second type of appositional equivalence and

I search for them automatically. Also, this is not a different type of apposition, but a different way of delivering apposition. They are not distinct semantically from other types of apposition. This process constructs the fifth theme *weakness of the people* which adds to the depression of the overall picture in *The Small Mirrors*.

The feature of equivalence is the last addition to Jeffries' model of Equating, which I make, because this feature assists in constructing themes helping me answer my overall research question: *how are the speaker and the fictional world constructed in The Small Mirrors?* In the construction of this type of equivalence, the items which are separated by the colon (:) are equated. There are seven examples of this type of equivalence in my data and twenty used in the reference corpus. This means my data includes 1.15 per thousand words while the reference corpus includes 0.2 per thousand words. As a result, the use of the colon to construct appositional equivalence is typically prevalent in *The Small Mirrors*. Therefore, among others, it is one of my extensions to the textual conceptual functions of Critical Stylistics because it helps in the construction of themes which contribute in the depiction of the outside world in my data.

In this construction, this colon is used neither to introduce a list of items nor to introduce a quotation of information on what mentioned before. The items italicised are the target domains and the underlined are the source domains adding extra information which carries ideological implications. The underlined items are normally negative in Kurdish and when used to describe human beings, their negative connotations are also given to the human beings as in the examples below from the same poem:

28. *mindallekan: periesêlke*

*Our children: swallows*



Here, the choice of the adjective **şeket**/*exhausted*, instead of **mândû**/*tired* or **hîlâk**/*tired* is because the adjective **şeket** which I could loosely translate into *exhausted* is associated with horses which are used a lot and extremely tired. This means that the old people who are left behind have to do all the usual work of the people who are away, so they are like the proverbial ‘workhorses’ on farms. The exhaustion of the speaker is taken for granted because it is expressed using a colon. Here, *exhausted horses* evokes the source domain and *our olds* evokes the target domains. These two domains construct the metaphor HUMANS ARE ANIMALS. Here, there is an ideological assumption that the ‘norm’ is young adult and masculine in the construal of their children and their old people and by implication ‘their women’.

The equivalence of the speaker to animals and plants reflects that the speaker does not distinguish humans from old plants and tired animals. Hence this equivalence produces a tension between comfort and disaffection. In this equivalence, the writer adopts a negative stance to the circumstance because it is a naturalised ideology that no one wants their children to be weak like swallows nor their old people to be exhausted.

#### 4.2.2 Simile

The second mechanism of equivalent meaning is triggered by the use of simile. A simile creates an explicit link between two concepts using the **weku...a**/ *IS LIKE formula* construction similes. In spite of the use of simile, a writer can show his/her attitudes and judgments which s/he wishes the reader to observe (Quinn, 2000: 80). The use of similes in the reference corpus and in my data is roughly equal; its ratio is 14 per thousand words. Such similes construct equivalences between the items that precede and follow **weku/like**. In Kurdish, the equivalence constructed using **weku** is partial because the two items are similar in one aspect only. The feature of similes is one of the modifications to Jeffries’ model because similes aid

in constructing themes which help answering my overall research question: *how are the speaker and the fictional world constructed in The Small Mirrors?* The addition of similes supports my general argument that Critical Stylistics is applicable to my data with modifications.

In my data, this one aspect is made clear by a sentence describing what the two items share.

This makes the equivalence clear and partial, not complete:

No.	Kurdish	English
31.	<b><u>Wek espekeyi "eħmedmuxtar" le bzhwînî şarezûda cwanuwî behar be gurizhn bû</u></b> yekem deng û dwadeng	<u>Like Ahmed Muxtar's horse</u> /In the pasture of sharzur/The beauty of spring was boisterous First and Last Soud
32.	<b><u>asman wek gyanî" mewlwey" saf û riûn bû</u></b> yekem deng û dwadeng	The sky is <u>like "Mawlwi's" soul</u> was clean and pure First and Last Sound
33.	<b><u>gul estîreyi şemyi şî'rî eda le qzh weku guran</u></b> yekem deng û dwadeng	The light of glowworm of poetry hits the hair <u>like Goran</u> First and Last Sound
34.	<b><u>weku ziryan min malîkî diyarm nîye.</u></b> şuyênewn	I do not have a specific house I <u>like the storm</u> Missed Place
35.	<b><u>wekû hetaw min pencerew dû pencerew, sî pencerewi , asoyek û chyayek w nîye</u></b> şuyênewn	<u>Like the sun</u> , I do not have a window Or two windows Three windows A horizon Or a Mountain Missed Place
36.	<b><u>wek chemî hawîn tenik buwîn</u></b> denike tow	<u>Like the stream of summer</u> , we were thin A Seed
37.	<b><u>wek balndeyi deme payz kem buwînewe.</u></b>	<u>like the birds of the beginning of autumn</u> we became fewer.

	denike tow	A Seed
38.	<b>îstem lenaw dwînîyi tuda</b> <b><u>wek xurinşînî payzî</u></b> twê	My presence <u>like the sunset of autumn</u> fades in your past You
39.	<b>dukelîk û <u>weku dlî kuriî "uce"</u></b> yekem deng û dwadeng	a smoke <u>like the heart of Oja son</u> First and Last Sound

Table 17 examples of similes in my data

Similes are used in my data to construct nature and the speaker. The first three examples portray nature while the rest represent the speaker. In example 31, the equivalence is between **espekeyi "eĥmedmuxtar"** /the *Ahmed Muxtar's*<sup>13</sup> horse and **cwanuwî behar** /*beauty of spring* in terms of being boisterous. This equivalence creates an affinity between the equated elements in terms of boisterous beauty. In example 32, the sky is constructed as equivalent to Mawlwi<sup>14</sup>'s soul in terms of purity and clarity. This constructs oneness between the purity of the sky and the purity of Mawlwi soul. In 33, **gul estîreyi şemyi şî'ri** /*glowworm light of poetry* is constructed as equivalent to Goran<sup>15</sup>. This equivalence constructs unity between the equated items in terms of hitting hair. These three examples are from the same poem, so hitting hair means that the light or poetry hits the hair because it shines and the light of poetry is the only element that exists.

In contrast to nature, the speaker is constructed depressingly in examples 34-35. In example 34, the speaker is compared to **ziryan** /*storm* in terms of having no specific house. In example 35, the speaker is constructed as equivalent to **hetaw** /*sun* in terms of not having specific windows, horizons and mountains because the sun shines on every window, every horizon and every mountain. These two similes construct the migration of the speaker because they

<sup>13</sup> Ahmed Muxtar is a very reputed Arabic leader

<sup>14</sup> Mawlwi is a well-known Kurdish poet.

<sup>15</sup> Goran is a famous Kurdish poet

are preceded by the sentence *I am a history of migration* discussed in 5.2.2.3. In 35, the speaker is constructed as equivalent to **chemî hawîn/stream of summer** in terms of being **tenik/thin**. Being thin has the connotation of being poor and lacking healthy nutrition. In example 37, the speaker and the people are constructed as equivalent to **balndeyi demew payz/birds of the beginning of autumns** in terms of becoming fewer in quantity due to immigration. However, the reduction of water in stream of summer, migration of birds and sunset of autumns are only seasonal and suffering vanishes when the seasons are over. In 38, the vividness of the sunset of autumn is constructed as equivalent to the fading of the speaker's present moment in addressee's past. This suggests that the speaker still remembers the addressee and his/her memories are still living in the speaker. The poverty, weakness, and immigration of the speaker is linked to the image of politics. In example 39, where the heart of the sun of Oja, the Ba'ath president of Iraq, is compared to **dukelik/a smoke**. The smoke refers to the chemical gasses used to bombard Halabja in 1988 because this example is preceded by **bû beyanze/It became eleven**, and followed by **helebiceda/in Halabja**. This indicates that the sun of Oja has a callous heart, whilst a president is supposed to be passionate and taking care of his people. This is the only occasion where blame is apportioned to a participant throughout *The Small Mirrors*.

The ideas that the climate was clean constructed in examples 31-33; the speaker is suffering and moving from place to place and the son of Oja's heart is dark are constructed as seeming to be fact, rather than fact. This is because these ideas are depicted in similes, not in metaphors. However, the suffering of the speaker is considered temporary because it is portrayed as equivalent to the seasonal suffering of birds and trees. This portrayal gives a

completely consistent picture of a depressing, yet a hopeful, world in *The Small Mirrors*. The aim of this thesis is to break down this world using the tools of Critical Stylistics.

### **4.2.3 Parallel structure**

The third frequent strategy for the construction of equivalence is parallelism. Parallelism is the repetition of the same structures at the level of the phrase, clause or sentence. Parallelism is used to foreground specific words or concepts and often makes the oppositional or equivalent meanings apparent. Leech (1969: 67) explains:

Every parallelism sets up a relationship of equivalence between two or more elements [...] Interpreting the parallelism involves appreciating some external connection between these elements. The connection is, broadly speaking, a connection of either similarity or of contrast.

Davies (2008, 2012) states that parallel structures are the most frequent syntactic strategy for opposition in his study. Jeffries (2010b) acknowledges the ubiquity of parallelism in literary genres such as poetry, and in political speeches creating new oppositions for rhetorical effect. In this section, I clarify how parallel structures can be used to equate two ideas, things, or events by placing them in the same position in parallel structures which constructs the two themes of diaspora and grief in my data.

#### **4.2.3.1 Diaspora**

The first theme constructed by the parallel structure is diaspora where two phrases are placed under each other. This placement is related to the layout of the poem. It indicates that diaspora is going deeper and deeper. This takes the analyst into a more multimodal field, which is a contribution to the study of poetry. It occurs 1.4 per thousand words while the

reference corpus is 0.7 per thousand words but shows themes other than Diaspora. I did not find any of this technique in my reference corpus which constructs the theme of Diaspora and indicates that this is a feature of Bekas' poetry.

This technique is used to construct the theme of diaspora and to create equivalences in the cycle of the poems. Here, the equivalences are created by the juxtaposition of phrases or clauses placed one under the other with no co-ordinating conjunctions or punctuation marks. The theme of diaspora is constructed throughout the data starting from the waiting station and the farewell station which could mean that s/he is leaving:

- |   |                            |
|---|----------------------------|
| 40. A. <b>le wîstgeyi chaweriwânîda</b> | A. In the farewell station |
| B. <b>le wîstgeyi mal awayîda</b>       | B. In the waiting station  |
| tunyêl                                  | Tunnel                     |

The above example is a parallel structure and constructs equivalence. The equivalence here is achieved through parallelism. Here there is no oppositional set up as there is, for example in some of Jeffries' examples, where a conventional opposition in the subject position sets up the expectation of one in the object position too. In the two structures, the preposition **le/in** and the head noun **wîstgey/station**, which forms a cohesive tie to the earlier phrase containing the same preposition and head noun, are used. The different adjectives **chaweriwânîda/waiting** and **mal awayîda/farewell** describing the same head noun, then, are put into a relationship of equivalence, and the reader is able to deduce that at the very least they both apply to the same phenomenon. The parallelism of **le wîstgeyi chaweriwânîda/In the farewell station** and **le wîstgeyi mal awayîda/In the waiting station** gives a schematic balance to the image of staying *waiting* being weighed against departure *farewell*, underlining the migration image in the author's mind. The speaker then describes the people s/he misses or parts with *in the farewell and waiting station*:

141. A. **qzhî suzî riuzhelatîy**  
B. **qzhî wefa**

liyêre

A. passionate eastern hair  
B. loyal hair

Here

In example 41, the noun phrases **qzhî suzî riuzhelatîy**/*the passionate eastern hair* and the **qzhî wefa**/*loyal hair* have the same referent fulfilling the syntactic role of the subject in a material action process. Here, *eastern* refers to eastern Kurdistan and the noun **qzh**/*hair* is a metonymy for people described by two different modifiers. The two modifiers are **suzî riuzhelatîy**/*passionate eastern* and **wefa**/*loyal*. The fact that **riuzhelatîy**/*passionate eastern* and **wefa**/*loyalty* are equivalent is taken for granted because they are placed in a parallel structure.

The metonymy of *hair* is not common in Kurdish and my reference corpus does not include any example of this kind. The equivalence is syntactically triggered by placing them under each other with no punctuation marks or any linguistic elements separating them. Hair (metonymy for people) is classified into **riuzhelatîy**/*passion*, and **wefa**/*loyalty*. These two phrases are parallel to each other and contain the same kinds of assumption. There appears to be some doubt whether eastern people should be considered as *passionate* or *loyal*. In other words, the author appears to assume that eastern people cannot be neatly divided into *passionate* and *loyal*. On the contrary, there appears that eastern people could belong to either set.

The speaker also expresses his being *in the waiting station* and *the farewell station* which could mean that s/he is leaving the people of the Eastern Kurdistan that is very difficult for him because they are passionate and faithful. This interpretation is supported by the co-text which is found in the poem. The co-text which shows that living in diaspora is difficult because

it is described as **karesatîyêke/a disaster: çî karesatîyêke bra!**/*what a disaster brother!*. The speaker then describes his/her expectations of life in diaspora:

42. A. **se'atekanî xerîbîm**

B. **wagonî leyek bestirawn.**

tunyêl

C. My diaspora hours

interlinked trains

Tunnel

In the above extract, **se'atekanî xerîbîm/My diaspora hours** is conflated with **wagonî leyek bestirawn/interlinked trains**. This conflation gives equal weight to diaspora hours and interlinked trains. In the author's world diaspora and interlinked trains are thus constructed not as being distinct, but as related. The author invites us to think of the relationship between the two elements in the parallel structure and suggests that the hours of diaspora at least partly causes him/her feel s/he is *in interlinked trains*.

Here the source domain is *interlinked trains* and the target domain is *living in diaspora*, constructing together the conceptual metaphor **LIVING IN DIASPORA IS LIVING IN INTERLINKED TRAINS**. This conceptual metaphor is also constructed linguistically by *the long tunnel of diaspora* explained in 4.2.1. The length of diaspora is clarified by the clause *what a long tunnel of diaspora, where does it take me!* This metaphor implies that living in diaspora is long, there is no settlement because the trains keep moving and things are invisible. The two noun phrases are used to construct the overarching concept (mentioned in 4.2.1.) that diaspora is long because the trains are in *the tunnel of short breath /lejîr zewîyi tengenefesî*. The idea that living in diaspora has no end like living in interlinked trains is taken for granted because it is placed in parallel structures.

This construction of the Eastern people as passionate and loyal, and the length of living in the diaspora indicates the writer's feeling of yearning and the hope to return to his/her

homeland. It could also indicate that s/he is wandering without having a specific place to settle. Finally, the speaker describes diaspora and its time and to whom it happens:

<p>43. <b>lîre, me nfa ledwayi menfa</b>  <b>sal le dwayi sal</b>  <b>tal ledwayi tal,</b></p>	<p>Here, diaspora by diaspora  Year by year  Strand by strand</p>	<p>liyêre</p>	<p>Here</p>
--	---	---------------	-------------

In this example, the noun phrases, *diaspora by diaspora*, *year by year* and *strand by strand* are put in parallel structure and they have the same syntactic role of adverb in the sentence.

The three parallel noun phrases are not all of the same types. By this parallel structure, the author invites us to imagine a situation in which the place (*diaspora by diaspora*) the time (*year by year*), and the person (*strand by strand*), where *strand* refers metonymically to a person, are interlinked and partly result of each other. The construction of the elements from different fields of experience in parallel structures underlines the generality of diaspora in the author's world.

This kind of apposition (placing two phrases under each other) is only found in poetic language and is not used in the literal Kurdish language such as the language of political speeches as my reference corpus does not include any of such examples. I compared my data to the reference corpus and found this structure is not found in the reference corpus. The reference corpus is Theakston's (2006) selected reading of different types of text comprising a data of 87000 words. This structure is possibly used to draw the attention of the reader equally to all parts of the apposition in *The Small Mirrors*.

The construction of *eastern people of passion* as equivalent to *eastern people of loyalty* indicates that eastern people are strongly led by emotional feelings. In these examples, *waiting to farewell*, *hours of diaspora* are constructed as equivalent to *interlinked trains* and *diaspora to place (here)*. Equating diaspora to place is triggered in an appositional relation to

place **liyêre, me nfa ledwayi menfa**/*Here, diaspora after diaspora*. It is also equated to person (strand). These two equivalent constructions underline the author's mind that eastern people are passionate and loyal and diaspora exists to all people all the times. This shows the sadness of the speaker and the melancholy of the situation which affects the physical appearance of the people which is explained next.

#### 4.2.3.2 Grief

The second theme of parallelism which includes an element of contrast is grief. In this section, I show how opposite and equivalent ideas differ when they are used in parallel structures. I found in my study that the creation of equivalent meanings of the most instances of parallelism depends on our understanding of conventional synonyms, as in the following example:

<p>44. <b>dar be darm guyê helêexa</b>  <b>berd be berdm sorax ekaw</b>  <b>şax be şaxm çaw egiyêrriyê</b></p>	<p>A. <u>Trees</u> eavesdrop for <u>trees</u>          B. <u>Stones</u> search for <u>stones</u>          C. <u>Mountains</u> look for <u>mountains</u></p>
kotelê	Sculpture

The parallel structure and the use of the semantically equivalent verbs *eavesdrop*, *search* and *look for* help to set up the equivalence. The equivalent meanings are among the subjects in the three sentences and among the objects, as we have three similar events but three different actors. Although this example does not seem to belong to the theme of grief, the co-text of the poem, which is related to the deaths of Halabja, in which this example occurs shows that it is related to grief. The co-text is:

Five thousand fountain its water are killed

Five thousand fruit of it are suffocated

Five thousand poems of it poems are killed

Five five five five,...

Its relation also related to the next example which occurs in the same poem. Because the same semantic and syntactic parallelisms continue in the three lines, the reader could feel that the chaos of the loss of trees, stones and mountains continues and does not move towards an end. We would have a different effect if the third line were semantically different from the first two. This chaos is linked to the image of death, as in the following examples:

- |  |  |           |
|--|--|-----------|
| 45. A. <b>xanûyek juriyêkî liyê mird</b> | <i>A room of a house died,</i>           |           |
| B. <b>gerrrekî malêyêk kujra</b>         | <i>C. house of neighbourhood killed,</i> |           |
|  | kotelê                                   | Sculpture |

Here, the repetition of the syntactic pattern subject+ verb is accompanied by the partially equivalent verbs *died* and *killed*. The same event happened to different actors *a room of a house* and *a house of neighbourhood*. Due to their difference, the actors are singled out and therefore constructed as equivalent. In this parallelism, the death of the room and the death of a house are understood as one of similarity; the two deaths go together. This equivalence has the effect of making death happen everywhere; in houses and in neighbourhoods. Then the death moves towards an unknown climax as in the extract below:

- |                         |                      |                      |
|-------------------------|----------------------|----------------------|
| 46. A. <b>hewa mird</b> | A. Wind died         |                      |
| B. <b>asman mird</b>    | B. Sky died          |                      |
| C. <b>behar mird</b>    | C. Spring died       |                      |
|                         | yekem deng û dwadeng | First and Last Sound |

In the above extract, the same event happened to three different actors, *wind, sky and spring*. The existence of no shift in the pattern makes the climax subtle and bathetic, although the death of spring is unthinkable because it is the only hope of renewal we have. The repetition

in parallel of examples from different spheres of experience ('wind . . . sky . . . spring. . .) imposes the generality of death which is otherwise seen to be particular. This repetition also implies progression, and an increase of weight, of death.

Then the climax of death remains hidden in the following extract because of the repetition of the same syntactic pattern subject+ verb and the use of the semantically equivalent verbs *killed* and *suffocated*. Here, *water*, *fruit*, and *poems* are singled out and therefore constructed as equivalent because the same action happened to them. In this parallelism, the killing of water, the suffocation of fruit and the killing of the poem are understood as one of similarity, the two killings and suffocation go together:

- |   |   |
|---|---|
| <p>45. A. <b>pênc hezar kanîyi lê kujra</b><br/>         B. <b>pênc hezar rezî lê xinika</b><br/>         C. <b>pênc hezar şî'rî lê kujra</b></p> | <p>A. Five thousands of its water are killed,<br/>         B. Five thousands of its fruit are suffocated<br/>         C. Five thousands of its poems are killed</p> |
| kotelê  | Sculpture   |

Here, the continuity of the deaths is underlined by the verb alternation from *killed* to *suffocated* to *killed*. The verb alternation hides any sign of ending deaths. This passage would have signalled a move towards the climax if the verb *killed* in the last line was replaced by the verb *suffocated*. Therefore, the extract would have been not just less effective but signals a move towards ending the deaths if the second and third lines had been put in the opposite order. The generality and increasing weight of killing and death are also emphasised by the repetition of things from different fields of experience such as *water*, *fruit* and *poems*.

In Kurdish and Iraqî culture, when one dies, a consolation is held. People are supposed to go to the consolation and not going has the effect which is explained in the next two examples from the same poem **kotelê**/ Sculpture:

- |  |  |
|--|--|
| <p>46. A. <b>le prseda çawî giyêrra</b><br/> <b>bo jûrekanî drawsiyê</b></p> | <p>5A. In the consolation, the house looked for <i>the neighbouring rooms</i>.</p> |
|--|--|

B. **le prseda çawî giyêrra  
bo rriyê û ban û ,  
bo gerrrekî em law ula**

kotelê

B. In the consolation, the neighbourhood looked for *the roads* and for the near and far neighbourhood.

Sculpture

The parallelism above sets up a relationship of equivalence between *the house* and neighbourhood and between *room* and *roads*. They are constructed as equivalent because of the similarity of location *in the consolation* and similarity of action *looked for* in the two structures. The effect of this equivalence is that every house and every neighbourhood are holding consolations due to the ubiquity of the deaths.

After holding the consolation, people would normally come to visit those who hold the consolation and help them feel better. The effect of not coming to the consolation can be explained in the following examples from the same poem:

47. A. **eweyi neydî  
eweyi nehat  
lenaw dlêyi pencereyda bû bergriyê!**  
B. **eweyi neydî  
eweyi nehat  
le naw dlêyi ber heywan û serkolaên  
û gorrrepaniya bû be griyê!**

kotelê

A. Those who did not come  
Those whom it did not see  
Became a nub in the heart of its window.  
6. B. Those who did not come  
Those whom it did not see  
Became a nub in the heart of its  
*field and graveyard*

Sculpture

The equation is constructed between **pencereyda/window** and **ber heywan/courtyard**, because they are the only difference between the two sentences. Although the grammatical subjects of the two parallel structures have the same form, their underlying meanings are different. In the first case, *those* refers to those people who did not come to the consolation of the house while in the second it refers to those who did not come to the consolation of the neighbourhood. It is a Kurdish custom to go to consolations to show sympathy and solidarity and not going has the connotations of negligence, ignorance and indifference.

The construction of the deaths as continuing and unending via the use of parallel structures reflects the Kurdish ideology that the Kurds are doomed to deaths. Therefore, the reader would expect that everything dies and the conditions are too extreme. Also, the construction of the consolation and the construction of the people as not attending the funeral shows that people did not care about these deaths. This section revealed that parallelism can construct themes, in this case, the theme of death. It can also be used to construct opposition explained in the next section.

### **4.3 Opposition**

Having introduced the first part (equivalent meanings) of the textual conceptual function of Equating and Contrasting, I now introduce the second one (oppositional meanings). The nature of opposition is seen as universal (Murphy 2003: 215), in particular, its importance in organising language (Coffey, 2013: 132). Also, Lyons states that “binary opposition is one of the most important principles governing the structure of languages” (1977: 271). Research in Critical Discourse Analysis often analyses how social actors or events are polarised “in dichotomous ways that oppose good and evil forces” (Achugar, 2004: 291). Jeffries (2010: 53) adopts a textually grounded approach to the construction of opposition.

Davies takes and develops the analytical categories for the identification of opposites used by Jones (2002) and Mettinger (1994) to analyse news reports of two main protest marches. Jeffries (2007) uses her own model of textually constructed opposites for the analysis of the representations of the female body in data of women’s magazines. She defines opposition as:

[J]ust one of the ways in which cultural and socio-political norms are created as over-simplistic binaries in texts, with the potential

influence on readers being to embed such oppositions in their reflex/default perceptions

(Jeffries, 2007: 114)

The model offered by Jeffries (2007, 2010; 2010b) and Davies (2008; 2012) demonstrates how conventional opposites can be used to create new opposites for ideological purposes. The model includes seven different types of opposition summarised with examples, from Wordsworth's *The Prelude*, in table 18 below:

Category	Opposition triggers	Examples
Negated opposition	Not X, Y X not Y  Not X, just Y etc.	that is not <u>sorrow</u> , but <u>delight</u>  words Woth 246
Transitional  Opposition	X became Y  X turns into Y etc.	Almost suspended, <u>we</u> are laid asleep In body, and become a <u>living soul</u> The Prelude 44-46
Comparative  Opposition	Rather X than Y  More X than Y etc.	A handmaid to a nobler than herself. The Prelude 259
Replacive opposition	X over Y  X rather than Y  X instead of Y etc.	Nor have I <u>pitied</u> him; but rather <u>felt Reverence</u> was due to a being thus employed;  The Prelude 149-150

Concessive  Opposition	Despite X, Y  In spite of X, Y etc.	Yet in spite Of pleasure won, and knowledge not withheld, There was an inner falling off—I loved,  The Prelude 276-278
Explicit opposition	Difference  between X and Y  X contrasted with Y	The bond of union between <u>life</u> and <u>joy</u>  The Prelude 560
Parallelism		Doth seem half-conscious of the joy it brings From the green fields, and from yon azure sky. The Prelude 3-5

Table 18 different types of opposition used in Davies' and Jeffries' model

I use this model to examine its applicability to my data and modify it accordingly. I establish how different is the construction of opposition in Bekas' poems from the ones used in Jeffries' and Davies' model as my data is in Kurdish. I also analyse the cultural aspect of opposition and its importance in the construction of the fictional world of the poet. Like equivalences, constructed oppositions are classified into syntactic patterns and then each syntactic pattern is subdivided into semantic patterns called themes. There is by no means a finite set of triggers for opposition in English, but table 18 above shows only the triggers found in Jeffries' model. For example, I found antithesis and the use of specific verbs as new ones in my data. While the role of opposition in ideology construction has been acknowledged in Critical

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Discourse Analysis, no research has been done on the linguistic construction of opposition in poetry. In *The Small Mirrors*, oppositions are constructed by the use of: (1) parallelism, (2) the verb *engage*, negation and intensive relations and are discussed by the order of frequency in this chapter.

#### 4.3.1 Parallelism

Parallelism is the repetition of similar syntactic structures; its use in poetic language is wider than everyday language. I manually compared its use in *The Small Mirrors* to its use in the reference corpus, and found that *The Small Mirrors* include 7.3 words per thousand words while the reference corpus includes 1.2 per thousand words. The decision upon whether parallelism contains opposition or not depends on our understanding of conventional opposites. Parallel structures can be used to create oppositions by focusing on the differences between two or more items. It is the first equivalent strategy which constructs a number of themes in my data discussed next.

##### 5.3.1.1 Freedom

This is the first theme constructed by the use of parallelism. The parallel structure in the following two sentences helps the reader to see the grammatical subjects in the subordinate clause as opposites. The conventional oppositions of the subjects (*part/whole*), the same verb *die* in the main clause and the same verb *taken out* in the subordinate clause also help seeing *food* and *freedom* as opposites:

48. eger nan bēninederewe  
siyanm emirin.  
ger azadîyi bēnine derî  
salm emir û xoşm emirm.

cudayî

if out of my poems,  
*food is taken*, out of the four seasons,  
three of my seasons die,  
if my *freedom* is taken out,  
the whole year and I die.

Separation

This opposition reflects the ideology that *freedom* is a whole and *food* is a part of it. This is because depriving the speaker of food causes the death of only three seasons, one season remains alive and the speaker also remains alive. In contrast, depriving the speaker from freedom causes the death of the whole year and the speaker.

This contrast is bewildering because on the face of it there is no connection between the two grammatical objects *food* and *freedom* which the pattern creates as opposites to one another. However, we find ourselves encouraged to find an interpretation by thinking that *food* and *freedom* are either complementary or opposite to each other. This means that freedom is everything while food is not. The parallelism is potent because it compares freedom to food. The effect of this parallelism is taking the reader towards an unexpected end.

The importance of freedom is a theme that is found in several poems constructing a powerful image. In the following parallel structure, the reader/hearer is encouraged to interpret the grammatical subjects *forest* and *land* in the subordinate clauses and circumstance adverbs *on land of beloved* and *on the merciful mother of freedom* in the main clauses as opposites. This interpretation is helped by the conventionally opposite grammatical subjects *half* and *whole*; the same verb *was* in the main clauses, the use of the same verb *wrote* and the same object *its diary* in the subordinate clauses:

<p>49. <b>darstanîş ke yadidaşitî xwêyi</b>  <b>nûsiyewe</b>  <b>niyweyi yadidaşit</b>  <b>leser xakî desgîran bû.</b>  <b>kexakîşm yadidaşitekanî nûsiyewe</b>  <b>hemû yadaşit</b>  <b>tiyêkrrrayi yadaşit</b>  <b>leser daykî mîhrebani azadîyi bû!</b></p>	<p>And when the forest wrote  its diary  Half of it was  on land of beloved.  When the land wrote its diary  The whole diary  The content of the diary,  Was about merciful mother of freedom</p>
<p>yadidaşit</p>	<p>Diary</p>

The diary of the forest is incomplete and the topic of *the land of lovers* only fills half of it while diary of the land is complete and the topic of *merciful mother of freedom* fills it completely.

This encourages us interpret *land of beloved* and *mother of freedom* as either complementary or opposite to each other. This means that freedom is everything while food is not. The parallelism is potent because it compares *merciful mother of freedom* to *land of lovers*. This parallelism has the effect of taking the reader towards a sudden end. This comparison adds to the description of the freedom as a concept which is equal to everything. The repeated parallelism 'X wrote Y was on z' in the above example is a clue that the author aims for a rhetorical build-up. The emphasis would be weaker if such categorisation were different. Although freedom is considered everything, it is also contrasted with *weapon*:

<p>50. <b>balaêyi azadî betenha</b>  <b>herbe balaêyi çek napiyêwriyê.</b>  prşngekan</p>	<p>The height of freedom is not only  measured by the height of the weapon.  Tinsels</p>
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Here, there is a contrast between *The height of freedom* and *the height of the weapon* by the virtue of the verb **piyêwriyê/measure**. *The height of freedom* is grammatically a subject but semantically a patient. *The height of the weapon* is grammatically an indirect object but semantically an agent. Thus, semantically, the contrast is between the patient *The height of freedom* and the agent *the height of the weapon*. the negator (**betenha/not only**) also helps to trigger. The contrast could also be triggered by the binary opposites direct/indirect. *The height of freedom* is a direct object whilst *the height of weapon* is indirect. The consequence of this contrast is that freedom is not only gained by weapons, although weapons can help in gaining it.

Although freedom can be gained by weapons, people who are different from the speaker should also be free. This means that although the speaker fights for freedom, those who are different from him/her should not be oppressed. For example, people who speak languages

different from the language of the speaker and those who wear different clothes should also be free as in:

<p>51. <b>çerm her fişek lîî l drust nakr.</b>  <b>serbestîyi her beyek ziman qse</b>  <b>nakaw</b>  <b>her yek cor berg napşêw</b>  <b>yek klawîş Leser nakat.</b></p>	<p>Leather is not only used to make bullets          Freedom does          not only speak one language,          nor wear one type of clothes          nor one hat</p>
<p>prşngekan</p>	<p>Tinsels</p>

The parallel structures explained in this section show the importance of freedom and its being more essential to life than food and love. Also, they show that people with different cultures and languages should have the same freedom. Different people can be united in freedom. This could reproduce the writer’s opinion on freedom. Freedom related to peace and writing is illustrated in the next section.

**5.3.1.2 Peace and writing**

In this section, I discuss the second theme constructed by opposition set up in parallel structure. Here, I analyse how vicinity conventional opposites set up the construction of new opposites. For example, the existence of conventional oppositional subject position sets up the expectation of one in the object position too, complement or adverb position and vice versa. This means my data includes 1.15 per thousand words while the reference corpus includes 0.2 per thousand words. I argue that the subcategory (identified by lexical semantics) of the constructed opposite depends on the subcategory of the conventional opposites. I do not find other co-textual features pushing them towards a different category. In the examples below, the inclusion of conventional converses in A and B of each pair helps the construction of new converses between the underlined words:

No.	Kurdish	English

52.	A. <b>leserewe mange şewî bawîşkî da le</b> B. <b>xwarewe kanîyek nûst!</b> frrrîn	From above, a <u>moon</u> yawned. From beneath, a <u>fountain</u> slept. Flying
53.	A. <b>lewberewe lutkeyi şaxî bawîşkî da</b> B. <b>lem berewe nzarîk nûst!</b> frrrîn	There, the <u>battlefield</u> yawned. Here, my <u>pen</u> slept Flying
54.	A. <b>riuzhî heng bû be hawriim .</b> B. <b>şewî qelemekem nenûst</b> buxçe	<i>One night, a <u>bee</u> became my friend</i> <i>One day, <u>my pen</u> did not sleep till it</i> <i>gave me honey of poetry</i> Folder
55.	A. <b>rijî krmî awrîşmêkm bû be aşna</b> B. <b>şewê awrîşmî xeyalm qed..qed</b> buxçe	One day, <u>silkworm</u> became acquaintance one night, my <u>silk imagination</u> Roll by roll folded itself on my pen Folder
56.	A. <b>rijî kotirî bû be dstm</b> B. <b>şewî ewînîkî spî</b> <b>hate lam û</b> buxçe	one day, a <u>pigeon</u> became my friend one night, a <u>white love</u> came to me Gave me a bundle of rays Folder
57.	A. <b>rijîkî tir gulleçenm bû be aşnam</b> B. <b>şewî tîrkî qelemm naske nanî wşeyi</b> <b>alî b krdmewew heta dwayî</b> <b>leser sebeteyi defterm helmçnî.</b> buxçe	One night, <u>my flowers</u> became acquaintance one day, my <u>pen rolling pin</u> opened a red word for me and gave me a delicate bread Folder

Table 19 parallel structure and opposition in *The Small Mirrors*

The parallel structure and the inclusion of the conventional opposites in the adverb positions in each example encourage the reader to recognise the juxtaposed words as a pair of opposites.

In example 53, here/there are the conventional opposites and battlefield/pen are the constructed ones. They can be seen as oppositional culturally, but linguistically they are not ordinarily opposites and are considered complementary in Kurdish. According to the Cambridge Dictionaries website (accessed 2016), this contrast emphasises that "thinking and

writing have more influence on people and events than the use of force or violence". This contrast implies that language is less deadly than weapons. It may also have the implication that *pen* and *battlefield* are considered opposite elements in terms of achievements that *battlefield* is associated with war and *pen* with education. This opposition divides people into two categories: those who use pen for education and building and those who fight. In Kurdish, it is said when there is war, some people fight, while some others use pens to teach, educate and build what is destroyed. In example 55, a *bee* and the speaker's *pen* are constructed as opposites because in the night the *bee* became the friend of the speaker and in the day the *pen* gave the speaker *juice of poetry*. However, this opposition means that *bee* and the *pen* are complementary because one of them works at night and the other at day. Because day and night are converses, *bee* and *pen* are also considered converses. This suggests that where there is a pen, there must also be a bee. This indicates that although *bee* and *pen* are contrasted, they do the same job but in opposite times; *bee* at night, *pen* at day, and that when there is writing, there must be honey. The image of the sweetness of writing continues in several poems as in example 56, where *silkworm* and *silk imagination* are constructed as converses and silkworm is precious because it produces silk. This construction could indicate that the existence of silk and silkworm depends on each other. In Islam, silk has the connotations of peace and relaxation because good people who go to paradise will wear clothes made of silk as in the verse from the holy Quran:

Allah will admit those who believe and work righteous deeds, to Gardens beneath which rivers flow: they shall be adorned therein with bracelets of gold and pearls; and their garments there will be of silk. Surah Al-Hajj: 23  
translated by Abdullah Yusuf Ali

Here, the imagination of the speaker is contrasted to the silk fabric. In this contrast, the pen is treated as a person who has done good deeds in life and gone to heaven and in heaven, s/he was rewarded the clothes made of silk for his/her good deeds. Therefore, this could mean that the speaker considers the pen as doing good deeds and deserving the rewarded of the precious fabric by the most precious worm. Generally, pen is thought of as being consistently opposite to illiteracy and weapon, even where the pen is used alone. Therefore, this contrast shows the preference of pen over weapon and illiteracy. Pen, peace and love are interlinked. For example, peace and love are considered converses in example 56 and this contrast could indicate that peace cannot exist without love and vice versa. In Kurdish, pigeons stand for peace and *white love* for pure love. Pigeons are linked with peace in Islam because of their link with the story of the cave of Hira. In this story, the Prophet Muhammed (PBUH) hid in the cave of Hira from his enemy who were following to kill him. While hiding, a pigeon built its nest on the entrance of the cave immediately after the prophet entered the cave. So, when the enemies arrived the cave, they thought it was impossible for the prophet to enter the cave because of the nest of the pigeon and left. Thus, the prophet survived. This construction could mean that the existence of peace is dependent on the existence of pure love. In example 57, *flowers* and *rolling pin of the pen* are constructed as opposites. Here, *flowers* can refer to love and *pen* can refer to education and understanding. Therefore, it could mean that the existence of love is a condition to the existence of *understanding*. This construction could indicate that love and understanding are complementary, meaning that their existence depends on one another. It could also indicate that life cannot continue without the existence of both as life does not continue unless night and day exist.

The speaker uses converses to divide the world into pairs which indicate peace and love. This technique is common in Bekas' poetry and feeds into the general picture in the data that there

is war, although the situation is hopeful. It has also shown how war destructs and pen reconstructs. This also revealed that peace and love are dependent on each other, in which life cannot continue without the existence of both. This technique has also shown that writing is precious like honey and silk. In Kurdish, it is said that not only humans but also the land fight and want peace. There are other examples of this type which included a full list of this type of opposition in the appendix (see appendix 5.3.3).

### **5.3.1.3 Poverty, movement and martyrdom: Concessive opposition**

In this section, I explain concessive oppositions in the poems of *The Small Mirrors*. These oppositions construct a collection of themes such as poverty, movement and martyrdom. This collection builds up the third theme constructed by parallel structures in my data. Davies (2008, 2012) states that this type of opposition works exclusively at the level of clause through the use of certain subordinating conjunction like *but, yet, still*, etc. These conjunctions are called concessive subordinators. Such subordinators indicate that the proposition expressed in the subordinate clause is opposite to that of the main clause as in the following:

58. rîzhî heng bû be hawrîîm .şewî  
 qelemekem nenûst  
 heta şîleyî şî'rîkî tazeyî nedamî. rîzhî krmî  
 awrîşmîkm bû be aşna  
 şewî awrîşmî xeyalm  
 qed..qedxî le wşemewe pîça.rîzhî ktîrî bû  
 be dstm şewî ewînikî spî  
 hate lam û çepkî tîşkî daye dstm .  
 rîzhîkî tir gulegenm bû be aşnam şewî tîrkî  
 qelemm naske nanî  
 wşeyî alî b krdmewew heta dwayîleser  
 sebeteyî defterm helmçnî.  
 belam wextî ke hezharanî kurdistan bûne  
 hawrîîm  
 şîlew awrîşm û tîşk û nanm her hemû  
 xiste buxçeyî derûnewe  
 ew buxçeyeşm da bewan!

One day, a bee became my friend,  
 A night my pen  
 did not sleep  
 Till it gave me a new bunch of poems.  
 One day, silk worm  
 became acquainted,  
 A night rolling pin of my pen opened to me  
 a light bread  
 But when the poor of Kurdistan became  
 my friends  
 I put the honey, bunch of poem, rays and  
 bread, all of it,  
 in a psychology basket a  
 nd gave it them.

Folder

buxçe

In addition to the syntactic parallelism in the above extract, there is a semantic parallelism between the first, second and the third sentences. These three sentences are contrasted with the fourth one. In the first three sentences, the speaker is receiving good things from the *bee*, *silk worm* and the *rolling pin of the pen* whilst he/she is giving the received good things to *the poor of Kurdistan* in the fourth. Therefore, the fourth sentence is foregrounded. The parallelism seems to invite the reader to interpret the three actions of receiving in the first three sentences as linked. Nevertheless, the parallelism invites us to interpret the action in the fourth sentence as equivalent to the action of the first three sentences. The implication of this contrast, triggered by the conjunctions *but*, is the fact that a bee becoming a friend, silkworm becoming acquaintance, a pigeon becoming a beloved and the rolling pin of the pen opening a bread to the speaker are less important to the speaker than the poor of Kurdistan that became his/her friends. It could also mean that whatever the speaker receives, s/he is poor because there are poor people in Kurdistan and s/he will give them whatever s/he gets. The theme of poverty is sometimes linked with the movement of the speaker, as in the following example:

<p>59. <b>lîre towî naw qendîlî şextew befrm</b>  <b>bellam sbeyi le germiyan sinewberm.</b></p>	<p>I am now here seeds in the snow and frost  of Qandeel  şuyênewn But tomorrow I am acorn in Garmean  Missed Place</p>
--	---

Here, there are two sets of opposites constructed textually. First, there is a contrast set up between *seeds of Qandeel* and *acorn of Garmean*<sup>16</sup>. Second, a contrast occurs between Qandeel and Garmean. These two contrasts are set up by the virtue of using the conjunct *but* and the inclusion of the conventional opposites *now/tomorrow* which are converses. These converses help the constructed opposites as converses and this means that the existence of

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<sup>16</sup> Garmean is a place in Iraq where the Kurds live.

the two parts of Kurdistan are interdependent. This indicates that whenever *seeds of Qandeeel* exist, there must be *acorn of Garmean* and whenever Qandeeel exists Garmean must also exist. The construction of these opposites is between words which are not normally listed together in the dictionary as antonyms. However, they are juxtaposed in a way that they almost seem conventional opposites. The speaker has no specific place and keeps moving. Additionally, the theme of suffering can take the form of yearning as in the following example:

<p>60. <b>ayzîkî dreng wext le kahezîkî berdemma šetlî teniyayî xmm riuwan dwatir kahezî wewşeyî grt . payzîkî dreng wext twî yadî çawî hemû azîzanm krd be mîzî berdemewe ..mîzîş gule berizheyî grt . belam wextî teniyaym û yadî îwem beqetiryek xwînî şehîd muturbe krd şit malekem gulaleyi grt!</b></p>	<p>In a sheet of paper in front of me, I planted my loneliness seedling Later, the sheet grew violets In a later time of another autumn I put the seeds of all my dears' memory on the table in front of me In a later time of an autumn Later, the table grew sunflowers But when I grafted my loneliness and your remembrance of you With a drop of martyred person mûturbe All my house grew poppies</p>
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Graft

In the above parallel structure, the growing of plants goes through three stages. The growing starts in the sheet followed by the growing in the table and finally the growing happens in the whole house. In the third sentence, the use of the conjunct **belam/but** has the effect of making the growing of the poppies the climax of the growing because the use of the conjunct makes this sentence different in structure from the other two structures.

Because the loneliness of the speaker and the memory of the addressee were *grafted by a drop of a martyr, the whole house grew poppy*. The growing of poppies in the whole house is the climax and could indicate that the whole living space is covered in blood and becomes red. This shows that the effect of *drop of the blood of the martyr* is stronger than anything else. The first two sentences seem to reinforce the partial growing in the house, in comparison

with the growing of poppies in the whole house. Semantically, the first two sentences are parallel because in both sentences, the action of growing is partial in contrast with the total growing expressed in the third. This contrast is also triggered by the use of the adverb *but when* in the third sentence, making us expect that the content of the third sentence is opposite to the content of the preceding clauses. This helps to construct *my loneliness seedling* and *all my dears' memory* as opposite to *my loneliness* and *your remembrance*. The constructed opposites and the use of the same verb *grew* help to construct *violets* and *sunflower*, as opposite to *poppies*. Violets and sunflowers have no specific cultural connotation except that they are useful and beautiful plants in contrast to poppies which are associated with blood.

The ideological implication of using *but* in the above poem is that the *blood of martyrs* is more important and useful to the land than everything else. This could produce the ideology that the blood of martyrs is blessed, irrigates land with principles, leads people to the right path and teaches these principles so people can follow the martyr's path. It could also mean that the land on which a drop of blood falls becomes sacred. This elevation of martyrs is contrary to the pen/sword dichotomy in the English and Kurdish culture. It gives militarism too much status.

Poverty and martyrdom could entail the critical conditions of the speaker; a theme which recurs in the whole data. It also indicates the sacredness of martyrdom and the existence of poverty everywhere in Kurdistan which becomes part of the Kurds everyday life.

#### **4.3.2 Antithesis: Diaspora of the speaker**

Having discussed parallelism in my data, I now turn to discuss antithesis which is a form of parallel structure. Antithesis is the inclusion of two conventional opposite elements or

concepts in a parallel structure (Leech, 1969: 67; Kałuza, 1984: 103). It differs from the constructed opposites in parallel structures which I looked at earlier in that antithesis contains only conventional opposites and no constructed opposites, while constructed opposites are triggered by parallel structure and the inclusion of conventional opposites.

Antithesis is not used in Davies' (2008, 2012) and Jeffries' (2010a, 2010b) model and thus I add it here because it contributes to the construction of themes which feeds into the general construction of the speaker and people in my data. Thus, the addition of antithesis supports my general argument that Critical Stylistics is applicable to my data with modification.

There are five instances of antithesis in my data which are all found in the same poem. They construct the theme of the diaspora of the speaker recurrent in my data. The feature of antithesis is the first modification to Davies' and Jeffries' model because this feature constructs the theme of diaspora which helps answering my overall research question: *how are the speaker and the fictional world constructed in The Small Mirrors?*

<p>61. <b>hemû riuzhî eriun û dîn,</b>  <b>dîn û eriun</b> tunyêl</p>	<p>The hours of diaspora everyday leave and come They come and leave</p>	<p>Tunnel</p>
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In the above examples, antitheses are used to strengthen the argument by using opposites *come* and *leave*, which are included at the same time. This use has the effect of making the idea of the hours, coming and leaving, more memorable for the reader/hearer through balancing and highlighting the processes of coming and leaving of the hours. The inclusion of coming and leaving in a parallel structure makes the reader see a vivid picture of the conditions of the writer. This inclusion could also draw the reader's attention

to the difference between the leaving and coming of the hours of diaspora. Then, the writer constructs diaspora as a prison, in which the doors free and lock him/her up:

62. <b>emkenewew pîwem eden</b>	The doors of diaspora continuously free and lock me up	
<b>pîwem eden emkenewe</b>	They lock up and free me	
	tunyêl	Tunnel

In the first line, the speaker is first freed by the doors of the hours of diaspora and then locked up. In contrast, in the second structure the speaker is locked up and then freed. Here, the opposite processes of freeing and locking up and locking up and freeing are placed in parallel structure. The construction of the antithetic relationship between locking up and freeing and freeing and locking up emphasises the fact that these processes happen equally. They also create the sense of complexity, emphasis and liveliness of the processes done by the doors of the hours of diaspora. The difference between freeing and locking up is emphasised and draws the attention of the reader through using antithesis. These antithetical processes reveal that diaspora is recurrent. They show the continuous suffering of the speaker and that there is no relaxation from the feeling of diaspora.

The use of antithesis to construct diaspora could show the unknown end of diaspora, a theme which goes on in several poems. The use of the first-person pronoun *I* rather than the first person plural pronoun *we* shows that there may be people whose feelings of diaspora end but not the people the speaker belongs to. The speaker then constructs his/her pain in diaspora:

63. <b>yek azarm dabibezî</b>	A pain of me falls	
<b>sed azarm serekewn</b>	A hundred pain of me rise	
	tunyêl	Tunnel

This antithesis is found in a poem which describes diaspora. In this example, the fall and rise of pain are two opposite ideas but are put in a parallel structure. Therefore, they are in an antithetic relationship which causes the reader see the difference between the fall and rise of pain. This could indicate that not only pain does not disappear completely, but it is multiplied. By using such antithesis, the speaker builds a vivid image of his/her harsh conditions and reinforces the increase of his/her pain. This rise and fall of pain occur *in this diaspora* showing that living in diaspora causes the speaker to suffer. It also constructs ambivalent feelings of the speaker when living in diaspora and the speaker is neither happy nor sad all the time in diaspora.

#### 4.3.3 The verb *betrothed*: war

The verb *engage* is the second main strategy for the construction of opposition in my data. This verb introduces a set of new converses which participates in the construction of the whole world of the writer. These opposites are converses, meaning that they are mutually dependent (Lyons, 1977: 280; Griffiths, 31: 2006). These converses are constructed by the virtue of the verb *xwastiy-/ betrothed*. The verb *xwastiy-* is not completely equivalent to the English verb *engage*:

- |     |  |   |             |
|-----|--|---|-------------|
| 64. | <b>mangî newruzskî pribû be agrî<br/>ke agr bû"ba" riayi jendu<br/>ke gewre bû çiya<br/>xwastî û</b>       | Month of Newroz became pregnant with fire<br>When fire was born, the wind rocked it<br>When <i>it</i> grew up, the <i>mountain</i> betrothed it | Sorrow      |
|     | xem  |   |             |
| 65. | <b>bû be şanze<br/>griyan xwastî û her ew rîozhe</b>   | At night, on the 16 <sup>th</sup> ,<br><i>crying</i> betrothed <i>night</i> .   | Sorrow      |
|     | xem  |   |             |
| 66. | <b>le ahengî newruzîkd<br/>legel chekîkî qzh sûrda<br/>yekiyân nasîy tifeng xwastî w<br/>yekem mindalê</b> | In a Newroz celebration,<br>a <i>rifle</i> betrothed<br><i>my word</i> .  | First Child |

The verb **xwastiy-** / *betrothed* in Kurdish is restricted to what kind of grammatical subject can precede and what kind of object can follow it. This verb requires a male human subject and a female human object. The subjects *the mountain*, *crying*, and *rifle* do not fulfil these respective conditions, nor the grammatical objects *fire*, *crying* and *my word*. The actor and the recipient are personified because they are used with the verb *engage* which requires human actors and human recipients.

In example 64, an opposition is set between *fire* and *mountain*. In this opposition *fire* is constructed as a female and *mountain* as a male. Throughout the data *fire* metonymically stands for war. Mountains are related to war and in the data we find examples where mountains are constructed equivalent to fighters. In war, airplanes bombard the mountains but the bombarding cannot destroy the mountains or whatever is in them. In Kurdish culture, males are responsible to provide care and protection for the family. Similarly, mountains provide protection to people who escape from war to the mountains. Therefore, *mountains* are considered stronger than *fire*. This opposition could also indicate that the *mountain* dominates *fire*.

In example 65, *crying* is contrasted with *night*; *crying* is seen as a male and *night* as a female. This contrast is set up by the virtue of the verb **xwastî/betrothed**. It suggests that *crying* dominates *night*. When a girl is engaged to a man, both spent their life together. Similarly, the *night* is betrothed to *crying* and therefore the whole night will be spent with crying. The contrast of the *rifle* to the word of the speaker *my word* suggests that the *rifle* dominates all the words and speeches of the speaker in the last example.

The opposition constructed using the verb *betroth* has also the connotation of unity because in the process of engagement, a male and a female unite. In the context of *The Small Mirrors*,

without war, people would not hide in the *mountain*, without *night* people would not *cry* and without *rifle* the speaker would not have *words*.

In the above examples, the *mountain* is complementary to *fire*, *crying* to *night*, and *rifle* to *word*. This underlines the author's mind that whenever the existence of *the mountain* depends on *fire*, of *crying* on *night* and of *rifle* to *word*. It also reflects the author's mind that the author's world is divided into pairs which are mutually dependent. Each part of any pair in this division indicates the existence of war and sadness which feed into the general construction of the environment as gloomy and sad in the speaker's viewpoint. So far, I discussed the first and second strategy of the construction of opposition in my data. The following section illustrates the third strategy.

#### 4.3.4 Negation and opposition: The land

The third main strategy for the construction of opposition in my data is negation. In this section, I describe the construction of opposition caused by negation. This technique is used to construct the land of the speaker and constructs the binary US and THEM where US is associated with being tyrannised and suffering and THEM with happiness in my data. For example, an opposition between *our mother* and *other mothers* is set up. Here, mother refers to homeland. Although *our* and *other* are conventional opposites, the negation *does not* makes the contrast clearer:

67. **daykî yême le hîç daykiyêkî tir**  
**naçiyê**

cejniyêk

Our mother does not resemble any other  
mother

Feast

These two triggers (the conventional pairs *our* and *other* and negation) seem to work together in this case and encourage the reader to interpret *our mother* and *other mothers* as opposite.

The connotative sense of the noun phrase *our mother* is that the speaker's mother is suffering



Here, *ke/which* refers to *zewyane/lands* and the strategy of naming helps to see a contrast between occupiers and citizens, where occupiers make colonies of lands because colonies and citizens are generally thought of as converses, even where only *colonies* is used alone.

The noun phrase *locust colonies* has negative connotations. Here, the occupiers are degraded by being named as *locust*. Generally, locusts cause damage to fields and harvest. In addition, colonies have negative references for places occupied by foreigners because lands on which colonies are built are tyrannised and oppressed. Putting this in a negative structure retains the idea that the land is so strong that it does not allow locust to establish colonies.

The use of negation and conventional opposites in the same clause creates a contrast between the land of speaker *and other lands* in my data. The land of the speaker is constructed as tyrannised and oppressed whilst other lands not. The new opposites are likely to be interpreted as complementary on analogy with *ours/other's*. There is also a commonly evoked opposition between *them* and *us*. The land of the speaker is suffering politically; the citizens are good because they did not surrender to the occupiers while the lands of others are not suffering and the occupier are not good. This feeds into the broader ideology of the speaker that s/he and her/ his people are doomed. The speaker also sees his/her world as being divided from the rest of the world. This division affects the life of the speaker which is explained in the next section.

#### **4.3.5 Intensive relational: *Mourning***

The last strategy for the construction of oppositional meaning is the use of intensive relational processes. This strategy is different from intensive relational structures producing equivalents in that the former does not include opposition in the underlying meaning while the later does. However, the examples which construct mourning do not construct very clear oppositions

and readers may be tempted to interpret them as equivalent too. Mourning is a recurrent theme across the whole data and is constructed using the verb **bû/became**. The effect of such technique can be found in the following examples:

- |     |   |   |
|-----|---|---|
| 70. | <b>hemû teri teri, çorrawge buwîn</b><br>tenha yekiyêkman   | We became a drop of water<br>Only One of Us   |
| 71. | <b>bûm be zuxal û kotere</b><br>kotere  | I became stump and charcoal<br>stump  |
| 72. | <b>bo sbeyinî riojnamekanî<br/>ewrupa perie.. perie<br/>lêm bûne şemşemkwêre !</b><br>kotere  | In the next morning, the European<br>Newspaper page by page became<br>bats on me<br>stump   |
| 73. | <b>qaçîş cogeleyi leşman bû.</b><br>tenha yekiyêkman  | Our legs were the pond of our bodies<br>Only One of Us  |
| 74. | <b>daykew bawke û zerineqûte<br/>le yanzeda lejiyêr binmîçî<br/>jûriyêkî biyê henawî helêebiceda<br/>bûn besiyê berde peykerî</b><br>yekem deng û dwadeng | mother, father, and baby<br>under the roof of spleenless room<br>of Halabjah<br>turned to three stone of statue<br>First and Last Sound |

The only difference between the subject and its complement is that the complements add one semantic feature to the subjects. For example, in **bûm be zuxal û kotere**/*I became stump and charcoal*, we have the semantic feature of the speaker converted from animate being into inanimate, although metaphorically. This is another difference from relational processes producing opposition discussed in section. Distinguishing relational processes producing equivalence from relational processes producing opposition is a contribution my thesis makes to the study of opposition. Depending on our understanding of conventional oppositions, we could interpret the speaker (dry) as opposite to *drop* (too wet). Here, the speaker is still a human being, although s/he is a trickle. This can also be interpreted as a metaphorical equivalence where a synonymous relationship is constructed between the speaker as a subject and the drop as its complement. This relationship implies that the speaker has been

too wet in a way that is associated with being a drop of water. This could show that the speaker is dropping water because the rain falls on him/her and s/he has no shelter to protect her/himself from the rain. The image of possessing no shelter is linked to the concept of mourning, as in example 71 *I become stump and charcoal*.

In this example, firstly, the speaker (living) could be interpreted as opposite to *stump and charcoal* (animate). Secondly, this example can also be considered as a metaphorical equivalence. In this equivalence, the target domain is HUMAN BEINGS evoked by the pronoun (I) and the source domain is COMBUSTIBLES evoked by *in "Shech Wasna"*<sup>19</sup> and *stump and charcoal*. Equating human beings with combustibles could have the effect of making human life valueless; an ideology that emerged in modern Iraq due to the ubiquities of war.

In example 72, the European newspapers (good) are constructed as opposites to bats (bad). In contrast, the European newspapers could also be interpreted as equivalent to bats in terms of being blind because they turned a blind eye to the speaker and did not discuss the death of the people caused by chemical weapons in Shekh Wasna as the context of the poem shows. The imagery used here mostly contributes in making the scene of darkness and death of the speaker compatible with the dark side of the newspapers' negligence about those Kurdish casualties. The theme of death is related to the theme of consolation as in the following:

<p>75. eweyi neydî eweyi nehat lenaw dlî pencereyda bû bergrî!</p>	<p>kotelê</p>	<p>Those whom it did not see Those who did not come Became a nub In the heart of the window</p>	<p>Sculpture</p>
<p>53. eweyi neydî eweyi nehat le naw dlî ber heywan û serkolan û goriepaniya bû be grî!</p>	<p>kotelê</p>	<p>Those whom it did not see Those who did not come Became a numb in the heart of the field</p>	<p>Sculpture</p>

---

<sup>19</sup> A place when people were killed the night before the poet wrote the poem.

In general, in consolations, people are divided into good and bad. Those who come to the consolation are good and those who do not are bad. In the above two examples, those who were not seen in the consolation and did not come (bad) turned to be a nub (bad) in the heart. The term *nub in the heart* refers to sadness in Kurdish. Conversely, those who did not come could be interpreted as metaphorical equivalent to *nub in the heart*. This indicates that those who did not come to the consolation cause grief and sadness in the heart of the speaker in a way that is associated with being a nub.

In the author's world, it seems that the world is not divided into neatly animate (the speaker) and inanimate (sadness). It also appears that the author cannot distinguish between those who did not come to the consolation and the reason for the speaker's sorrow. This means that in the author's mind humans can belong to either humanity or (cause of) sadness, although they can be opposite to each other.

#### 4.4 Conclusion

In this chapter, I have investigated the function of Equating and Contrasting. This function contributes to the construction of the speaker, and his/her world in the data of Bekas' poetry. I modified Davies' and Jeffries' model by adding antithesis and similes because they construct two important themes *weakness and movement* and *diaspora* respectively. These two modifications are part of the development of a Critical Stylistic model for the analysis of my data and this development is my overall aim in the current thesis.

My analysis of the poetry shows that the writer uses three new metaphorical equivalences to construct the speaker and his/her homeland and link them to cultural ideals. However, conceptual metaphors, specific to Bekas' poetry, are found in my data. Therefore, they are used to create a specific world to Bekas. The first metaphor LIVING IN DIASPORA IS LIVING IN

INTERLINKED TRAINS indicates that there is no settlement in diaspora because trains keep moving. The second conceptual metaphor is HUMANS ARE ANIMALS which indicates the inherent weakness of the people in *The Small Mirrors* because the people are equated with weak animals. This metaphor is constructed either by separating the two equated items by a colon or by placing the two equated items under each other without the use of any verb. Therefore, the fact that the speaker and his/her people are weak is not open to debate. The third metaphor HUMANS ARE PLANTS constructs the oneness of life cycle of human beings as its atmosphere of occurrence shows. This metaphorical equivalence is constructed using intensive processes meaning that the verb **bu/was/were/became** is used to link the subject to its complement. Therefore, this metaphor has a lot of force, but is not presupposed in the way that noun phrases are. So it is an explicit equivalence, but has the strength of not being modalised. Thus, there seems to be some kind of eternal truth, rather than the opinion of the speaker/writer.

My analysis of contrasting confirms Davies (2008, 2012) and Jeffries' (2010a, 2010b) idea that the construction of new opposites depends on the understanding of conventional opposites. I demonstrated how the speaker and his/her people are constructed as good but are oppressed. The superordinate oppressed/freed also works to emphasise the difference between the lands of the speaker from others' lands, encouraging an interpretation of the difference of the speaker and his/her homeland from others' as a binary construct. I have shown how parallel structures can be used to show the climax of a theme. The oppositions constructed by parallel structures show that the speaker and his/her land are peaceful and wish for freedom. They also show the ideology that the speaker and his/ her people are peaceful and love freedom.

I found that some examples are ambiguous because they can be interpreted as equating and contrasting. For example, the speaker *I* and *stump and charcoal* might be thought of as opposites as they are different words with animate and inanimate connotations. However, the use of the copula verb **bu/became** is conventionally a syntactic trigger for equivalence and the examining of the context cannot help in deciding whether an example is considered as equivalence or opposition. Here, the co-presence of opposition and equivalence makes the poem appealing and underlines the writer/speaker's inability to distinguish between humanity and sadness.

Instances of appositional equivalence and parallelism were difficult to record electronically; therefore I only depended on the manual search. This is because there were no searchable syntactic triggers to facilitate an electronic search of these categories. Additionally, metaphorical meanings cannot be derived electronically, because the button search in Microsoft word cannot inform the researcher anything about speaker's meaning.

Chapters Three and Four have mainly discussed lexical representations of the speaker, and the people' conditions in the poems. The final chapter of the analyses discusses how the speaker and the conditions are constructed through processes more closely tied to grammatical constructions and the ideologies behind such constructions. The next chapter reports on the kinds of processes performed in the poems, through the analysis of transitivity.

## Chapter Five: Representing the Speaker and the participants in *The Small*

### *Mirrors*

#### 5.1 Introduction

In this chapter, I analyse the textual conceptual function of representing actions, events and states of being (transitivity) because this dimension is central to the construction of the speaker and the fictional world. This construction contributes to the overall aim which is to develop a Critical Stylistics model taken from five of Jeffries' (2010) linguistic *tools* Naming and Describing; Equating and Contrasting; transitivity analysis; prioritising; and Assuming and Implying. However, the main focus of this chapter is on transitivity analysis and a secondary focus is given to Assuming and Implying and Prioritising. This model enables me to answer the overall research question: How are the speaker and the fictional world constructed in Bekas' *The Small Mirrors*? The percentages of the processes are presented in the table below:

No	Processes	Percentage in relation to other process types within the data	Percentage in relation to the reference corpus per thousand words	
1.	Material	71.2	13.6	6.1
2.	Relational	15	3.15	1.10
3.	Mental	4.4	.75	5.6
4.	Existential Passive	3.2	.53	7.8
5.	Passiv sentence	8.4	6.8	4.3

Table 20 percentages of process types in *The Small Mirrors*

199 actions, 38 relational processes and 11 mental verbs are used. Of the relational processes, 22 are intensive, seven possessive and six circumstantial. This signifies that the speaker and the fictional world are much less static and more actional. I follow two procedures in the division of these verbs in this chapter. Firstly, I group participants of similar syntax into five patterns:

1. Empty subject in existential sentences.
2. Relational sentences (eighteen instances)
3. The use of inanimate subjects in active voice sentences,
4. The speaker as actor of active sentences.
5. Deleted actors (Passive voice sentences).

Like the other two chapters, each syntactic pattern is divided based on semantic fields. Participants of a lexical set that are linked by semantic features are grouped into a pattern. This means that participants which are synonymous, hyponymous or meronymous are grouped in one pattern. For example, actors which are alike, in meaning, or are subtypes of the same type (co-hyponyms: word, pen, poetry ... as kinds of writing) compose a pattern; participants which are parts of the same whole (co-meronyms: branch, root, stump ... as parts of tree) are another pattern.

The purpose of this categorisation is to gain the poetic effect and the purpose of the analytical methodology is to achieve as much substance and objectivity as possible in detecting patterns of language use. There are no alternative ways to achieve this categorisation, for example, Corpus Linguistics does not work on Kurdish and on too short texts in small corpora and random selection of verbs from any data does not reveal the overall linguistic patterns in that data. I also do not analyse poems individually because close analysis of separate poems does not reveal the overall pattern or stylistic features. I analyse what types of process, mentioned in table 20 in 5.3, are attributed to people in a group. This analysis gives the impressions about the people of that group. The related literature of transitivity is explained below.

Traditionally, a transitive verb requires an object whilst an intransitive verb does not. However, the transitive/intransitive distinction given above is not very accurate since many

verbs might require more than one object and a single verb may be both transitive and intransitive. The transitivity function of texts is analysed from the perspective of Systemic Functional Grammar, based on Halliday's transitivity system, where transitivity refers to the manner in which speakers/writers construct their experiences of the world via processes: "of doing, happening, feeling and being". These experiences are encoded into the grammar of the clause (Halliday, 1985: 101). I analyse these processes to get the overall construction of the speaker and character in *The Small Mirrors* which I aim to reveal throughout the thesis.

The Hallidayan model of transitivity is one of the of language models which have been taken up by Critical Discourse Analysis analysts for investigating textual ideologies. Halliday saw verb choice as central to each clause dictating many of the other choices that follow. This choice is partly based on a particular view of an event, action or state that the speaker/writer wishes to convey (Jeffries, 2010: 60).

The type of action performed by an entity can construct an impression about the features of that entity. For example, a participant who is represented with more action verbs than stative verbs can produce the impression of activity. Passive and active voices also have an important role in showing whether a participant is active or passive. Coffey (2013: 155) states that participants attributed to verbalisation verbs may produce the impression of loquacity.

I use Simpson's version of Halliday's model (see next section 6.1) to analyse actions, events and states of being, because it is clear and modifiable. I also use it because it accepts the addition of new features when the analysis of the data requires and most types of process are neatly divided into subtypes. As Coffey (2013: 155) states, it demonstrates a symbiotic relationship between stylistics and to Critical Discourse Analysis. English and Kurdish belong to two different language groups and therefore they have very different features for the

construction of experiences of the world. The Kurdish features have not been explored prior to the current analysis, thus, they can be added to Simpson’s model to develop a model for Kurdish language. The addition of these features supports my overall argument that the modification of Critical Stylistics is important for its applicability to Bekas’ poetry. It is also important because they also help to construct themes which are important for showing of the the speaker and fictional world are depicted. I argue that the textual conceptual function of transitivity is a feature of verbs in context not verbs in a clause in opposition to Simpson (1993: 82; 2004: 22), Halliday (2004: 168), Simpson and Mayr (2010: 65) and Halliday and Matthiessen (2014: 213) who all deal with verbs in clauses rather than in the wider contexts.

## 5.2 The grammar of Sorani Kurdish

In this section, I discuss the structure of the Kurdish word and sentence: the word order and classifications of verb and tense followed by the passive voice. The Kurdish sentence elements are a set of labels used to explain how sentences are constructed from smaller units such as morphemes, words, phrases and clauses. As in English, there is no one-to-one match between the element of the sentence and the parts of speech. The subject of a sentence, for example, could be a noun, a pronoun, or even an entire phrase or clause. I use the superscript from the following table to represent the sentence elements to make my examples clear:

No	Sentence elements	Corresponding superscript
1.	Verb	V
2.	Subject	S
3.	Direct object	DO
4.	Indirect object	IO
5.	Preposition	P
6.	Verbal agreement	VG

Table 21 superscript respresneting Kurdish sentence elements

The word order in Kurdish is Subject – Object – Verb. When the subject is a pronoun, however, it is often omitted (Object – Verb). In Kurdish, a verb alone can make a complete

statement sentence because it is always combined with the subject pronominal enclitic (bound pronoun) as in **arom**/*I go*. When the object is a pronoun, it can also be attached to the verb in the form of bound pronouns to form Subject – Verb- Object structure as in the following:

1. A. **Kuraka<sup>S</sup> xwend<sup>V</sup> î<sup>O</sup>**/*The boy read it*.

In contrast, when the object is a noun, it precedes the verb as in the following:

2. B. **Kuraka<sup>S</sup> ktebakae<sup>O</sup> xwend<sup>V</sup>** /*The boy bought the book*.

Unlike English, the two structures of the above example are different from English in terms of word order. For the sake of clarity, I explain the Kurdish sentence elements, which are relevant to my analysis in the order they appear in the sentence. Therefore, I discuss the subject of the sentence first.

### 5.2.1. ***bkar/subject and guzarah/predicate***

Every complete Kurdish sentence contains two obligatory parts: **bkar/subject** and a **guzarah/predicate**. The subject can be a noun phrase, a free or bound pronoun. However, when the subject is a noun phrase or a free pronoun, as in the following sentence, where the predicate is underlined, the subject is highlighted.

3. **Kuraka** pekanî/*the boy laughs*

Although like English, the grammatical subject always appears as the first element in the Kurdish sentence and as a noun phrase, it can also be a bound pronoun. However, when it is a bound pronoun, it does not appear in the beginning of the sentence as in examples 3 and 4 below.

4. (**Kuraka**) pekan î /*the boy laughs*

5. \*î (Kuraka) pekan /the boy laughs

Whether the subject noun phrase is deleted or not, the bound pronoun is attached to the verb. The subject in the form of an independent pronoun or a noun phrase is mentioned only when it is emphasised and considered as the topic of the sentence. In example 2, the topic of the sentence is **Kuraka/the boy** while in example 3 the topic is the process **pekan-/ laugh**. This topic related issue has not been discussed in other studies in Kurdish and is useful for the stylistic analysis. The deletion or the addition of the subject in the initial position of the sentence is to keep the focus on other sentence elements.

Because the subject is the most important, it retains its initial position within the sentence; the deletion of other elements such as objects or adverbs in the sentence does not affect the place of the subject. For example, the subject within the sentence is not affected by the existence of one or more objects.

### 5.2.2 *bihrkar* /Object

The Kurdish language has two object positions according to tense. The sentence structure in present tense is different from the past tense as explained below:

1. In present sentences, the structure is subject, object, (optional second object) followed by a verb and subject-verb agreement.
2. In past tense Sentences, the structure is (subject), object 1, subject-verb agreement + (object 2) and verb.

Apart from the placing of the object before the verb, the rest of the structure is identical to English. A transitive verb may be preceded by one or two **barker/objects**. Two kinds of object

may precede the verbs: 1) direct objects (DO) and 2) indirect objects (IO). If there is only one object, it is a direct object as explained in the following:

6. **Namyk<sup>DO</sup> im<sup>VG</sup> nusi<sup>V</sup>** / *I wrote a letter.*

In this example, **namykim/a letter** is a direct object and the verb is called mono-transitive. A transitive verb can be ditransitive, which requires a direct, and indirect object as in the example below:

7. **Ketbekim<sup>DO</sup> da<sup>V</sup> ba<sup>P</sup> ahmed<sup>IO</sup>** / *I gave a book to Ahmed.*

This section has shown that apart from the placing of the object before the verb, the rest of the structure is identical to English. In the above example, **Ketbekim/a book/** is the direct object and **ba ahmed/to Ahmed/** is an indirect one. In most cases, the object is a noun phrase as explained in 3.2.

### 5.3 Simpson's (2014) Model of Transitivity

Simpson's (1993; 2014) version is accessible, clear and divides transitivity types into sub-types neatly. It is informed by a symbiosis of stylistic and Critical Discourse Analysis approaches to text analysis (Coffey, 2013: 155). Simpson states that transitivity "shows how speakers encode in language their mental picture of reality and how they account for their experience of the world around them" (Simpson, 1993: 88). Simpson's later model (2014) includes five process types:

Category	Participants	Sub-categories
Material Action Processes	Actor, affected participant	Intention (MAI) Supervention (MAS) Event (MAE)

Verbalization Processes	Speaker, Verbiage, affected participant	
Mental Processes	Experiencer, Experienced	Cognition (MC) Reaction (MR) Perception(MP)
Relational Processes		Intensive (RI) Possessive(RP) Circumstantial (RC)
Existential Process	Existent	

Table 22 Simpson's Transitivity model (2014: 22-27)

The process expressed in the clause, as clear in table 22, has three possible elements:

1. The process expressed by the verb;
2. The participants of the processes constructed by the noun phrases;
3. The circumstances involved in the processes, which are normally constructed by adverbial and prepositional phrases.

The participants have different roles depending on the processes they are linked to and their relations to the processes- actor or affected participant. In some processes, like circumstantial processes, the circumstances are obligatory while in other processes the circumstances are optional.

Simpson's (1993; 2004, 2014) model is applicable to both literary and non-literary texts, for example, Burton's (1982) feminist stylistic analysis of Sylvia Plath's *The Bell Jar* is an example of the application of Simpson's transitivity model to literary texts. Jeffries' (2007) study of the female body is an example of the use of Simpson's model for the analysis of non-literary texts.

Having searched manually saves time and ensures that certain types of verbs are not missing.

I start discussing the processes types by the order of importance from least to most.

#### 5.4 Material Processes: the speaker and the people

Material processes are the fourth transitivity pattern in my data. In material processes, the first thing to consider is what type of material actions are present in the data, and what they tell us about the ideologies that in the poems. Although the context is crucial in considering transitivity choices, the quantification of each kind of process is also useful. It is nevertheless clear that there is a relative lack of relational, mental and behavioural verbs in *The Small Mirrors*, and as we see, there is certainly a predominance of material verbs with the speaker (1), the reader (you), or inanimate elements in the actor role.

To increase the rigor of finding the actor role of the speaker in my data, I electronically search in the Microsoft Word document which includes my data for the first person singular verbal agreement **-im** and the first person plural agreement **-yin**. I look specifically at the speaker because s/he is the only actor constructed with material processes. I analyse how the context affects the classifications of the processes performed by the speaker.

##### 5.4.1 Fully powerful actors: Writing

In my data, the first class of material actions with the speaker in the actor role is the fully intentional action. In this role, the speaker has full control over the process and his/her actions are not affected by any element. This type of action is used to construct the recurrent theme of writing as in the following table:

No	Actor	Verb	Affected participants
8.	<b>-im/İ</b> buxçe	<b>Hellimçnî</b> /piled up	<b>leser sebetetî deftir</b> /it (the word) up on the bread basket

9.	-im/I yekem mindalê	<b>Perweda krd</b> /brought up	<b>Wşeyek</b> /a word
10.	-în/We prşngekan	<b>ba etwan</b> /can put	<b>leyek katda , serman bikeyin be hîlaneyi şî'ru nutew, yan be sinûqe fişekîş.</b> /our heads into the next of poetry or boxes of bullet
11.	-im/I çawpiyêkewtinîyêkî edebî	<b>Anus</b> /write	
12.	-m/I amaje	<b>piyê nîşandan</b> /showed	<b>lq û pop û gelaêw çlêyibiyêşeyekm/</b> branches and leaves of an introduction.
13.	-m/I lebîrhuhrêkanî "dare mêw" êkewe	<b>destm brd bu lî krdewe</b> /stretched my hand to reap some, <b>dame destî</b> /handed	<b>yek dû hîşum/</b> some branches xum -î/to him

Table 23 the speaker as a fully powerful actor in *The Small Mirrors*

In the examples from table 23, the speaker is the intentional actor of the processes of piling, bringing up the word and putting heads, and writing. The affected participants are *word*, and *nest of poetry*. These affected participants are constructed as real objects because they are used as objects of verbs which require tangible objects, although they are in fact not. In example 8, the adverb **leser sebetetî**/*in bread basket* constructs the metaphor *word as bread* and this means that the writer takes care of the word in a way associated with bread.

In example 9, *a word* is constructed as child in terms of care and protection because **perweda krdin**/*to bring up* means to look after a child till s/he becomes an adult. Here, *words* are also linked to poetry which is constructed as opposite to *bullet* where the speaker and the people –**yin**/*we* are given a possibility through the use of the modal **atwanen**/*can* to choose either *box of bullets* or *nest of poetry* in example 10. Example 11 shows the purpose of writing through the use of the conjunct **bo ewey**/*so that* which means ‘with the result’. This conjunct shows that the action of writing in the main clause causes the world of love twinkle, water increase and birds and everything understand in the subordinate clause (see section 6.6.2.2.).

In the examples of this section, the speaker is the actor in the positive process of writing. In contrast, deleted actors (see section 6.3.1.2.) or inanimate actors (see section 6.5.2.2.) are used when writing is used in the contexts of revolution or fighting. The use of the speaker as an actor of positive processes makes the speaker more connected to the positive process of writing and distant from the ones used in the context of fighting. This use adds more to the stereotype of the speaker in the data which I aim to reveal. In this process of writing the action of the speaker and the people is not caused by other actions, in contrast to actions explained in the next section.

#### 5.4.2 Humans are plants

There are four examples in my data in which *the speaker* and *his people* are given the role of partially intentional actors of material processes. The partially intentional process actor is the second type of the actor role given to humans:

No	Reason	Actor	Verb
14.	<b>"ba" brdiyewe</b> /'Wind' carried them, wind too them denike tow	<b>tu</b> /seeds	<b>geyşitewe çiyayi tînû</b> ./Arrived the thirsty mountain.
15.		<b>xoyi</b> /themselves denike tow	<b>lenaw berdida xoyi şardewe</b> /Hid in the rocks
16.	<b>yekem baran duwem baran sêem baran</b> /Following first, second and third rain denike tow	<b>-Ye-</b> / they	<b>Rwayewe</b> /grew
17.	<b>ta denike towê bmênî bo bawbara!</b> /Till one seed stays for the wind and rain denike tow	<b>em hcengelle</b> /this jungle	<b>Nabirîtewh</b> /Does not end!

Table 24 people as Partially powerful actors in *The Small Mirrors*

In examples 15 and 16, **xoyi**/*themselves* and **Ye**/*they* are antecedents to *seeds* mentioned in example 56 to which the speaker is equated (5.2.13). Also, **em hcengelle**/*this jungle* in example 17 refers to people as a collective group. The arrival and the growth of the speaker

and the continuity of the people are caused by other actors. They *arrived at the thirsty mountain* because they were carried by the wind, they hide because of a danger, they grow because of the rain and the jungle continues because of the existence of seeds.

The degree of intentionality of the process performed by humans is influenced by other actors which make the actions of humans less intentional and a result from others' actions. This degree supports my overall argument of this chapter which is that transitivity is a feature of verbs in context, rather than a feature of verbs in the clause. The inclusion of the human actors in the main clause and action of the affecting participants in the subordinate clauses make the actions expressed in the subordinate clauses difficult to challenge and more important.

### 5.4.3 Solidarity

In this section, I analyse the role of the partially intentional actor given to the speaker and the people. This actor role is the second pattern of partially intentional actors are given to the speaker. This type of action is used to construct the solidarity of the speaker in the cycle of the poems. There are eight instances of such processes in my data as in the table below:

No.	Kurdish	Translation
18.	<b>ewî rastî bê bo ewey</b> <b>dinyayi ewîn runaktirbêw aw zortirb</b> çawpiyêkewtinîyêkî edebî	Wherever your darkness is,  I <u>turn on</u> and <u>twinkle</u>
19.	<b>ew wexteyi toyş pê ekenê û</b> <b>wa ezanê lenaw çngtam</b> <b>min her zûtir</b> <b>ebme mûrwî xeybî tîşk û</b> <b>wn ebn û</b> <b>lêt bzirbm.</b>  şuyênewn	When you laugh,  I <u>turn to</u> beard of absence rays <u>disappear</u> and <u>become absent</u> from you
20.	<b>baran <u>machî</u></b> <b>her şwînikî xakmî krd</b> <b>minîş <u>lewîm.</u></b>	Whichever land rain <u>kisses</u> I <u>go</u> there

	şuyênewn	
21.	<b>wextî xakiş dawa le hemûman ekat wekû drest deqîqeyek <u>rabwestîn</u></b> xwast	When the land asks us all <u>to stand</u> like a tree
22.	<b>belaêm wextiyê ke hejaranî kurdistan bûne hawrrriyêm şîlew awrîşm û tîşk û nanm her hemû xiste buxçeyi derûnewe ew buxçeyeşm da bewan!</b> buxçe	But when the poor of Kurdistan became my friends I put the honey, my silk, rays and bread, all of it, in a folder and gave them to the poor of Kurdistan.

Table 25 examples of solidarity in the data

The interpretation of the degree of the intentionality of the speaker depends on his/her position in a complex sentence and on the type of the subordinate clause. His/her place in the main clause results in interpreting the action as partly intentional. If the main clause is interpreted out of context, the transitivity pattern changes a little because the acts or states of being in the subordinate clauses are the reasons for the act of the speaker. This means that the co-text adds one semantic feature, which does not exist out of context, to the verb and subject.

In example 18, the speaker *turns on* and *twinkles* to relieve the darkness of the addressee, which is a symbol of fear and danger. In example 19, the speaker turns to bead, disappears and becomes absent, because the addressee laughs, and laughter is a symbol of happiness.

In example 2, the speaker goes to the land because rain kissed it and the context of the poem shows that rain symbolises dull emotions because the land is in negative conditions.

In this transitivity pattern, the darkness of the addressee, his/her laugh and the kiss of the rain are taken for granted because they are mentioned in the subordinate clauses. They are also more important than the action of the speaker because they are mentioned first.

The construction of the speaker as a partially intentional actor has the effect of creating a picture in which the speaker is driven to act by the suffering of addressee, the people and the

land. The reasons for the suffering of the addressee and the people are explained in the next section.

#### 5.4.4 Suffering: Supervention Processes

In this section, I analyse the role of the powerless actor given to speaker and the people. Actions, where the actors, are powerless are called supervention. This type of action is used to construct the suffering of the speaker in the cycle of the poems. There are thirteen instances of such processes in my data:

No	Reason	Actor	Verb	
23.	<b>ger azadiyi bēnih derê</b> /If they take freedom from my poems cudayî	-im/I	<b>xoyşm emir</b> / Die	
24.	<b>lesirmada zor</b> /Because of the cold denike tow	<b>Newnemam</b> /Our saplings	<b>req bûnewe</b> /froze	
25.	<b>Chunka damiana bar bard</b> /Because they threw stone on me lebîrhührêkanî "dare mêt" êkewe	-im/I	<b>Haladam</b> /am amputating	
26.	<b>ewan hemû roj esutên</b> /Because they burn every day Sarriyêjkrdinewe	-im/I	<b>deba lêrew dûr le çawyanhêwaş hêwaş xom bsûtêm</b> /Burn very slowly	
27.	<b>Hechyan nadame</b> /They did not give me anything lebîrhührêkanî "dare mêt" êkewe	-im/I	<b>Garimawa</b> /Returned	
28.	<b>Jeygat le gorawa</b> /Your bed is changed kspe	-im/I	Cannot sleep	
29.		-m/I Stump	<b>bûm be zuxall û koter</b> /burnt charcoal and stump	

30.	<b>lh dwayi şerş/</b> following the fight lebîrhuhrekanî "dare mêw" êkewe	-im/I	Hid	my wounded Peshmarga under my leaves
31.		<b>Îmeş/We</b> denike tow	<b>ebwaye</b> <b>newestîn/Should</b> not stop	
32.		<b>-În/We</b> denike tow	<b>serekutîn</b> <b>were/climbing</b>	<b>beşaxêkda</b> <b>a/mountain</b>
33.		<b>În/We</b> liyêre	<b>mil enêyin!/stumble</b> towards	<b>"giyan</b> <b>rûtanwe/fading</b>
34.		<b>În/We</b> liyêre	fall	our exile down
35.		<b>În/We</b> kspe	<b>wa awî rieş</b> <b>helequlîn/Are</b> boiling to black water	
36.		<b>În/We</b> denike tow	<b>Çuwîne/ reduced</b>	<b>xaneyi</b> <b>hezarewe/to</b> thousand

Table 25 perception processes in *The Small Mirrors*

Table 25 shows that the author tends to refer to the speaker in two ways. He uses the first person singular pronoun in examples 23- 30 as an actor of actions caused by external factors expressed linguistically. In contrast, in sentences 31-36, he uses first person plural pronoun where the reasons for the processes are not linguistically expressed but are implied in the meanings of the verbs or can be inferred from the context. This makes the reasons for the suffering of the speaker known, which can be solved, while the suffering of the people as a collective group has no known reasons and thus cannot be treated.

In examples 23-29, negative processes are performed on the speaker metaphorically. The speaker is not burning literally, but is suffering in a way associated with being burnt, dead and frozen. Therefore, the effect of using metaphor is to increase the amount of sorrow the speaker feels. The actions of the speaker are constructed in the main clause and the reasons for them in the subordinate clause. This means that these reasons are taken for granted and

are more important than the sufferings of the speaker because they are mentioned first in the sentences.

In example 23, the conjunction **ger/if** shows that the death of the speaker will happen only after freedom is taken from his/her poems and taking freedom out of the poems of the speaker is given more significance than his/her death. In 24, 25 and 26, the subordinating conjunctions **daba, la** and **chonka** which all mean 'because' introduce clauses of causes. This means that the speaker burns him/herself as a result of the burning of the mountains, saplings froze because of the cold and the speaker is amputating because of the throw of the stones at him/her.

The use of supervention processes shows the various pains the speaker and people are in and the reasons for them, although hiding the actors may be implied in these processes. These pains contribute to the sense of the speaker and the fictional world being out of control and others are controlling the situation (see next section).

### **5.5 Event Processes**

In this section, I analyse the roles given to inanimate actors in *The Small Mirrors*. Actions where the actors are inanimate are called event. I establish whether event processes work in the same way in all instances in the selected poems from Bekas' poetry. I also show how this statement matches Cruse's (1986: 16) claim that a word only has its full meanings in its context of use and show how this claim affects the classification of transitivity patterns. Event processes are more frequent than intentional or supervention processes. They compose seventy-two examples in my data. This makes it 13.6 every thousand words in comparison with the reference corpora which includes 6.1 per thousand words. In the next sections, I examine how event processes are used in the data.

### 5.5.1 Powerless actors

In event processes, the first pattern is powerless actors. In this pattern, the action is done by the actor involuntarily. In this section, I illustrate the theme construction by this transitivity pattern.

#### 5.5.1.1 Suffering: Ergative interpretation

In ergative processes, the doer is the subject of a non-goal-directed clause and a goal of a goal-directed clause. In this section, I explain the possible effects of choosing ergative processes over other types of process, as in the following examples:

A	B
37. <b>ewan hemû roj esûtên</b> /They (cheeks of the mountains) burn every day. Sarriyêjkrdinewe	2. <b>ewan hemû roj aysûtên</b> /They burn the cheeks of the mountains every day.
38. <b>lerrê milî zor pîr edar lar bûnewe</b> / On the way, many necks of our old tree crooked. denike tow	1. <b>Lerrê milî zor pîr edar lar bûnewe</b> /On the way, they crooked many necks of our old trees.
39. <b>le yek satda skî ew chwar car esutî</b> /Her abdomen burns four times cejniyêk	3. <b>le yek satda skî ew chwar car esutî</b> /They burn her abdomen four times
40. <b>weçiraûawgî em çawane kewtûnete prr tepr tu</b> /The trickles of these eyes fell sporadic. tunyêl	4. <b>weçiraûawgî em çawane kewtûnete prr tepr tu</b> /They fail the trickle of these eyes sporadic.
41. <b>ewînîkî be halawî, lî erizhî!</b> /Pure love drops from the eye! twê	5. <b>ewînîkî be halawî, lî erizhî!</b> ./They drop the love from the eye!.

Table 26 ergative processes in *The Small Mirrors*

Each sentence in column A can have its correspondent in column B. In A, *many of our necks*, *the source of my eye*, *her abdomen* and *mountain* are goals. These goals are called MEDIUM, because they are the medium through which the process is created (Simpson, 1993: 87). They

refer to body parts except in example 41. They are the actors in the non-goal-directed clauses of A and the goals in the goal-directed clauses of B.

The processes **lar bûnewe/crooked**, **asuten/burn**, **kewtûnete prite prt /fell sporadic** and **erizhî/drops** are ergative. They are non-goal-directed and are neither active nor passive; they are middle in voice. These processes suppress agency which results in depicting the processes neutrally. In other words, the processes are self-engendered, and any responsibility for the processes is left unspecified, although it may be inferred from the context. This is odd, given that they depict the negative acts burning, crooking, abdomen burning and love dropping which in Kurdish culture are usually brought about precisely by external causes. In Kurdish, crooking of trees indicates suffering, abdomen-burning indicates the death of a relative, trickles of eye falling sporadic indicates extreme sadness and love dropping indicates extreme yearning.

In addition, the use of ergative processes is to focus on the importance of the MEDIUM and the results of the violence which is done to it. This helps to build an image of the severe conditions of the speaker and the people depicted in *The Small Mirrors*. There are several reasons for the construction of this image one of which is discussed next.

#### 5.5.1.2 *Death: No ergative interpretation*

One of the reasons which help in the construction of severe circumstances is the death of natural elements such as year, sky, spring and *wind*. In this section, I reveal how this death is constructed:

No	Cause	Actor	Verb
42.	<b>grmeyek duwan û siyan û dûkelêk û weku dlî kurrî 'oce'</b> /Following one, two bangs, smoke like the heart of 'Oja's' son yekem deng û dwadeng	<b>Asman/sky,</b> <b>Hawa/Wind</b> <b>Behar/spring</b>	<b>Mird/died</b>

43.	<b>sallm emirê û xoşm emirm.</b> /If they take freedom out of my poems. cudayî	My year dies	
44.		<b>xanûyek jurikî lê/</b> A room of a house cudayî	<b>Mird/dies</b>
45.	<b>eger nan biyêninederewe</b> /If they take out food from my poems cudayî	<b>siyanm.</b> /Two of my seasons	<b>emirin/die</b>
46.		<b>xudeyi kon/</b> old god denike tow	<b>mird!/died!</b>

Table 27 supervention-like processes in *The Small Mirrors*

The process **Mird/died** is similar to supervention processes, except in that the actors are inanimate and no study has discussed this feature of transitivity prior to this analysis. The addition of this features supports my argument that Critical Stylistics is applicable to poetry with modification.

These examples are not ergative because we cannot say *someone died something*. These processes in Bekas' language is marked consistently by material processes which realise an Actor element but no Goal element and are caused by adverbs as 42 or conditional clauses as in 43 and 45. Since these types of the verb do not specify a cause–effect relationship, we get the impression that death is not done on purpose and is self- engendering and uncontrolled. However, it is clear from the context that they are brought about by the external agency of Bekas' enemies. Bekas' failure to see a 'joined up' world of actions and events in the construction of death is thus formed through transitivity choices. The death is one of the reasons for the severe conditions constructed in *The Small Mirrors*; the second is discussed next.

### 5.5.2 Partially powerful

In this section, I illustrate the second type of event process in the data. This type of verb consists of a group of examples in my data where the actors are partly powerful. These types

of actors perform the actions but do not initiate or activate the actions, rather their actions are caused by some reasons. They are used to construct three themes (1) fighting, (2) sadness and (3) writing:

### 5.5.2.1 *Fighting*

Fighting is the second reason for the construction of the melancholic circumstances in which the speaker and the people are. In this section, I discuss the construction of fighting through the use of personified actors. In addition, I show how transitivity is affected when the actor and the affected participants are converses. There are five instances of this kind of construction:

No	Subordinate clause	Actor (male)	Verb	Affected participants (female)
47.	<b>ke gewre bû</b> /When the word grew xem	<b>Tifeng</b> /rifle	<b>Xwastiyu</b> /engaged	-i/it (word)
48.	<b>wextî</b> <b>şewîş</b> <b>balaîkrdû</b> / When night got longer xem	<b>Griyan</b> /crying	<b>Xwastiyu</b> /engaged	-i/It (night)
49.	<b>ke agr bû</b> /When fire grew xem	<b>Çiya</b> /mountain	<b>Xwastiyu</b> /engaged	-i/ (fire)
50.		<b>Zamekanman</b> /O ur wounds amaje	<b>maç krd</b> /kissed	<b>Yekiyan</b> /Each other
51.		<b>legell çekêkî qj sûrda</b> /Word and red weapon yekem mindalê	<b>Nasîy</b> /Got acquainted	<b>Yekiyan</b> /Each other

Table 28 partially powerful actor of mutually dependent processes in *The Small Mirrors*

In the examples from table 28, the actors and affected participants are constructed as converses by the virtue of the verb *engaged*, which requires a male actor and a female affected participant, *kissed* and *got acquainted*. However, these three verbs are not exactly

similar to other material verbs such as *break* or *carry*. In the former, the affected participants have the ability to cooperate with, or reject, the act of the doer while in the later the affected participants are totally passive. This is another extension to the existing model of transitivity and this extension supports my argument that Critical Stylistics is applicable to poetry with modifications.

In these examples, the acts of the female are put in the subordinate clause and mentioned first while the engagement, the act of the male, is in the main clause. This means that the actions of the female are more important than that of the male and their occurrence is asserted. In example 47, *rifle* unites and dominates *word* which indicates communication. In example 48, *sadness*, depicted by *crying*, dominates *night*. In example 49, the domination of the mountain over fire is implied because engagement connotes unity of the male and female and domination over each other. In 50 and 51, the act of kissing and getting acquaintance are reciprocal meaning that the actors and affected participants are involved mutually in the same act. In 50, the metaphor *wounds are human beings* is constructed. The process of kissing is to reduce negative feelings in this case because wounds, which are a symbol of pains, are the actor, and the process of kissing is generally to reduce negative feelings or share happiness.

The personification of the actors and affected participants has the effect of making them act in isolation, though they are not constructed as having a full free power and their power is shared with the affected participants. There is also an opposite effect whereby war is seen temporary because engagement either ends in marriage or breaks. The mutually shared power between the actors and affected participants in the events makes the actor less powerful and is often seen as a reflection of the complexity of the situation which is the second reason for the misery constructed in the data, the third reason is discussed next.

### 5.5.2.2 Sadness

In this section, I describe how verbs, in their literal meanings, are behavioural but are converted into events because they used metaphorically with inanimate actors. Ten verbs of this type are found in my data in the same poem.

Halliday and Matthiessen (2004:168) state “{t}he grammar sets up a discontinuity between these two: it distinguishes rather clearly between outer experience, the processes of the external world, and inner experience, the processes of consciousness”. Simpson (2014: 25) claims that behavioural process verbs sit between the inner and outer experiences and thus between mental and material processes respectively. Therefore, these processes require conscious beings as actors:

- |     |  |  |        |
|-----|--|--|--------|
| 52. | <b>leserewe mange şewê <u>bawêşkî da</u><br/>le xwarewe kanîyek <u>nûst</u> !</b>  | From above, a moon <u>yawned</u> ,<br>From beneath, spring <u>slept</u> !  |        |
|     | frrrîn   |  | Flying |
| 53. | <b>lew berewe lûtkeyi şaxê <u>bawêşkî</u><br/><u>da</u> lerwe nzarîk <u>nûst</u>!</b>  | There a mountain <u>yawned</u> ,<br>Here, hillside <u>slept</u> !  |        |
|     | frrrîn   |  | Flying |
| 54. | <b>ke sengerîş lew lamewe <u>bawêşkî</u><br/><u>da</u><br/>le gîrfan qellem <u>nûst</u>!</b>   | When there the battlefield<br><u>yawned</u><br>In my pocket, the pen <u>slept</u> !  |        |
|     | frrrîn   |  | Flying |
| 55. | <b>grmeyi hewr mange şewî <u>dachlekan</u><br/>w<br/>kanîyi <u>hesta</u><br/>ziryan lutkeyi <u>riawêşan w</u><br/>nzar <u>rabû</u></b> | Bang of the cloud <u>wakened</u> the full moon,<br>Spring <u>woke up</u> ,<br>the storm <u>shook</u> the mountain peak,<br>the hillside<br><u>stood up</u> |        |
|     | frrrîn   |  | Flying |

In 52-44, the underlined behavioural verbs are converted into material events because they are used metaphorically in my data with *moon*, *fountain*, *mountain*, *hillside*, *battlefield* and *pen*. The verb *yawn* here acquires the meaning of *appear* and *sleep* to *disappear quietly* and are used in parallel structure. The first part of the parallel structure includes an actor and the

verb *yawned* while the second part includes a different actor and the verb *slept*. The first part includes the adverb **lew berewe/there** while the second contains **lew berewe/there**. Therefore, the two parts (clauses) are mutually dependent and the two actions (yawning and sleeping) are mutually dependent too. This means that when *there*, and **bawêşkî/yawning**, exist **le gîrfan/in the poocket**, and sleeping, must also exist (see section, 5.3.2.3.). This makes each process dependent on the other and neither of the processes happened by itself. The first sentence of each parallelism is what the sentence is about because it is mentioned first. That is the appearance of the moon depends on the disappearance of spring and the disappearance of spring means a calamity. The appearance of the mountain peak is dependent on the disappearance of the hillside. The appearance of the Peshmargas is caused by, and causes, the disappearance of the pen but the event structure with the inanimates *battlefield and pen* as actors conceals the fighters and writers themselves and focuses on the processes.

Example 55 needs some elaboration, although *the bang of the cloud* is the actor and **mange/moon** is the affected participant, **mange/moon** is still an actor because it performs the act of waking. The same applies to storm and mountain peak in the same example.

There are only three examples of natural elements which are partially powerful because their actions are affected by the actions in the subordinate clauses, not by being converses to other actions. In examples 56 and 57, the conjunction **bo ewey/so that** introduces the clauses of the result of writing which are *the world of love twinkles* and *water increases*. In example 96, the breeze blows because it is near the speaker. In this example, the departure and arrival of the breeze is a condition for it to blow and to become fire. The reasons for these actions are

asserted by being in subordinate clauses and are considered more important because they are mentioned first:

56.	<b>eweyi riastî bî bo eweyi</b> /I write so that çawpiyêkewtinîyêkî edebî	<b>dinyayi ewîn</b> /World of Love	<b>Riûnaktirbê</b> /Twinkles	
57.		<b>û aw</b> / And water çawpiyêkewtinîyêkî edebî	<b>Zortirbê</b> /increases	
58.	<b>eger sirweyekî ezimirr bê bo êrew bigate lam</b> /If a breeze of Azmar leaves and arrives Sarriyêjkrdinewe	<b>Sirwey</b> /breeze	<b>dlneyam ebî be griew lrfekaw</b> /Becomes fires and blows	

Table 30 partially powerful actor of processes affected by causes in *The Small Mirrors*

The construction of two actions as converses brings the interrelation of different actions into the mind of the reader and raises the sense of delay and contingency of the two actions. In addition, the personification of the inanimate actors gives these actors the role of the controllers over the circumstances and human beings none. In the next section, I describe how the role of the inanimate as humans in controlling the circumstances affects writing.

### 5.5.2.3 Writing

In my data, *pen* and *poetry* are used as actors of verbs, which normally require humans or at least animate beings as actors. Therefore, these actors are personified, so they are given the role of intentional actors (see Jezek, E., & Varvara, R. (2015: 6). However, their intention is partial because their actions are constructed as mutually dependent on the actions of the other actors in the same sentence. There are fifteen examples of this kind in the poems. This means that 3.15 of such verbs occur per thousand words in my data in contrast to the reference corpora in which it occurs 1.10:

59.	<b>ke sengerîş lew lamewe bawêşêkî da le gîrfan qellem <u>nûst!</u></b> frrrîn	When here <u>the battlefield</u> yawned. In my pocket, the pen <u>slept!</u> Flying
60.	<b>şewî tîrukî qelegg bu krdmewew riojîkî tir gullekanm bû be aşnam</b> buxçe	A night, my rolling pin of pen gave and opened me a delicate bread A day my flowers became acquaintance Folder
61.	<b>rioj heng bû be hawriêm . şewê qellemekem nenûst heta şileyi şî'rêkî tazeyi nedam.</b> buxçe	At day, bee became my friend At night my pen did not sleep till it gave me a honey of poetry Folder
62.	<b>rrojîyê krmî awrîşmiyêkm bû be aşna şewyê awrîşmî xeyalêm qed..qed xoyi le wşemewe piyêça.</b> buxçe	One day, silk worm acquainted me. A night my imagination displacement Fold by fold It self on my words. Folder
63.	<b>ke piyêşmerge yş dîsan sengerî grtewe xistiyewe ser piyê tifengî qelêemî minîş rraperrî w helêwêyi şî'rm beriz beriz frrrî!</b> frrrîn	And when the Peshmargas again controlled the battlefield and put it on the foot of rifle My pen revolted and the eagle of poetry flew very high Flying
64.	<b>ta qelêemekem malêyi bû textebendî qelêem dan û bo xoyi jûrî gîrfanî bû eger şewyê rriyêkewtaye neçwayewe w le hewarî azîziyêkda miywan bwaye taqe şewyê serînekeyi xoyi nebwaye taqe şewyê doşekekeyi xoyi nebwaye leser la rruwî nekrdaye ew diywareyi lepalêyaye !.. ebwaye her gînglêyi biyê û tlî baye!</b> kspe	Till my pen had a house The pencil case was its House If a night by accident It became a guest in a shelter of a friend In a night it was not its bed Did not lay to the wall besides it It should keep twitching Burning
65.	<b>beqed yadî hezar carêkî berdewamî îste û beyanî û dahatuwî ew.. deqîqe, riawestane!</b> xwast	As long as that continuous thousand time of a current, next future minute ... standing Demand

Table 29 partially powerful actor of opposite processes in *The Small Mirrors*

In examples 59-63, oppositions and transitivity intersect and this intersection makes the verb lose some of its ability to act. In each of these examples, there are two clauses which are parallel structure. In each example, the inclusion of the conventional opposites) a day/night

and here and there, in the adverb position helps setting the actor and its action as converses too. Therefore, the actions are restricted and controlled by other elements. In example 59, the conventional opposites **lew lamewe/there le gîrfan/in the pocket**, which are converses, in the adverb position sets the opposition in the verb position. Therefore, the actions attributed to the pen and battlefield, to the rolling pin of pen and flowers, to the pen and bee are constructed as converses. Likewise, the action of the *pen* and *poetry* are combined with, and interact to, the action of the Peshmarga in such a way which reinforces the power of both actions. When there is an action attributed to one of the pair, there must also be an action attributed to the other pair. In addition, the action of one of the pair is combined with, and interact to, the action of the other in such a way which reinforces the power of both actions. This means that Bekas produces an alien world where the two actions are converses rather than complementaries. The overlap between transitivity supports Jeffries' (2010:87) idea that an example may require "to call upon a number of tools to explain the effect it has in the context of its use", although she did not mention this specific overlap.

Prioritising also works in some examples as in 59 and 63 where the action of Peshmarga is considered more important than the action of pen and poetry. This prioritising contradicts the standard pen/sword binary. Another example of prioritising in this section is example 62 where the action of the pen is more important than its carrier because the pen is mentioned first in the sentence and its carrier is mentioned later.

In addition to converses, causal adverbs also impact the power of the actors as in examples 59-62. In example 63, the main clause linked by the connector *when* with the subordinate clause *the Peshmarga controlled the battlefield*. This connector means 'because' in this example in the Kurdish text, although not clear in the translation. Therefore, the revolution of the pen and the flying of the poetry happened as a reaction to, and controlled by, the

controlling of the battlefield. These two examples reflect the ideology that pen and weapon can have an equal power in making revolutions and in fighting. Example 65 is followed by the subordinate conjunction **beqed/as long as** to connect the action of the living of poetry to the action of living of the memory of the martyr. Therefore, the second action is dependent on the first.

The personification of the *pen* and *poetry* gives them wills of only acting in reaction to the actions of other elements. However, it deprives the speaker of any will and makes him/her lacking control over pen and poetry. It also connects the readers with pen and poetry and can help readers sympathise with, or react emotionally to the pen and poetry.

The disembodiment of the writer makes what s/he does seem involuntary, detached from the conscious intervention. It can also serve to differentiate the writer experientially from pen and poetry which are portrayed, say, in holonymic terms. Importantly, this technique is connected a style of Bekas' in *The Small Mirrors*.

There is also the opposite effect in 59-63, whereby the pen is given the role of doing and delivering good things such as revolution, bread, honey of poetry and silkworm. This section has shown that Bekas views a linked-up world of actions and events which is conveyed through systematic patterns in transitivity, although no such view in understanding is in the transitivity patterns configuring the themes of war, suffering, writing and nature. These themes are discussed next.

### **5.5.3 Fully Powerful**

The third transitivity choice associated with inanimate actors are the pattern of fully powerful actors. The fully powerful actors are those actors which act freely, and their actions are not affected by any elements. These actors are the only actors controlling and activating the actions. In some cases, inanimate elements are also given the role of fully powerful actors.

This type of actors is used in the construction of (I) war, (II) suffering (III) writing and (IV) nature:

### 5.5.3.1 War

The first theme constructed by fully powerful actors is war. In this theme, 'it is possible to imagine a human actor that has 'activated' the inanimate entity, but is no longer present in the scene or is not known' (DeLancey 1991: 347). The construction of war in this way is to avoid including or describing the actor and/or to construct generic events with nonspecific actors:

- |     |   |  |                      |
|-----|---|--|----------------------|
| 66. | <b>se'atî xwênî şehîdî keşkolekanm<br/><u>lêda</u> !.</b>   | various clocks of my martyr's blood<br><u>strike!</u>  | Demand               |
|     | xwast   |  |                      |
| 67. | <b>...ke sirûdî çek û pêşmergeyi<br/><u>lê eda</u></b>  | ...which <u>plays</u> the anthem of rifle and<br>Peshmarga   | First and Last Sound |
|     | yekem deng û dwadeng  |  |                      |
| 68. | <b>eysutînî dem û chaw û<br/>dest û plî wîlederew mame yare</b>   | it (the breeze) <u>burns</u> the face and hands of<br>wîleder and mameyare   | Healing              |
|     | Sarriyêjkrdinewe  |  |                      |
| 69. | <b>dûrtir lemin<br/>begrî momî kllîse<br/>helêkrruza<br/>dû tallemuwî rêşî qeşe<br/><u>hellkrruza</u><br/>bo sbeyinê rujnamkanî ewrupa<br/>lemaşêtewe bo dawên<br/>yeke.. yeke<br/>bon krruziyan le <u>hellêsta</u></b> | That same night in a church,<br>Far from me,<br>The flame of a candle<br><u>burnt</u><br>two strands a priest's beard.<br>The following day,<br>Every single<br>European newspaper,<br>Page by page<br>Smell of burning <u>rises</u> | Stump                |
|     | kotere  |  |                      |

In example 66, the inanimate actor **se'atî xwênî şehîdî keşkolekanm**/*various clock of my martyr's blood* is powerful in the process of striking. Usually clocks strike to show the time and in this case the time is to shed the blood of the martyrs. In example 67, **ke/which**, an

antecedent to *cassette*) is a fully powerful actor in playing the sound. The power of the cassette is taken for granted and is considered less important because it is embedded in a subordinate clause. In example 68, *the breeze*, in the main clause, does not have an equal power to the power of *the breeze* in the subordinate clause **eger sirweyekî ezimirr biyê bo yêrew bigate lam**/*If a breeze of Azmar comes*. It can only burn the face and hands of the mountain of Wîleder and Mameyare when converted into fire. The conversion of the breeze into fire is because it enters the chest of the speaker who is in the diaspora (see section, 5.3.4). In example 69, the act of **begrî momî klîse**/*flame of a candle* is powerful in burning the two strands of the priest and is mutually dependent on the rise of the smell from the European Newspapers (see section 5.3.5) because the burning happened at night while the rise of the smoke in the morning. This example shows the solidarity of the European newspapers with the priest. Examples 68 and 69 encourage the reader to examine the verb in the context in which it is used to decide its transitivity pattern and to link opposition to transitivity. This classification relies on judgments about the degree of intentionality of the actor is that the contextualisation plays a role in determining the degree of intentionality. So, I add these subdivisions for material processes to versions of the transitivity model. This is because verbs in contexts acquire or lose the sense of intentionality and power. This confirms my arguments that Critical Stylistics requires modifications for its applicability to Bekas' poetry and that transitivity is a feature of verbs in context.

These actors are in fact instruments, usually used by human actors, and are auxiliary to their actions (Kamp and Rossdeutscher, 1994: 143) However, the event structure with the inanimate *clocks*, *cassette smell* and *fire* as fully powerful actors, glosses over the human actors and focuses on the processes and the means for which it is used. In addition, it

highlights the idea that there is no conception at all of how human agents are responsible for war.

The regularity of the bloodshed, the burning of the mountain, the burning of the two strands of a priest beard hair and the rise of the smoke construct an image of miserable circumstances where only inanimate actors control the actions, while humans do not. This image of the absence of human actors in negative actions is recurrent in *The Small Mirrors*. This image results in certain consequences discussed in the next section.

### 5.5.3.2 *Suffering*

In this section, I analyse the second theme in the category of fully powerful actors. In this theme, suffering, a human is in fact the actor of the process in the deep structure despite the surface structure which shows that an inanimate actor acts upon a human affected participant. Halliday (2004:636) considers such sentences metaphorical, although he deems such structures typical to “discourses of education and science, bureaucracy and the law”. However, I can also add them to the poetic genre because I find eight examples in *The Small Mirrors*. This type of action is used to construct the suffering of the speaker in the cycle of the poems. There are eleven instances of such processes in my data. In this section, I clarify how these processes are used to construct the living conditions of the speaker and the people and the consequences of such uses:

No.	Surface structure actor	Deep structure actor	Verb	Affected participants
70.	<b>tunîlkî drîzhe em</b> <b>ÿurbete</b> /What a long tunnel of exile tunyêl	I	<b>bu kw ebat?!/takes?!</b>	<b>îm/me</b>

71.	<b>ch tunîfîkî drîzhe em xurbete</b> /such long tunnel of exile tunyêl	I	<b>ebat</b> /Takes, <b>ebat</b> /Takes	Me
72.	<b>yek azarm</b> /one pain <b>sed azarm/ hundred pains</b> tunyêl	I	<b>Dabibezê</b> /Decrease serekuin / increase	Me
73.	<b>dergayi nesirewtiyan</b> /The doors of the hours of diaspora tunyêl	I	<b>pêwm eden emkinenwew</b> /Lock up and release inexorably	Me
74.	<b>dergayi nesirewtiyan</b> /The doors of the hours of diaspora tunyêl	I	<b>emkinenwew pêwm eden</b> /release and lock me inexorably	Me
75.	<b>em riîgaye betenha her</b> /This road <b>not only</b> prşngekan	People	<b>Nachîte ser</b> /goes to	<b>wlatî griu barût</b> / country of gunpowder and fire
76.	<b>lesirmada zor newnemam rohyan</b> /Souls of saplings denike tow	Saplings	<b>Derçû</b> /left	
77.	<b>Awim</b> /My water lebîrhuhrekanî "dare mêw" êkewe	People	<b>Akata</b> /causes	<b>Naw dlawa</b> / pain in the heart
78.	<b>Xuyênîşm</b> /blood yekem mindalê	People	<b>krdî be şayî!</b> ./hold weeding	

Table 30 partially powerful actor of opposite processes in *The Small Mirrors*

In the examples of table 30, the speaker and the people are the affected participants of the inanimate actors in the surface structure. These examples could be expressed in alternative ways where the speaker and the people are actors in both structures. For example, sentence 70 could be expressed as *I take a long tunnel of exile*. Example 72 could be expressed as *I get rid of one pain, I get hundred pains*. Also, example 75 could be rewritten as *Those people do not only go on this road/ to the country of gunpowder and fire*. In this example, *country of gunpowder and fire* stands for a country of war. So, the end of the road is war. Also, the adverb *not only* triggers the assumption that the destination is war, despite the fact that there are other destinations.

In examples 73 and 74, the use of the adverb *inexorably* instead of the adjective *inexorable* reduces some of the force and attributes the behavioural quality of inexorability metonymically to the door, an inanimate object which cannot, in literal actuality, possess it.

In example 76, *saplins* are metaphor for young human beings as the context of the poem shows (see section 5.1.2.2). The *souls* are reified meaning that they are treated as tangible beings, while in fact they are not. This results in depicting the *saplins* as unable to prevent the souls from leaving by fragmenting the souls from the body of the saplings.

In these examples, **tunîlikî drîzhe em xûrbete**/*long tunnel of exile*, **t dergayi nesirewtiyan**/*doors of the hour of diaspora*, **em riîgaye**/*this road* and **wlatî**/*country* are in fact ‘scope’ as Halliday (2014: 236) states these indicate places on which actions happen and no actions are done to them. Halliday and Matthiessen (2004:192) argue that the ‘Scope’ does not affect or benefit any affected participants but only showing the destination to or from which the action took place. Portraying ‘Scope’ as affecting human beings indicates that humans are controlled by the actions of the inanimate elements. This contributes to the depiction of the weakness of the speaker and the people to resist suffering caused by inanimate actors. This weakness affects writing discussed next.

### 5.5.3.3 Writing

In this section, I analyse the construction of the penultimate theme writing of fully powerful actors in the poems. Writing elements such as *my thinking*, *autumn*, *my words* and *our words* are given the role of the fully powerful actors of verbs which normally require humans or animate livings as actors:

79. **le hawînda bîrkrdinewem bala ekat.** In summer, my thinking grows

çawpiyêkewtinîyêkî edebî

A literary Interview

80. **bîrkrdinewem bala ekat.** Autumn distributes my thinking  
 çawpiyêkewtinîyêkî edebî A literary Interview
81. **leseretayi beharewe wşekanm** My words burgeon forth as buds Before they  
**gopke, gopke, ser heleden** turn into poems of branches and leaves.  
 çawpiyêkewtinîyêkî edebî A literary Interview
82. **Weskaim gawra bu** My word grew  
 yekem mindalê First Child
83. **Weskanman baweshyan krd ba** Our words hugged  
**yaktrda** each other  
 amaje Pointing

In these examples, the actors are reified and personified because they are used with verbs which require animate livings, while in fact they are not. The reification and personification of the actors gives them independent existence. In example 80, autumn is associated with writing because it is given the role of the publisher as in autumn trees fall their leaves and the co-text of the poem shows that thinking grows in Spring through Summer and gets distributed in Autumn. Writing can be used by natural elements such as flower, water and forest:

84. **gul yadidaşitî xûî nûsiyewe** Flower wrote its diary  
 yadidaşit Diary
85. **aw yadidaşitî xûî nûsiyewe** water wrote is diary...  
 yadidaşit Diary
86. **Darstan yadidaşitî xûî nûsiyewe** Forest wrote its diary  
 yadidaşit Diary
87. **Darstan yadidaşitî xûî nûsiyewe** Land wrote its diary  
 yadidaşit Diary

In the above examples, the natural elements are powerful actors because they are actors in simple sentences with no adverb of cause and are not constructed as opposites to any items. The personification of *flower*, *water*, *forest* and *land* gives them a free power to act independently from humans. Also, the use of actor from the field of nature such as *flower*,

water, forest and land enforces the particularity of writing about nature which would otherwise seem general.

The personification fragments the human actors from their writing and giving the inanimate actors a will to act alone and the human actors none. The stereotypical image of humans' lack of control over processes is recurrent in my data and helps to answer my overall research question: *how are the speaker and the fictional world constructed in The Small Mirrors?*

#### 5.5.3.4 Nature

War can also have an impact on nature, although nature is considered strong and not affected by war in the general Kurdish view. In this section, I discuss the construction of nature in *The Small Mirrors*. The use of natural elements such as breeze, lands, wind, cloud and trees as actors occurs 3.6 per thousand words which is more frequent than the use of other types of actors in this kind of material processes. However, my reference corpus includes an approximately equal number of processes (3.3 per thousand words). This is because the Kurds are emotionally linked to nature. These elements are self-energetic, involved in events reflecting the eventive feature of natural forces. They are called causers in English because they are not controlled by human beings (Alexiadou and Florian Schäfer, 2006: 40; Kamp & Rossdeutscher (1993:143ff.)). This section shows that the same holds in Kurdish.

<u>Example</u>	<u>Reason</u>	<u>Actor</u>	<u>Verb</u>	<u>Affected participants</u>
88.		<b>sirwey</b> /Breeze Sarrriyêjkrdinewe	<b>eger sirweyekî ezimiri <u>bî bu îrew</u> <u>bgate</u> lam ewî rastî bê <u>bo ewey</u></b> /If it <u>comes</u> and <u>arrives</u> wanders near my lonely room. When it <u>leaves</u> and <u>arrives</u> , it becomes fire and <u>blows</u> .	
89.	<b>ke par/</b> which	<b>Zewyanh</b> /The lands	<b>nebun be urdugay</b> <b>rewew gul lew</b>	

	last year xelaêt		<b>miliyan neda</b> /did not surrender and did not become locust colonies	
90.		<b>Drext</b> /Trees Xwast	<b>Rabwestîn</b> /Stand	
91.		<b>Sirweyekî</b> /Breeze Sarrriyêjkrdinewe	<b>Rushtwa w gaeshtawa</b> /Leaves and arrives	
92.		<b>"ba"</b> / Wind denike tow	<b>Hellêgrt</b> / Carried	<b>Tu</b> /seeds
93.		<b>"ba"</b> / Wind denike tow	<b>Brdiyewe</b> /Took	<b>Tu</b> /seeds
94.		<b>hewrh, lem werizda</b> /this cloud cejniyêk	<b>tenha bew</b> /gives	<b>xellatî aw zewyanh ida</b> / the gift of water to lands

Table 31 fully powerful inanimate actors in *The Small Mirrors*

In these examples, the actors are fully powerful as they are not preceded by adverbs and are actors in simple sentences. The resistance of lands to locust, the standing of trees, the transference of seeds and the cloud giving water are indicative of arability and beauty of nature.

The classification of event processes into three types (1) powerless actors, (2) partially powerful and (3) fully powerful shows that transitivity is a feature of verbs in context because the full meanings of the verbs are only reflected in the full context of the verbs. In isolation from context, these verbs have different meanings. I add this feature, to Simpson's transitivity model, to develop a transitivity model that could assist scholars in a more comprehensive understanding of the circumstances depicted in *The Small Mirrors*. This feature of verbs is a contribution to the literature on transitivity.

This section has revealed that the language of *The Small Mirrors* is marked consistently by material processes which realise an Actor element and a Goal element. Significantly, these goal-directed and cause-effect processes make the action specified seem caused by other,



In the above examples, the subordinate clauses include the speaker as an actor and the main clauses include an inanimate actor. The subordinate clauses are put at the beginning of the sentence to give them extra focus.

In example 95, the actors *poppy grows* because the speaker grafts blood of martyr onto loneliness. The example reflects the ideology that the martyr's blood is very effective to lands.

In example 96, the sunflower grows because the speaker sowed the seeds on the table and, in example 97, *love pours from the pupils of the eye* as the speaker leaves the addressee. In this example, love is treated as a tangible object while it is in fact abstract. Therefore, love is given independence from the feeling of the speaker and this independence makes the speaker passive in the process of pouring.

In example 98, the act of the speaker causes the disappearance of *my presence* in the main clause. Therefore, *when* signals causation and means 'because', although, of course, temporal contiguity may be implied. In the subordinate clause of this example, the speaker acts upon loneliness, by making it look at the memory of the addressee and loneliness only performs the process of looking, but it does not initiate it.

In these examples, the subordinate clauses and main clauses match in terms of structure. In all examples, the structure of both clauses is actor-process-affected participant, except in example 79 in which the structure of both clauses is actor-process-scope. This constructs a parallelism between the main and subordinate clauses and thus they are equal in importance.

There is an exception to this as in the following examples:

99. **ke agr bû**  
**"ba" rayi jendu**

When fire was born,  
the "wind" rocked it

Sorrow

Xem

100. **ke dabîrş keyşit bîm hîcm nebu**      When the old man arrived, I did not have  
**bîdemî**      anything to give him  
lebîrhuhrekanî "dare mêw" êkewe      From the memoery of a grapevine

In these two examples, the structure of the subordinate clause and main clause do not match.

In 99, the structure of the subordinate clause is actor-process while the structure of the main clause is actor-process-affected participants. Also, here is a coincidence between the rocking of the wind and the birth of fire and between the arrival of the man and the speaker's running out of things, rather than a causal relationship. There is another difference between 137-140 and 99-100; the difference is in 90-93 in the subordinate clause the speaker is the actor while in the main clause an inanimate is the actor. In contrast, 99-100, either animate or the speaker is the actor in both clauses. These two differences could be the reason for making the transitivity pattern of both groups different. In 95-98, the transitivity of the main clause is affected by the transitivity of the subordinate clause while in 99-100 it is not and each clause has its independent transitivity.

In the last example, wind and fire are personified because they are used with verbs which require human actors. This personification gives the inanimate actors power and existence independent from the power of human beings.

Constructing the speaker as powerful actors affecting the action of the inanimate actors in the main clause creates the conception that the speaker's act is strong enough to make non-human things react. This reflects the Kurdish ideology that when humans act in negative circumstances, even inanimate actors react. The main informing principle is the actions in the main and subordinate clauses are in asymmetrical relationships to one another except in the last two examples.

Another stylistic function of the complex sentence is often to engender a slow or calm-paced feel to the description. Also, the sense of delay and contingency of complex sentences helps to deliver a monotonous tension as the actions unfold. The discussion so far revealed that the animate and inanimate are either under negative actions or acting to bring positive changes to the world. This means that the circumstances are negative and the reasons for the negative circumstances are discussed next.

### 5.7 The Passive Voice

Passive voice in Kurdish is used for a number of purposes. First, it can be used to show that the focus is on the object. Second, it can also be used to show that the object and the result of the actions done to it are more important than the subject. This choice could be because the writer either does not want to focus on the subject or wants to hide the subject for reasons, which may or may not be known by the co-text.

Passive voice in Kurdish is constructed in a number of ways depending on the tense of the verb. The present passive stem is constructed from the present stem of transitive verbs followed by **-re** as in the table below:

	<i>Singular</i>	<i>Plural</i>
1 <sup>st</sup> person	<b>Dábînrem</b>	<b>Dábînreyn</b>
2 <sup>nd</sup> person	<b>Dábînret/ dábînre</b>	<b>Dábînren</b>
3 <sup>rd</sup> person	<b>Dábînre</b>	<b>Dábînren</b>

Table 32 the present passive of the verb *nerr*/to send.

The past passive stem is constructed from the present stem of the transitive verbs followed by **râ**. The past and present passives are regularly conjugated as in the verb **Bîn**/see:

	<i>Singular</i>	<i>Plural</i>
1 <sup>st</sup> person	<b>Bînram</b>	<b>Bînrayn</b>
2 <sup>nd</sup> person	<b>bînrayt/ dábînray</b>	<b>Bînran</b>
3 <sup>rd</sup> person	<b>Bînrae</b>	<b>Bînran</b>

Table 33 the past passive of the verb *bîn/see*.

The past perfect passive stem is constructed from present stem of transitive verb followed by *râ* and *bû*:

	<i>Singular</i>	<i>Plural</i>
1 <sup>st</sup> person	<b><i>Bîn râ bû m</i></b>	<b><i>Bîn râ bû yn</i></b>
2 <sup>nd</sup> person	<b><i>bîn râ bû yt/ dá bîn râ bû y</i></b>	<b><i>Bîn rbû ân</i></b>
3 <sup>rd</sup> person	<b><i>Bîn râ bû e</i></b>	<b><i>Bîn râ bû n</i></b>

Table 34 the past perfect passive of the verb *ner/send*.

The past passive participle is regularly formed from the past passive stem in *-râ* followed by *w*. The present perfect passive is made from the past passive participle as in the table below in which the verb *Bîn/see* is conjugated:

	<i>Singular</i>	<i>Plural</i>
1 <sup>st</sup> person	<b><i>Bîn râ bwim</i></b>	<b><i>Bîn râ wîn</i></b>
2 <sup>nd</sup> person	<b><i>bîn râ wit/ dá bîn râ bû y</i></b>	<b><i>Bîn rwim</i></b>
3 <sup>rd</sup> person	<b><i>Bîn râ wi</i></b>	<b><i>Bîn râ wim</i></b>

Table 35 the passive participle of the verb *Bîn/see*.

Other moods and tenses of the passive are regularly formed. All passive verbs are intransitive by definition and therefore never form their past tenses on the ergative model.

The last pattern of transitivity in my data is the passive voice, although passive structures are not exactly transitivity. Passive voice constructions occur 7:1000 in the poems while in the reference corpora they occur 4:1000. This means my data includes almost double the number of passive constructions in reference corpora. The reasons for this are explained at the end of each subsection below. Fairclough (2010: 163) argues that one important thing to look at in texts is where the responsibility of the actor is obscured. In this section, I take Machin and I argue that passive voice tends to be used more frequently with material action verbs, so that the responsibility of the Actor is obscured.

In the cycle of the poems of passive voice is used to construct (1) – Writing, (2), Victims, (3), Violence and (4) War:

### 5.7.1 Writing

In this section, I discuss the first theme of passive construction which is the theme of writing and show how it contributes in showing how the speaker and character constructed in the data. I only found three sentences which construct writing in the passive voice:

- |      |  |  |                      |
|------|--|--|----------------------|
| 101. | <b>kotayî payzîşda<br/>çap ekrên û</b><br>çawpiyêkewtinîyêkî edebî | At the end of autumn,<br>my thoughts get printed | A literary Interview |
| 102. | <b>em wşaneyş eteqînrîn.</b><br>prşngekan                          | Words can be exploded                            | Tinsels              |
| 103. | <b>em flçaneyş ekrên be tîr .</b><br>prşngekan                     | Brushes can be made arrows                       | Tinsels              |

In these sentences, *my thoughts*, *words*, and *brushes* are placed in the subject position and the actor is deleted to avoid taking the responsibility for writing because in these cases the writing can be negative or neutral. Example 101 is neutral while the last two are negative. In example 102, words are bombs metaphor is constructed. In example 103, *brushes* which are tools used for large calligraphy are constructed as arrows. These two examples often show that words can be strong and affective in a way associated with weapons. The construction of writing in passive sentences is to distance the actor and the reader from the act of writing and to focus on *thoughts*, *words* and *brushes*, their importance and what they can do. The reasons for the description of writing in terms of bombs and arrows are explained next.

### 5.7.2 Violence

Violence is the second theme constructed using passive voice and contributes in answering my overall research question: *how are the speaker and the fictional world constructed in The Small Mirrors?* It is constructed through 10 passive sentences:

No	Affected participant	Verb
104.	Its water/ <b>êawî</b> Cejniyêk	is stolen/ <b>êedzirê</b>
105.	It/-î cejniyêk	is hammered in four lands/ <b>be çwar xaçda daêekutir</b>
106.	<b>baxekanî em ewîne betenha her yek cor gulêyan, tiya.</b> /only in the gardens of love one type of its flowers prşngekan	<b>Napşkuyê</b> /is burnt to ashes
107.	Each of us/ <b>yek kesman</b> cejniyêk	killed four times/ <b>çwar car egujrî</b>
108.	Your bed/ <b>cêget</b> kspe	is changed <b>lê goriawe</b>
109.	Your sky/ <b>Asmant</b> kspe	is changed/ <b>lê goriawe</b>
110.	Your land/ <b>zemînişit</b> kspe	is changed / <b>lî gurrawe!</b>
111.	Your language/ <b>zeubanişit lî</b> kspe	is changed/ <b>gurrawe!</b>
112.	I am/ <b>min</b> kspe	deprived from life/ <b>jiyanm lê zirrawe</b>
113.	Two strands of a priest heir/ <b>dû tallemuwî rêşî qeşe</b> kotere	Is burnt/ <b>hellkruza</b>

Table 36 violence constructed through passive

In these constructions, as *water*, *land* and *flowers* and the addressee are the victims which are mentioned first in the sentences, though they are affected participants and the perpetrators are hidden.

Violence is also constructed against people but by the use of the impersonal passive structures which have the same forms as the active structures but the subject is an impersonal pronoun. The impersonal pronoun *they* as the actor in the sentences below refers to general people and construct generic violence in the examples below:

- |      |                                |   |
|------|--------------------------------|---|
| 114. | <b>Şebeyxûnê hatin.. hatin</b> | Attackingly, they <u>come</u> ... <u>come</u> |
| 115. | <b>brdyanin</b>                | They <u>took</u> us too far                   |
| 116. | <b>helliyanikêşayin</b>        | They <u>uprooted</u> us                       |
| 117. | <b>dûr brdiyanîn</b>           | They <u>carried</u> us                        |

denike tow

A Seed

Impersonal passive is to separate violence from the reader, makes the actors unknown and lacking human individuality. It also keeps the actors in focus because these sentences are different from the previous sentences. The previous sentences are about the doom to violence while the impersonal ones are about the resistance to violence as the context of the poem shows.

Although in 114 the verb **hat-/come** has neutral connotations out of context, it acquires connotation of violence because it is preceded by the adverb of manner **Şebeyxûnê** of the process *come*. This adverb means “in a way associated with attacking enemies”. Although the speaker is not mentioned, s/he is the implied affected participants because the actors came to the speaker. In 114-117, the violence is done on the speaker and the people who are constructed by the use of objective pronoun *us*. The use of the first-person plural pronoun *us* is to show solidarity with those who are brutalised in the Bekas’ poetry.

In example 116, the verb **Hellikêşan/uprooted** is a complex verb consisting of two parts. The first part **Hell-** means to ‘lift something upward by force’. The second part is a free morpheme **--kêşan** which means ‘to uproot a plant’. Therefore, in example 114-117, the speaker and the people are constructed as being removed from their lands in a way associated with uprooting plants. This is the thirteenth time the metaphor HUMANS ARE PLANTS is constructed in my data. This metaphor in my data indicates the cycle of life. The impersonal passive structure is only used once to construct partially powerful actors as in:

- |  |   |                |
|--|---|----------------|
| <p>118. <b>xo xollemêşî em leşh</b><br/> <b>ger <u>berinewe</u></b><br/> <b>pencerîku duwanî êewan</b><br/> <b>rumetîku duwanî êewan</b><br/> <b>kemê <u>sarrêj êekenewe</u></b><br/> <b>min jiyawm bo êewkeme</b><br/> <b>nambenewe?!</b></p> | <p>If they <u>take</u> the coal<br/> of this body, they <u>heal</u><br/> one or two cheeks,<br/> one or two windows</p> | <p>Healing</p> |
| <p>Sarrîyêjkrdinewe</p>  |   |                |

Although generic people, constructed by the impersonal *they*, are actors and placed in the subject position in the above example, they are only able to *heal one or two cheeks, if they take the coals of the body* and in Kurdish *coal* is used as a medicine to treat burnt body parts. This creates the assumption that the cheeks are burnt.

One of the stylistic functions of using passive voice or impersonal passive in the construction of violence is to create the effect that the author does not know or does not care who performed the violence. It also has the function of making the violence and its result more important than who performed it and making the readers think of the violence as impersonal. These functions result in making the perpetrators unknown, faceless and lack human individuality. Another stylistic function is separating and distancing the reader from violence. The choice of the specific verbs **êedzirê**/*stolen*, **daêekutirî**/*hammered*, **apshkwi**/*burnt* and **helliyanikêşayin**/*uprooted* rather than other semantically weaker verbs is to increase the cruelty of violence. The metaphor HUMANS ARE PLANTS implies violent deportations and life cycle in the above examples. These help building a picture of the savage treatment of the speaker and the people portrayed in *The Small Mirrors* and the results of this treatment are discussed in the next section.

### 5.7.3 Victims

The third theme constructed through the use of the passive constructions is victims. There are thirteen instances of such constructions. Therefore, this theme is important in the construction of the horrible conditions of the speaker and the people constructed in *The Small Mirrors*. The verb *kill* and its semantically equivalent *suffocate* are used to construct the victims:

- |      |                                   |  |
|------|-----------------------------------|--|
| 119. | <b>pênc hezar kanîyi lê kujra</b> | Five thousands of its sweet water are killed |
|      |                                   | 121. Sculpture                               |
| 122. | <b>pênc hezar rezî lê xinika</b>  | Five thousands of its fruit are suffocated   |

		kotelê	Sculpture
123.	<b>pênc hezar şî'rî lê kujra</b>	Five thousands of its poems are killed	
		kotelê	Sculpture
124.	<b>gerrekî mallêkî kuja</b>	A house of neighbourhood is killed	
		kotelê	Sculpture

In the construction of victims, the victims are constructed as affected participants and are recipients of the violence, although they are placed in the subject position. The actors are deleted and the reason for the deletion of the actor is open to three interpretations. The first is that the writer does not care who performed the action. The second is that the writer wants the readers to think of the violence as impersonal. The third is that the writer does not know who the real parties are because more than two parties were engaged in the war of 1987-1988 and/or afraid of naming them. This results in making the perpetrators unknown, faceless and lacking human individuality. It also separates and distances the violence from the reader. The lexical verbs *kill* and *suffocate* have the connotations of cruelty and brutality more than the verb *die*. They mirror the brutality of the situation of Kurdistan during the war and make the reader sympathise with the victims. These verbs are intentional verbs which indicate the existence of the intentional killers and contribute to the construction of horrible circumstances. These circumstances, leave victims and, are caused by war which is analysed next.

#### 5.7.4 War

In this section, I discuss the last theme which is war constructed using passive voice. There are fifteen instances of such constructions which include material action intention verbs *written* and *made*, affected participants and no actors:

125.	<b>em çarhnûseh be tenha her le ser tewîllê senger nenusirawe</b>	This fate is not only written on the top of battlefield
------	---	--

	prşngekan		Tinsels
126.	<b>çerm her fişek lxi drust nakri</b>	Out of leather is not only holsters made.	
	prşngekan		Tinsels
127.	<b>em destane her bo tifeng drust nabûn.</b>	These hands are not only made for rifles.	
	prşngekan		Tinsels

In example 125, the process is **nusirawe/written** and its affected participant is **çarhnûseh/this fate**. In 126, the process is **drust akri/made**, and the affected participant is **çerm/leather**. The third example includes **drust bûn/made** and **em destane/the hands** as affected participants. The absence of the actors is difficult to establish and can have many meanings, one of which is that the writer does not know, or does not care who the actors are or the writer is afraid of naming them. Whether or not these are the reasons for the absence of the actors, this absence makes the perpetrators unknown and faceless. This absence also has the effect of making the enemy unknowable and lacking human individuality. It also reflects the complexity of the political situation in 1987-1988 where more than two parties engaged in the war and the accusations each made against the other. The passive sentences also make the processes, *not only written, not only made* new information, focused and important.

The use of the adverb **be tenha her/not only** in these sentences makes *the fate is written on the top of the battlefield, the leather is being used to make holster and the hands being made for rifles* true, but not the whole truth. So, leather can be used to make other things, this fate can be written on other places than the top of battlefield and the hands can be used for other things.

Example 165 needs some elaboration; the place in which fate is written is in Kurdish, of course not in reality but in imagination, is the destination. Given that the fate is written on the forehead of the battlefield, the battlefield and what happens in it are the destination. The

lexical nouns *holster* and *battlefield* are associated with war and contribute to the construction of a war-packed situation.

## 5.8 Relational processes

The eighth less frequent pattern of transitivity in my data is the pattern of relational processes which express states of being, thereby showing the relationship between the carrier and the attribute. The carrier is usually the subject of a copula verb and the attribute is the complement. There are three sub-types of relational process: intensive, possessive and circumstantial. Intensive relations usually involve a form of *be*, as in, for example, *I was alone* (the prelude 316), but this is not the only form used in intensive relational processes. Possessive processes express a relationship of ownership, as in *And I have other tasks* (the prelude 374). Circumstantial processes express time or place, as in *In this proud company We landed* (the prelude 395). In what follows, I discuss instances of each relational process from *The Small Mirrors* separately and show the impacts of using each type rather than the other and the importance of their frequency. I first discuss the most frequent process followed by the least frequent.

### 5.8.1 Intensive

In Kurdish, intensive relational processes include the carriers, the intensive verb **bu/was** or **abe/be** and the attribute which could be an adjective or a noun. However, I only discuss the use of adjective because the use of nouns as attributes constructs equivalences discussed in section 5.1.2:

No	Carrier	Verb	Attribute
128.	<b>Qizhim</b> /My hair lebîrhuhrekanî "dare <sup>20</sup> mêw" êkewe	-a/Is	<b>Parta</b> /dispersed

---

<sup>20</sup> I only mention the Kurdish title of the poems due to space and organisation issues.

129.	<b>Min/I</b> lebîrhuhrekanî "dare mêw" êkewe	<b>-im/Am</b>	<b>Surem/sour</b>
130.	<b>hewrî layi ême</b> /Our cloud cejniyêk	<b>Naçê/Is different from</b>	<b>le hewrî hîç asmanêkî tir/Other clouds</b>
131.	<b>daykî ême/Our</b> mother cejniyêk	<b>Naç/Is different from</b>	<b>le hîç daykêkî tir/other mothers</b>
132.	<b>Im/I</b> Sarriyêjkrdinewe	<b>-im/Am</b>	<b>dlinyam/sure that it is clear</b>
133.	<b>min zhyaw/My life</b> Sarriyêjkrdinewe	<b>-a/Is</b>	<b>bo ew kem-/Little to him</b>
134.	<b>cêykî tir/ Another</b> place xelaêt	<b>-a/Is</b>	<b>êcgar wşk-/ too dry</b>
135.	<b>Hkaete am shaw/The</b> conversation of tonight lebîrhuhrekanî "dare mêw" êkewe	<b>-a/Is</b>	<b>Xosha wek mn/Nice like me</b>
136.	<b>cwanuwî behar/</b> Beauty of spring yadidaşit	<b>Bû/Was</b>	<b>be kurrjn/boisterous</b>
137.	<b>ewîş mindallî/He</b> (the baby) tenha yekiyêkman	<b>Bû/Was</b>	<b>lehemuwîşman aram tir- /Calmer than us all</b>
138.	<b>niyweyi yadidaşit</b> <b>leser/Half of it (diary)</b> yadidaşit	<b>Bû/Was</b>	<b>û şengî darstan bû/On the beauty of the jungle</b>
139.	<b>niyweyi yadidaşit</b> <b>leser/Half of it (diary)</b> yadidaşit	<b>Bû/Was</b>	<b>leser xakî dezgîran/Lands of lovers</b>
140.	<b>niyweyi yadidaşit</b> <b>leser/Half of it (diary)</b> yadidaşit	<b>Bû/Was</b>	<b>leser nîgayi cwanî aw bû/ the beautiful gaze of water</b>
141.	<b>hemû yadidaşit</b> <b>têkrrayi yadidaşit</b> <b>bû!/The whole of the</b> diary yadidaşit	<b>Bû/Was</b>	<b>leser daykî mîhrabanî azadî/On the merciful mother of freedom</b>

Table 37 intensive processes in *The Small Mirror*

The speaker and the fictional world are mostly described by negative adjectives. In examples 128-133, the description creates the impression of the bad conditions of the speaker. The

other examples are distributed among the participants of place, nature and so on. The place participant is also described negatively.

Sometimes, the adjective has a neutral connotation and are modified by negative relative clauses. For example, in 130 and 131, the difference is negative as shown by the relative clause (see section 6.3.3) which shows that land is hammered in four different places and other lands are not; our *mother's abdomen is burnt four times* while other mothers' abdomens are not. Likewise, in example 132, the speaker is described by the adjective *sure* and what the speaker is sure of is the relative clause *it will be fire it will be fire and blows* which follows the adjective *sure*. The relative clause has a negative connotation because it indicates the conversion of breeze into simoom and blows.

Jeffries notes that the decision to use an intensive process rather than a possessive process can have the effect of making the participant feel closer to the description (2007: 178). For example: *in my hair is dispersed*, the decision to represent *dispersed* as an attribute in an intensive structure represents this description as an intrinsic state of the speaker. In contrast, choosing a possessive verb, as in *I have dispersed hair* constructs the affected participant *dispersed hair* as a separate object, and therefore not intrinsic to the agent. In the data, eight adjectives are negative and six positive, in the relational processes, therefore, the author, on the whole, is more concerned to present the negative conditions of the people and the speaker as inherent aspects, and therefore more permanent.

### **5.8.2 Verbs with two transitivity processes**

In this section, I discuss verbs which can be interpreted either as intensive or as supervision in the same Kurdish sentence, not in the translation. Here, the model is stretched because of the form of the Kurdish verb **bû** which could be translated into *was/were* or *turn into*. This

stretch brings me back to my overall argument that Critical Stylistics is applicable to *The Small Mirrors* with modifications. This stretch is important because it participates in the construction of themes in my data. Whether intensive or as supervision, the state of being and the process of happening are negative and below I show how this dual transitivity is constructed and its effect:

142. **towêkî zor hebûn bejêr destu pêwe  
bzirbûn** I. A lot of seeds were lost under hands and feet  
denike tow II. A lot of seeds *became-lost* under hands and feet.
143. **Hemû/ terr terr buwîn** I. All of us were too wet  
tenha yekiyêkman II. All of us become-drenched.
144. **Hemû/ terr terr,** I. We all were wet  
tenha yekiyêkman II. We all become drenched
145. **çorruge buwîn** I. We were a trickle  
tenha yekiyêkman II. We trickled

Each of these examples has two possible grammatical structures, two different meanings and two different transitivity processes in the poems. In either structure, the carrier is the same who is the participant as in 142 or the speaker as in 143-145, only the predicates can be interpreted in two ways. The first interpretation of the predicate of example 142 as a main verb –**bun/were** and the word **bzir/lost** is an adjective. The second is -**bun** as a part of **bzir/lost** together making the past form of the verb *became-lost* as a one-word Kurdish verb. In the first case, the transitivity process is intensive relational because it describes the state of being lost. In the second case, the transitivity process is supervision, because the action of getting lost happens on the seeds involuntarily. In this example, **tow /seeds** is a metaphor for young

people as the poet said earlier in the poem **denikh tow buwîn/ we were seeds** (see section 5.6.1.) The adverb phrase *Lost under hands and feet*, in this example, has the connotation of violence and ignorance emphasising the sense of suffering. The effect of placing the adverb at the end is to make the important element in the sentence and the main focus of attention.

Similarly, the predicate **buwîn** of examples 143 and 145 can be interpreted as a main verb meaning *were* and the words **terr/wet** is an adjective. Therefore, the transitive process is relational. In the second interpretation, the word **buwîn** is part of **terr/wet** together making the past of the one-word verb *become-drenched*. In this case, the transitivity process is supervision because there is something happening to the speaker *we*.

In this section, we have seen that the grammar of the sentence is ambiguous and is open to two interpretations. Both interpretations are equally valid for the reader. Each interpretation has a transitivity pattern different from the other. The dual transitivity makes the reader feels that the speaker's suffering is not pushed forward, and as an intrinsic feature of the speaker, while the supervision process marks important suffering transitions. This suffering is caused by the lack of shelters explained next.

### 5.8.3 Possessive

The possessive relational process is the second most frequent relational process. Most of the possessive verbs in my data are negated by **ne/not**. This means that the speaker/writer is depicted in terms of what s/he does not have, and this indicates the poverty of the speaker and the people:

No	Adverb	Carrier	Verb	Attribute
146.	<b>weku ziryan</b>	<b>Min/I</b> şuyênewn	<b>diyarm</b> <b>nîye/Do</b> not have	<b>malîkî /house</b>

147.		<b>-m/l</b> şuyênewn	<b>Nîye/Do</b> not have	<b>wekû hetaw min</b> <b>pencerew dû</b> <b>pencerew, sî pencereyi/</b> Window or two or three
148.		<b>-im/l</b> şuyênewn	<b>Nîye/Do</b> not have	<b>asuyek û chayek w</b> <b>hewarîkî diyarm</b> Horizon, mountain or shelter
149.		<b>Liyêfeket/</b> The quilt kspe	nîye/is not	<b>hî xot/</b> yours
150.		<b>-yan/they</b> Sarrîyêjkrdinewe	<b>Buchî</b> <b>mawe!/Do</b> have	<b>şwînî</b> <b>saşyan/</b> Healthy parts
151.		<b>Bîrman/</b> Our thinking prşngekan	Nîye/Does not have	<b>her taqe klîlîkî/</b> Only one key

Table 38 possessive processes in *The Small Mirrors*

The speaker's lack of things is emphasised in examples 146-148 by the adverbial clauses that follow the verbs. The adverbial clauses *as the storm does* and *as the sun does* are Kurdish idioms for intense poverty. However, these adverb clause makes the lack of things 'seems' to be true because it is simile (see section 5.2.2). Example 150 is a rhetorical question which emphasises the mountain's lack of healthy body parts rather than asking about them. This example indicates the destruction which the mountain suffers.

The use of possessive processes rather than relational processes makes the speaker distant from having things, mountains from healthy parts and thinking from having only one key. This means that the speaker and participants suffer and helps to answer my overall research question. The reason for this distance is explained in the next section.

#### 5.8.4 Circumstantial

The least frequent process of the relational processes is the circumstantial process in my data. There are six examples of such processes which construct war and death. The attributes in circumstantial processes denote locative or temporal settings. Most of them are of death and of being a soldier.

No.	Carrier	Verb	Attribute
152.	<b>Milî</b> /Its neck	<b>-Ya</b> /is	<b>Lezhîr balekani</b> /Under its wings
153.	<b>Mewlewîm</b> /My Mawlwi kotelê	<b>-Ya</b> /is	<b>wa şeş mange le prsedaya</b> /In condolence for six months
154.	<b>îstgew sirûdu guranîm</b> /My barrack, season, song and anthem şuyênewn	<b>-ya</b> /are	<b>hemuwî le hegbeyi pşitm</b> /all in my backpack
155.	<b>Şepulm</b> /My wave şuyênewn	<b>-Ya</b> /is	<b>le dengm</b> /in my voice
156.	<b>Agrdanm</b> /My fireplace şuyênewn	<b>-Ya</b> /is	<b>le gyanmayew</b> /in my body
157.	<b>Ewîş</b> /He tenha yekiyêkman	<b>Bû</b> / was	<b>mindalî zhîr chetirî chermî skî zhnekem!./baby</b> under the skin of my wife's abdomen

Table 39 circumstantial processes in *The Small Mirrors*

The phrase **Lezhîrbalekani**/*under its wings* in example 152 constructs the suffering of the city because doves put their heads under their wings when they are tired. In example 153, **my Mawlwe** metonymically stands for the poetry of the famous Kurdish poet Mawlwe. In Kurdish, for each death, a three-day wake is held. The circumstance **le prsedaya**/*in condolence* in which Mawlwe exits for *six months* indicates the poetry of Mawlwe is about mourning for the deaths.

In example 154, *barrack, season and song and anthem*, which are usually related to soldiers, are the carriers, the verb is **bu/are** and the attribute is the backpack of the speaker. This indicates that the speaker is a soldier because s/he has these items in the backpack. The construction of these items as portable elements indicates the easiness of occurrence of war. The construction of the speaker as a carrier of the soldier related elements constructs him/her as a place for fighting which adds to the stereotype of the speaker as suffering in the selected poems. Example 155 shows that the wave in Kurdish stands for wave-like movements made by protestors when everyone moves forward and they cannot be stopped. This indicates the strength and impact of the voice of the people.

In examples 154 and 155, wave, poetry, season, song and anthem are constructed as tangible objects which make the reader feel they have an independent existence and a burden on his back. Hence Bekas' world appears to be a concrete one. This is one feature of the style of Bekas where abstract feelings and writing are treated as palpable objects. We notice these nouns refer to general emotional features which, as they were, divide the field of vision into portable elements and points of emphasis. The effect of treating abstract entities as physical makes the reader feel that s/he is an observer from a strange world. Bekas does not inform us what to feel, yet our imaginations work on this description to evoke a pitying sense of his suffering.

In 156, **Agrdanm/My fireplace** is the carrier and **le gyanmayew/in my soul** is the attribute. In this example, *fireplace* refers to enthusiasm as the co-text shows. The soul of the speaker is constructed as a fireplace which emits warmth and flame.

The use of circumstantial processes rather than material processes indicates that the speaker is not responsible for war and fighting. These sentences could have been expressed in alternative ways such as *I carry the barrack on my back* where the role of the actor is conflated with the speaker. This indicates that, across the data, the most frequent ways of representing the speaker, the people and things are in terms of the how they appear rather than in terms of what they have or what they do. The states of beings affect the inner experiences of the speaker and the people which are discussed next.

## 5.9 Mental processes

In this section, I reveal how Neale's (2002: 167) agentive/non-agentive sensor distinction contributes to answering my overall research *how are the speaker and the fictional world constructed in The Small Mirrors?* The sensor can be agentive or non-agentive where agentive

means to intentionally, for example, forget or think, while non-agentive means the process happened by itself anyway.

Experiences in the inner world are called mental processes. Mental processes are the third pattern of transitivity in my data. There are three sub-types of mental process: (1) cognition processes such as *thinking* and *knowing*, (2) perception processes such as *hearing and sensing* and (3) reaction processes such as *liking* and *hating*.

### 5.9.1 Mental Cognition process: Lack of control

Mental cognition processes usually involve a sensor plus a phenomenon. The phenomenon, which corresponds to the affected participant in material processes, can be an entity or an event:

No	Sensor	Type	Verb	Phenomenon
158.	<b>Bawk</b> /The father yekem deng û dwadeng	Agentive	<b>gwîi le egrt</b> /listen to	<b>Kasîti</b> /Tape
159.	<b>-im</b> /I çawpiyêkewtinîyêkî edebî	Agentive	<b>bîr eke</b> / think	To write
160.	<b>çawî teniyaym</b> The eye of loneliness twê	Non- agentive	<b>Ebrme</b> /look	<b>çawî yadt</b> /Your memory
161.		Agentive Agentive denike tow	<b>bîr chûne</b> /Were forgotten <b>bîr chûne</b> /Were forgotten	<b>We/They</b> <b>We/They</b>
162.	<b>-im</b> /I	Non- agentive kspe	<b>bî êeçê</b> /forget	<b>hemûcar xûrbetî</b> <b>leser agrm dagrm</b> <b>taku nesûtê</b> /To put down my diaspora on fire every time

Table 40 cognition Processes in *The Small Mirrors*

The table above shows that the sensors are agentive except *the* eye in example 160 because the speaker forced it to look at the addressee's memory. In example 158, the process of

listening to *tape* which plays a rifle and an anthem is positive because the anthem has special importance for the people and the country. In example 159, the speaker is an agentive sensor of the process *think* which means “to use the brain to plan something, solve a problem, understand a situation” (Cambridge Dictionary accessed April 2016) and the phenomena is *to write* as the context of the poem shows.

In contrast, the sensor of the negative process of forgetting in example 161 is deleted because of the passive structure and this deletion has the effect of distancing the reader from this process. This produces a conflicting implicature that the process exists but the speaker is distant from its responsibility. Thus, the speaker is portrayed as someone who is not thoroughly aware of everything that is going on around him and unable to control all the action necessary to prevent his/her own suffering.

In the last example in the above table, the process of forgetting is involuntarily because the speaker was incapable of remembering the phenomenon *to put down diaspora on fire* which is taken for granted because it is a phenomenon of the verb *forget*. The construction of agentive sensors of positive processes and non-agentive or deleted sensor of negative processes is to distance the audience from the negative processes either because s/he does not want to take responsibility for the process, is afraid of naming the sensor or does not know who the sensor is. It also highlights the processes and their results as being important.

### **5.9.2 Perception**

The mental perception process involves a perceiver and a phenomenon. The phenomenon may be an event or an object *the smoke of my offspring* as in the following examples. Each of the following examples includes a perceiver and a phenomenon as in the table below:

No	Perceiver	Type	Verb	Phenomenon
163.	<b>eweyi</b> /those who kotelê	Agentive	<b>Nasî</b> /recognise	<b>dûkellî cergmî û</b> /The smoke of my liver
164.	<b>Xanûyek</b> /The house kotelê	Agentive	<b>Neydî</b> /did not see	<b>Eweyi</b> /that
165.	<b>Geriekî</b> /The neighbourhood kotelê	Agentive	Neydî/see	<b>Eweyi</b> /that
166.	<b>Nêrkz</b> /Nergze cwantirîn diyarî	Agentive	<b>heta îsth bîrî</b> <b>mabê</b> /remembers	<b>Eweyi</b> / what
167.	<b>-im</b> /I xwast	Non- agentive	<b>wa hest ek-</b> /feel	<b>se'atî xwînî şehîdî</b> <b>keşkuekanm lîeda</b> !./the various clock strike!.
168.	<b>-im</b> /I kotelê		<b>Neimdî</b> /did not see	

Table 41 perception processes in *The Small Mirrors*

The pronoun **eweyi**/*those*, in example 163, refers to general people who recognise the death of the speaker's offspring because burning the liver metaphorically means the death of an offspring in Kurdish. In examples 164 and 165 *the house* and *the neighbourhood* are also agentive sensors meaning that they deliberately tried to see. The phenomena are *that s/ he did not come* do not refer to any particular participants; rather they refer to the general people who were not seen in the condolence, distancing the reader from them and their actions. The *house* and *neighbourhood* are used with mental verbs which require animate beings, they are therefore personified. The effect of personification is to make the reader react emotionally to, and sympathise with, the *house* and *yard, alley and coast*. Those who ignored the speaker are constructed negatively, but those who cared are appreciated as in 166 where Nergze is intentionally bringing back the gifts into her mind. In addition, the presupposition, that there are gifts given to Nergz is not open to contest, is triggered by the verb *remembers*.

In example 167, the speaker is forced to experience the clocks strike rather than *the speaker caused him/herself to feel the clocks of the martyr's blood strike*. This subordinates the speaker's participation, focusing on the active role of *the clocks*.

The construction of the inanimate and personified elements as actively and deliberately controlling inner experiences creates the impact that inanimate elements were in control of the situation. The humans' lack of control over experience is influenced by the experience in the outer world explained in the next section.

### 5.9.2.1 Empty Subjects: Existential processes

The first pattern of transitivity in my data is existential processes, which are processes whose grammatical subjects do not have any meanings. This means that, for example, the pronouns *e/it* or *they* which are grammatical subjects do not refer to any referent. I underlined these grammatical subjects in the analysed examples. In existential sentences, the writer puts the referent in a prominent position and highlights the whole clause to the listener as novel referent asserting its presence in a location (Lambrecht 1994: 179). Crystal (2004: 354) states that 'existential sentences are very different from the other ways of varying information structure which focus on individual elements inside a clause'. Existential sentences are not common in *The Small Mirrors*; there are only seven examples in my data which construct two themes (1) weather and (2) fighting:

### 5.9.2.2 Weather

Four examples of existential processes which construct weather are found in my data. Existential processes can be expressed in alternative ways as mentioned in the table below:

No.	Kurdish	Translation	Other alternative expressions

169.	<b>wek ew barane ebarîy</b> tenha yekiyêkman	<u>It</u> is raining heavily Only One of Us	Rain is falling
170.	<b>cîyekî tir îcgar wuşke?</b> xelaêt	<u>It</u> is too dry in another Reward	Another place is too dry
171.	<b>befr ebare</b> lebîrhuhrekanî "dare mêw" êkewe	It was snowing From the memoery of a grapevine	Snow was falling
172.	<b>kechî le cîgyek barane w</b> xelaêt	And <u>it</u> is raining in another Reward	Rain is falling in another place
173.	<b>towîkî zor herbûn bezhîr</b> <b>dest û pîwe</b> denike tow	<u>There</u> were a lot of seeds A seed	A lot of seeds exists

Table 42 existential processes in *The Small Mirrors*

The processes in 169-171 are negative, and construct bleak weather. Examples 172-173 show positive connotations because the existence of rain and seed could indicate fertility. This is because of the nature of Kurdistan which is very cold and rainy in winter, although it is arable. The use of existential processes rather than other alternative ways of expressions helps avoiding mentioning any explicit Actor and asserting the existence of rain, snow, seeds and dryness. It also highlights them as new information for the reader. However, it would be odd to have an actor for weather.

### 5.9.2.3 Fighting

Three existential sentences construct war which has effects on the linguistic constructions of the world in *The Small Mirrors* which I aim to deconstruct:

No	Kurdish	Translation
174.	<b>bû be şerrî nebîtewh</b> lebîrhuhrekanî "dare mêw" êkewe	It became *unprecedented fight From The Memoery Of "A Grapevine"
175.	<b>ledwayi yanze</b> <b>dengî kasîti ke</b> <b>riîkurdî zhûreke bû</b>	After eleven, there was a sound of a cassette recording of the room which plays the anthem of rifle and freedom fighter.

	<b>ke sirûdî chek û pîşmergeyi lîeda!</b> yekem deng û dwadeng	First and Last Sound
176.	<b>ledwayi yanze tenha dengi chrkeyek, lew şareda ke egeyşite gwîchkeyi chyaw benaw zehra sewlî zhyani lî eda</b> yekem deng û dwadeng	After eleven, there was only one sound in that city which was reaching the ear of the mountain rowing life through poison. First and Last Sound

Table 43 fight example in the data

In table 43 examples, the pronoun *there* does not have any meanings and the writer puts *fight* and *sound* in a more prominent position. Thus, the writer highlights the whole sentence as a novel referent to the reader asserting its presence only in the *city* and *after eleven*. Lambrecht states that existential sentences do not normally assert the existence of an entity, but “introduce the NP referent into the discourse world of the interlocutor by asserting its PRESENCE in a given location” (1994: 179). Next, I analyse each example individually.

In example 174, no role of actor is specified and the existence of the fight is asserted. This example could have been expressed alternatively as *x fought y* where the role of the actor is conflated with *x*. Example 175 consists of **ledwayi yanze/after eleven** and an adverb of place **şareda/city**, meaningless **-e/there**, the verb **bû/was**, the existent *a sound* of a cassette recording of the room and a relative clause. The relative clause includes the relative pronoun **ke/which** referring to the actor *sound*, the event process *playing* and the goal *the anthem of rifle and freedom fighters*. This means that there were rifles and freedom fighters in the room and the cassette recorded their sound. The existence of *the anthem of rifle and freedom fighter* is difficult to question because it is the goal of the verb **lîeda/play** which usually presupposes the existence of what follows it. Here, **dengi/sound** is powerful and its power is self-engendered and uncontrolled which means that humans are not involved in the process

of playing the sound. These verbs do not specify a cause-effect relationship, therefore, the impression we gain is that movement has no purpose.

Example 176 includes an adverb of time which is **ledwayi yanze**/*after eleven* and an adverb of place which is **şareda**/*city*. The co-text tells us that the city is Halabja. In Kurdish, the collocation *after eleven* with Halabja is negative because it reminds the reader of the chemical bombardment of Halabja which happened around eleven o'clock. It also includes, *there, was, sound* and a relative clause. The relative pronoun **ke**/*which* in the relative clause refers to **dengi**/*a sound* which is a powerful actor of two event processes (1) *was egeyşite/reaching* and (2) *was li eda/rowing* whose two goals are **gwîchkeyi chyaw**/*ear of mountain* and **zhyanî**/*life* respectively. The goals are presupposed to exist because what follows the verb *reach* and *row* are taken for granted.

The goal-less processes *play, rowing* and *reaching* make the actions specified seem self-created, even though it is obvious from the context that they are brought about by the external agency of the people. Therefore, Bekas views a disconnected world of actions and events in the construction of war conveyed via transitivity choices, although no such view is embodied by the transitivity patterns of the more positive process such as writing and helping poor. The choice of the sound of freedom fighters as actors rather than freedom fighters themselves is to hide the agency.

In the event process *rowing life through poison*, three metaphors are constructed, (1) SOUND IS A SAILOR (2) LIFE IS BOAT and (3) SEA IS POISON. These metaphors are open to many interpretations. The first is the ubiquity of poison. The second is the death of everything because water, which is a basic need for life, is poisonous.

The effect of constructing fighting and the power of freedom fighters in existential sentences is to highlight their (1) importance, (2) novelty into the readers' awareness (3) control of the situation as new information (4) and the assertion of their existence only in Halabja and *after eleven*. This section draws upon the writer's tendency to use existential processes to show the existence of fights although no actors are mentioned.

### **5.10 Conclusion**

This chapter has examined the kinds of actions, events and states that the speaker, people, and other participants are presented as performing or being. I found that on the whole the data is concerned with presenting actions, rather than speaking, thinking, behaving or being. This often reflects action-packed circumstances in 1987-1988. In the action processes, the event and supervision processes are more frequent than the intention processes which are mostly used passive voice. This could indicate that humans lack control over the situation.

I have found that the animate and inanimate actors are divided into three categories according to the actions, they performed: (1) powerless, (2) partially powerful and (3) fully powerful. The decision on whether an actor is powerful or not depends on other co-textual features such as the verbs in the subordinate clause and/or the adverb of the clause. The speaker and natural elements are mostly fully powerful when the acts are positive. This means that the situation is hopeful and the speaker is able to act. This classification is to develop the transitivity model used in this study. It is a contribution to the current literature on transitivity.

I have found that negative acts are either represented in the passive voice or in event processes so that the actors are hidden. Hiding the actor has many interpretations. One of these interpretations is the complexity of the situation due to the engagement of more than

two parties in the war during 1987-1988. The second interpretation is the uncertainty of who is responsible for the situation and the focus is on the acts; not on the actors. The third is that the writer is afraid of naming the actors. Hiding the actors contradicts the current literature on the 1987-1988 war in Kurdistan which explicitly names the actors.

Mental processes, of which there are only ten in my data, show that the speaker cannot control his/her mental abilities. The lack of control comes from different reasons one of which is the negative acts constructed in the material processes.

The intensive processes show that the speaker and the people are presented in terms of what they are rather than what they have. The speaker and the people are in negative conditions and lacking basic life requirements.

The overall picture of the situation is therefore contradictory; on the one hand war, violence, lack of control and poverty exist, on the other nature is beautiful and the speaker is powerful. The following chapter concludes the analysis section of the thesis, in which I discuss ideologies of speaker that rely on presupposed knowledge that the reader brings to the text, and implied meanings that s/he infers from it.

## Chapter Six: Conclusion

In this chapter, I summarise the research presented in this thesis. I first restate the research questions mentioned in Chapter One. I also consider the implications of the findings and the contribution the study makes, followed by concluding remarks.

### 6.1 Research questions

The analysis of the data in my thesis has answered the following research questions via the application of Critical Stylistics:

1. How are the speaker and the fictional world constructed in Bekas' *The Small Mirrors*?
2. What are the implications and ideologies behind such constructions?
3. To what extent is the Critical Stylistic model applicable to the analysis of the speaker and the fictional world in *The Small Mirrors*?

The underlying aims of these questions are twofold: questions 1 and 2 relate to the investigation of the constructions of the speaker and people in *The Small Mirrors* and the final question concerns a methodological issue. In order to answer questions 1 and 2, I summarise the main findings of the analysis conducted in Chapters Three - Six. I then consider how these findings relate to how the poems construct the speaker and people. The final question addresses the extent to which the model proposed by critical stylistics is applicable to the poetic data in my study.

### 6.2 Common themes

My analysis of *The Small Mirrors* shows a number of central ideations in the data. These ideations appear across the different textual conceptual functions. The findings suggest the

following themes: suffering, lacking control over the circumstances and peace is preferred to war. The findings also reveal that the speaker blurs the boundary between humans and plants, between humans and animals and between abstract and concrete things.

### 6.2.1 Suffering

My analysis revealed that the speaker and the people are often presented as intrinsically suffering. In Chapter Three, I explained how suffering is constructed through naming strategies, by which labels and adjectives with suffering connotation are found to label and describe elements using nouns and adjectives with suffering connotations. My analysis of the text producers' construction of equivalent meanings in section 5.2.1.2 shows that our knowledge of the conventional opposites assists an interpretation of new opposites such as 'the land of the speaker/land of others' as hyponyms of sad/happy. The notion of power, indicated by the kinds of actions performed by the others in the data, is seen as undesirable where the speaker and the people are the affected participants of material actions in contexts of violence. The speaker is only powerful when s/he performs positive actions (see section 6.3).

### 6.2.2 Humans are plants

My discussion of how the texts construct equivalent meanings showed that humans are plants is a prominent theme, and this concept also occurs in the other textual conceptual functions in naming strategies, metaphorical nouns such as martyred *leaves* (see section 4.2.4). Unknown actors act upon plants, evoked by plant related verbs, such as *uprooted*, most often in violent contexts (see section 6.3.1). The assumption that the speaker and people are strong despite suffering is also inherent in these representations; the speaker and people are seen

to be suffering, and no one can end the existence of the speaker and people because they are very strong plants.

### 6.2.3 *Perpetrators are unknown*

The idea that the violence is uncontrollable is another theme that is found in the findings of the analysis. This is most often clear in the analysis of transitivity, where I demonstrate how violent actions happen either by themselves or by inanimate actors. The analysis of inanimate agency revealed that the agency which is attributed to inanimate beings presents the human beings as lacking control over their universe (see sections 6.6.1, 6.6.2 and 6.8). My analysis of how the author labels and describes things also showed how perpetrators are hidden by using the adjectival form of verbs as modifiers such as *perforated soul* and the violence is often normalised through such strategies of presupposition and implicature.

### 6.2.4 *Nature*

Nature is another theme that cuts across the data: this is obvious in how the writer uses labels and adjectives from nature (see section 4.2.1). Equivalent relationships are also constructed between humans and items from nature, such as animals and plants. These relationships show how the oneness of humans and nature is inherent (see sections 5.2.1.1 and 5.2.1.4).

### 6.2.5 *The Sweetness of writing*

The analysis also reveals that writing is an essential part of *The Small Mirrors*. The sweetness of writing is assumed, often depicted linguistically through existential presuppositions by using, for instance, packaged up noun phrases. There are also pieces of evidence for actions associated with pens being treated as complementariness to sweet things, such as *honey*, achieved via transitivity processes (see section 6.6.2.3). My analysis of equivalent meanings

shows that pen and poetry are equated with *bee* and *light* which normally function as indexes of sweetness (see section 5.3.1.2).

### **6.3 Contribution**

The application of Critical Stylistics to poetry is a new field of literary studies related to Critical Discourse Analysis as well as Stylistics. This application is carried out for the first time on poetry particularly Kurdish poetry in my thesis. I use Critical Stylistics rather than Critical Discourse Analysis because it offers a more rigorous, replicable and systematic approach which ultimately makes the analysis and its results less biased. It has the aim of bringing together a systematic analysis using a toolkit with the textual centrality on analysis of poetic texts. It aims to identify the underlying ideologies of such texts. The discussion above has shown to what extent Critical Stylistics relies on the work of other linguists. My major inspiration for this work is Jeffries' (2010) Critical Stylistics. Critical Stylistics aims to reveal ideology as part of an approach to non-literary analysis. Nevertheless, my work fits into the literary field in its illustration of textual choices in poetry. This approach confirmed for me that there was a gap in the analysis of poetry. Jeffries (2007, 2010) shows how existing models such as modality, transitivity, presupposition and implicature can be used together to gain a broad understanding of the attitudes of either the author or the narrator within the texts. This approach also filled a hole in Critical Discourse Analysis which lacks tools of analysis. I used stylistic analysis to teach poetry long before I started to develop Jeffries' model for the analysis of poetry. I here realised that Critical Stylistics with some linguistic features such as Naming and Describing, Transitivity, Equating and Contrasting, Assuming and Implying and prioritising in a coherent framework are useful for finding textual meanings of poetry.

Categorising the data and ratio calculation offers a more objective method for showing the style of the poet. The ratio is based on comparing *The Small Mirrors* with my reference corpus.

My study is a contribution to the broader field of the study of poetry. It differs from previous studies in having a set of tools which aims at uncovering the ideological meanings via the ideational aspects of texts. The methods used in this thesis demonstrated some predominant concepts and events in the fictional world of the poet based on the idea that poetry reports on the environment. By objectively extracting the statistically significant linguistic devices used to construct victims and crimes, I provided evidence for some common themes, which are also dominant in the Kurdish society such as the theme of suffering, and the sweetness of writing. However, I also found alternative themes (such as perpetrators are unknown) that the poet uses to respond to war and violence which contradicts the Kurdish and the universal view on the situation of Kurdistan where perpetrators of the war in 1987 and 1988 are named such as the views of Hiltermann (2008) and Mlodoch (2017). I also found new themes such as humans are plants and animals, this theme is not found in the Kurdish view and does not contradict nor support any views on the situation in 1987-1988.

The application of the Critical Stylistics tools to the analysis of *The Small Mirrors* has shown some hierarchies. Some of these hierarchies already exist in Jeffries' model and some of them are new because I found them specific to my data. The new hierarchies are the intersection of naming with negation and opposition where the placement of the article (definite and indefinite) on the modifier brings in the mind of the hearer/reader, the opposite of the modifier and the negative version of it. However, in this case, the primary focus is on the analysis of naming and the secondary focus is on negation and opposition. A new hierarchy is found between transitivity and equating and contrasting where the existence of one action

depends on the existence of the other. This affects the intentionality of the actor where the occurrence of the action of an actor depends on the occurrence of the action of other actors. This confirms my overall argument that Critical Stylistics is applicable to *The Small Mirrors* with modification and my transitivity-related argument is that transitivity is a feature of verbs in co-text rather than a feature of verbs in a clause in opposition to Simpson (1993; 2004), Halliday (1985; 1994; 2004), Simpson and Mayr (2010) and Halliday and Matthiessen (2004, 2014).

I also found that some hierarchies found in Jeffries' model do not work in my data. For example, prioritising and naming work in Jeffries' model where the inclusion of the proposition in a noun phrase prioritises the modifier while its inclusion in a clause prioritises the head noun. Therefore, the focus is either on transitivity or on naming and describing. In contrast, this hierarchy does not work in my data because the inclusion of a proposition in a noun phrase or a clause does not change the order of the words in the structure because the verb is added to the end of the structure rather than fronting one element of the structure and delaying the other.

I also distinguish between parallel structure including only conventional opposites from parallel structures including conventional opposites which help to construct new opposites. I also distinguish the later from the parallel structure containing equivalent elements producing new equivalent elements. I also distinguished intensive relational processes producing equivalent meaning from those producing oppositional meanings. In the former, the equated items only acquire one semantic feature while in the later the whole semantic features changed.

#### **6.4 Limitations and suggestion for further research**

Apart from the original contribution that this thesis makes, it is worth noting that there are some limitations. The Critical Stylistics tools I have used were prioritised because of their expected relevance to the task at hand, but others would undoubtedly help to illuminate how the texts construct the speaker and the people. Other tools were left out because there were not corresponding textual conceptual functions: for example, I only found one example of Presenting Opinions, so that the analysis of this one example would not reveal about the ideological and ideational presentation of the speaker and the fictional world, nor did I anticipate that Constructing time and space would tell me much about the kinds of qualities and behaviours that are attributed to the speaker and other participants. The tools I have used therefore would best illuminate the ways that the speaker and the people are represented.

Future analyses of the speaker and the people representation could, of course, explore some of the other tools. In particular, an analysis of Presenting Opinions, through the investigation of Modality and Speech and Thought presentations would shed more light on how the speaker and people's points of view, as well as those of the text producers in relation to the speaker and people, are constructed in the texts. For instance, my analysis of transitivity processes shows that the choice of voice and verb makes the speaker and the people passive victims of other's actions. My analysis reveals that the speaker and the fictional world are often presented in terms of what they do not have. An analysis of the metafunction of Naming is also useful for investigating the kinds of the feature of both the speaker and the fictional world presented in the nominal groups. Likewise, the textual conceptual function of Equating and Contrasting would be useful for examining the equivalence-creation to the speaker and the people set up by the texts, via, for example, the use of relational processes, similes,

antithesis and parallelism. I also recommend the use of the tools, which I have not manipulated in my study, for the future analysis of poetry.

Apart from the ideological meanings that cut across the different tools outlined in section (8.1.1.1), I also found that metaphorical meanings intersected in all of the four functions because of the nature of the poetic data which is usually interwoven with metaphors. As a result, I suggest that future studies of poetry could include metaphors as a useful additional category for the model; not as a separate tool but as how each textual conceptual function produces metaphors. Cognitive metaphor theory posits that representing X in terms of Y is an indication of how we actually understand particular concepts (Gibbs and Steen, 1999). For example, choosing metaphors to express the physical weakness of the speaker and people such as *old trees* indicates that the speaker and people are understood as plants.

Conceptual metaphor shows 'what is real for us' and affect how we view the world and perceive it (Lakoff and Johnson, 1980: 146). Hart (2014: 137) points out that the metaphors ideologically choose one interpretation of reality over another and help in the construction of ideation and ideology. Because metaphorical meanings help in the conceptualisation of the world, but not as another textual-conceptual function. The reason that metaphor cannot be considered as another textual function is because each textual conceptual function one prototypical form which is central to their existence and other more peripheral ones. Metaphor does not have one prototypical form. Instances of the conceptual metaphors for the construction of the speaker and people could usefully be further investigated in non-poetic texts; this could clarify how complex the construction of the speaker and people is reformulated into more familiar concepts for the reader.

Further studies of the textual representation of the speaker and the fictional world in poetry in two different periods would benefit from making comparative analyses between constructions of the speaker and the fictional world in each period because the construction of the speaker and fictional world might change over time. This would be best done using more sampling techniques to ensure representativeness. This includes as much relevant data as possible to answer the question of how the speaker and the fictional world are portrayed in the texts in different periods. As discussed in section 1.3.3 and 2.1.3.2, future studies of poetry would also benefit from textual and experimental data in order to fully understand the processes of how these texts are perceived by their target audiences, specifically, how the ideologies identified in my analysis are negotiated by the reader. In addition, my analysis can only ever be a partial telling of the story because it focuses only on the text, excluding the role of the reader, in the construction of meaning. As a result, future analyses would benefit from an eclectic model, considering how both the textual conceptual function and reader response interact data in order to construct the speaker and the people identities, which has not been done yet.

While I have tried to use quantitative findings on a small scale to guide my qualitative analyses of the texts, it is inevitable that my cultural aspect to prevailing ideologies of the speaker and the people in a wider society has affected how I have interpreted the data. For example, it will be inevitable that my own cultural perspective, as an Iraqi Kurd who lived in Iraq, is informed by the notion that the conditions of the speaker are one way in which the circumstances are organised, and that this is largely to the suffering of the speaker and the people.

### **6.5 Concluding remarks**

This thesis has been an attempt to demonstrate the importance of questioning the construction of the speaker and the people in poetic texts which are assumed to be about war. Through my analysis of uncovering ideologies in the poems, I have shown how written representations of the speaker, the people and inanimate elements can be interpreted as lacking or controlling the situation. This represents my original contribution to the field of language and poetry. I have also attempted to combine the Critical Stylistic analysis of texts with categorisation, highlighting the strengths and weaknesses of such an approach, which will aid future analyses.

My contribution to the debate on the representation of the speaker and the people in poetry has been to question the assumption that these texts only tell the speaker, the people and inanimate elements about how they are and how they act; I also assert that humans are distanced from the responsibility negative actions. I have argued that the importance of Critical Stylistics inquiry into poems such as *The Small Mirrors* is not only necessary in their construction of the speaker and the people, but also in their proliferation of stereotypical images of the speaker and the people being doomed to suffer and require help.

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## Appendix 1, the poems

<p>xwast  wextiyê gerdaw dawa ekat,  şepol helêesiyête ser piyê!  hemû cariyê ew bezewpiyê rrawestane  ew .. helêsane  bo yadî giyanî awyêke, kanîyeke, şehîd  bûbiyê.  wextiyê aso dawa dekaw,  balênde bo sate wextiyê lenger egriyê  be asmanewe ewestiyê.  hemû cariyê, ew lengere, ew westane  bo yadî giyanî gulêyêke, şehîd bû biyê.  wextiyê xakîş dawa le hemûman ekat  wekû drext deqîqeyek rabwestîn  hemû cariyê ew berizepiyê rrawestane  leber xatirî nîgayi kanî û,  berdenuyêjî nawçewanî şehîdiyêke.  hemû cariyê lenaw çirkeyi deqîqeda  wa hest ekem  se'atî xuyênî şehîdî keşkolêekanm liyêeda!  kiyê bû prî:  em şî'raneyi to çend ejîn ?  çend 'umiryane?  min xom nalêyê, şepol û gulê û mel  eliyên:  beqed yadî hezar carîyêkî berdewamî  îste û beyanî û dahatuwî  ew.. deqîqe, rrawestane!</p>	<p>Demand  When the whirlpool demands,  wave to stand on foot!  Everytime, that standing is for  that .. standing  the memory of soul of martyred water,  spring.  When horizon demands,  birds to anchor for a while  stop in the sky.  Everytime that anchor, that standing  are for the soul of a martyred flower.  And when the land demands from us all  to stand like tree for a minute  everytime, <u>that standing</u>  is for <u>the sake of gaze of spring</u>  And headstone of forehead of a martyr.  Everytime in ticking of the minutes  I feel  various clocks of martyr strike!  Who asked:  how long do these poems of you live?  What is their age?  I myself do not say, wave and flower and  bird says:  as long as that thousand time of a  continuous current, next, future that  minute, standing</p>
<p>amaje  lewagonî namoyî da  siyê qelêem buwîn  pîk geşîtîn  le dwayi ewey, wuşekanman  baweşiyar krd beyektirdaw  zamekanman yekiyan maç krd  yek kabîneyş bû be qelêem danî yê mew  tiya danîşîtîn  • şîî.  • felestîn .  • kurdistan.</p>	<p>Pointing  In the wagon of foreignness  we were three pens  we communicated  after, our words  hugged each other  our wounds kissed each other  One compartment became our pen carrier  We sat in it  <u>Chile</u>  <u>Palestine</u>  <u>Kurdistan</u></p>

<p>lenaw sengerî hewalê û nalêewgrmeya deng  û basîda  hatîne ser siyê rriyanî  jmareyi qoçî qurbanîyi  şîlî leser  pşitî bilîtekeyi nûsî:  hezaran hezaran qurbanîyi  felêestîniş lîsteyi amariyêkî piyê bû  lew jmareyeyi tiyêperran.  min jmarem bo nenûsîn  lîsteyşm bo der nehiyênan !  le pencereyi wagonewe  be amajeyi pencekanm  lq û pop û gelaew çlêyi  biyêşeyekm piyê nişandan</p>	<p>In the battlefield and bang of news  we came on the three intersected roads  of the number of whips of victims  Chile  wrote:  Thousands of thousands of victims  Palestine had a list of statistics  exceeded that number  I did not write a number  nor showed a list  Through the window of wagon  By targeting my finger  I showed them  branches and leaves of an introduction.</p>
<p>Sarrîyêjkrdinewe  eger sirweyekî ezimirr  biyê bo yêrew bigate lam  yek şew glbixwatewe lay, jûrî teniyam  seryê bikiyêşiyête singm  ke rroşitewew geşitewew  ew diyare  dlênîyam ebiyê be grrrew lrfew ekaw  eysutiyênîyê dem û çaw û  dest û plî  "uyêlêederew mame yare " !  deba neyet !  tuxwa neyet !  ewan hemû roj esutiyên  boçî şuyênî saşyan mawe!  deba liyêrewew dûr le çawan  hiyêwaş hiyêwaş xom bsutiyên  xo xolêmiyêşî em leşe  ger berinewe  pencereyek û duwanî ewan  rrumetiyeşî û duwanî ewan  kemiyeşî sarrîyêj ekenewe  min jiyawm bo ew keme  nambenewe?!</p>	<p>Breeze  If a breeze of Azmar<sup>21</sup>  Comes and for one day  wander near my lonely room  enters my chest  When it leaves  Obviously,  I am sure that  It will be fire and blows  It will burn the hand and face o  f "uyêlêederew mame yare<sup>22</sup> !  Let it not come  Please let it not come  They burn everyday  Do they have healthy parts!  So let me burn here  far from their eyes  If they take the coal of this body  they will heal  one or two of their windows a little  My life is little to them  Do you not  take me?!</p>
<p>cejniyêk  hewrî layi yême le hewrî hîç asmaniyêkî tir  naçiyê  ke daekat û ebariyê  le çwar lawe awî çawanî edzirîyê.</p>	<p>Feast  Our cloud does not resemble any other  clouds  <u>When it lays and rains</u>  Its water is stolen from four directions.</p>

<sup>21</sup> Azmar is a name of a mountain.

<sup>22</sup>uyêlêederew mame yare is a mountain name.

<p>xakî yême le hîç xakiyêkî tir naçiyê xoyi yek dlêew hemû rêojiyê be çwar xacda daekutiryê. daykî yême le hîç daykiyêkî tir naçiyê le yek satda skî ew çwar car esutiyê. yek kesman çwar car ekujriyê. boye rrojiyê le ahengî em xuyêneda çwar cejn ekeyin be cejniyê!</p>	<p>Our land does not resemble any other lands It is one heart and hammered in four lands. Our mother does not resemble any other mothers Simultaneously its abdomen is burnt four times Each of us is killed four times So one day We make four feasts into one feast</p>
<p>mûturbe payziyêkî dreng wext le kahezîyêkî berdemma şetlêyi teniyayî xomm rruwan dwatir kahezî wewewşeyi grt . payziyêkî dreng wext towî yadî çawî hemû azîzanm krd be miyêzî berdemewe .. miyêzîş gulêe berrojeyi grt . belaêm wextiyê teniyaym û yadî yêwem beqetiryek xuyênî şehîd muturbe krd şit malêekem gulaêlêeyi grt!.</p>	<p>Graft In a late autumn In a sheet of paper in front of me. I planted my loneliness sapling later, the sheet grew violet. In a later autumn I put the seeds of the remembrance of the eyes of the loved ones on the table in front of me.. The table grew sunflower. But when I I grafted my loneliness and your membrance of you In drop of martyred person All my house grew flowers!</p>
<p>kotelê xanûyek juriyêkî liyê mird le prseda çawî giyêrrra bo jûrekanî drawsiyê eweyi neydî eweyi nehat lenaw dlêyi pencereyda bû bergriyê! gerrrekî malêyêk kujra le prseda çawî giyêrrra bo rriyê û ban û , bo gerrrekî em law ula eweyi neydî eweyi nehat le naw dlêyi ber heywan û serkolaên û gorrepaniya bû be griyê! axir xo min kurdistanm leyek tirûkeyi çawa bû piyênc hezar kanîyi liyê kujra piyênc hezar rezî liyê xinika piyênc hezar şî'rî liyê kujra</p>	<p>Sculpture A room of a house died in the consolation it looked for the neighbouring rooms those whom it did not see those who did not come became, in the heart of window, a nob! A house of a neighbourhood is killed in the consolation It looked for the roads for the roads for this and that neighbourhood those whom it did not see those who did not come in the heart of the courtyard and district! became a nob <u>At the end I am Kurdistan</u> <u>It was in a blink of an eye</u> Five thousand fountain its water are killed Five thousand fruit of it are suffocated</p>

<p>piyênc, piyênc, piyênc, piyênc,..  wa şeş mange le prsedaye mewlewîm  dar be darm guyê helêexa  berd be berdm sorax ekaw  şax be şaxm çaw egîyêrrriyê  eweyi dûkelêyi cergmî nasî û nehat  eweyi nemdî  çon leber çawî em miyêjuwe sk sutawem  rreş, rreş, rreş, rreş  danagerrriyê !</p>	<p>Five thousand poems of it poems are killed  Five five five five, ...  It is since six months my Malawe is in  consolation  Trees eavesdrop for trees  Stones search for stones  Mountains look for mountains  Those who recognise the smoke of my  offspring and did not come, those I did not  see  How for the sake of my abdomen-burnt  history do not turn black , black, black,  black!</p>
<p>kspe  ta qelêemekem malêyi bû  textebendî qelêem dan û bo xoyi jûrî gîrfanî  bû  eger şewyê rriyêkewtaye  neçwayewe w  le hewarî azîziyêkda miywan bwaye  taqe şewyê serînekeyi xoyi nebwaye  taqe şewyê doşekekeyi xoyi nebwaye  leser la rruwî nekrdaye  ew diywareyi lepalêyaye !..  ebwaye her gînglêyi biyê û tlî baye!  daye xewm liyê zirrawe  xewm naye !  rrôle ewe emşew xiyêget  liyê gorrawe  piyê xefeket hî xot nîye  rrôle binû aramt biyê  her yek şewew kotayî diyê !  ho.. ho.. daye!  ewe le kuyêyi ?!  le kuyêyi ? le kuyêyi ?  wa awî rreş helêequlêyên  em dû çawe  îste nek xew  min jîyanm liyê zirrawe  taqe şewyê nîye daye !  dû siyê şew nîye daye !  hezaran şew nîye daye !  ciyê gorrrînî nîye daye ..  min jîyanm lêyê zirrawe!  rrôle newek her liyêfeket  asmanîşit liyê korrawe !  rrôle newek her serîn û doşekeket</p>	<p>Burning  Till my pen had a house  The pencil case was its  House  If a night by accident  It did not go and  became a guest in a shelter of a friend  In a single night it was not its bed  Did not lay to the wall besides it!..  It should keep twitching!  I am prevented from sleeping  I cannot sleep  Sweety  Tonight  They changed your bed  It is not your blanket  Sweety sleep  Be quite  It finished in one night  Oh, oh, mother  Where are you?  These two eyes are burning black water  Now it's not sleep,  I am prevented from life  It is not a single night!</p> <p>Nor two or three mom!  It is not thousand <b>nights</b>!  It is not bed change mom...  It is life I am prevented from!  Sweety not only your quilt  It is the sky two  Sweety  Not only your pillow and bed</p>

<p>zemînîşit liyê gorrawe !  rrolêe nek min  zubanîşit liyê gorrawe !  rrolêe binu.. binû.. binû!  min ezanm  nîşitmant liyê gorrawe!!.</p>	<p>They changed your land too  Sweet not only me  They changed your language too!  Sweety sleep, sleep, sleep  I know</p>
<p>kotere  ew şeweyi le "şiyêx wesina"  bûm be zuxalê û kotere  bo sbeyiniyê rrojnamekanî ewrupa  perrre.. perrre  liyê m bûne şemşemekuyêre !  her ew şeweyş  dûrtir le min  begrrrî momî klêyêse  dû talêemuwî rîşî qeşe  helêkrrruza  bo sbeyiniyê rrojnamekanî ewrpa  le maşiyêtewe bo dawyên  yeke.. yeke  bo krrreziyan liyê helêesta!.</p>	<p>Stump  That night in " Shech Wasna<sup>23</sup>"  I burnt to charcoal and stump,  the following day the newspaper in Europe  Page ... page  Became blind bats!  That same night in a church,  far from me  the flame of a candle singed  two lines a priest's beard.  The following day,  every single newspaper in Europe,  from banner to newsprint  one... one  Smelt of burning!.</p>
<p>denike tow  miliyonan buwîn  pîre daru  newnemam û  denike tow buwîn.  le naw xudeyi enqerewe  şebeyxûniyê hatin ..hatin  helêyanikiyêşayin  helêyan grtîn  dûr brdiyânî!  lerrriyê milî zor pîredar lar bûnewe.  lesermada zor newnemam rroñyan derçû  rreq bûnewe .  towyêkî zor herbûn bejiyêr dest û piyêwe  bzirbûn û bîrçûnewe!  wek çemî hawîn tenik buwîn .  wek balêndeyi demewpayz kem buwînewe.  çuwîne xaneyi hezarewe  towman tiya bû"ba" helêygrt  "ba" brdiyewe  geyşitewe çiyayî tînû.  lenaw berdida xoyi şardewe  yekem baran  duwem baran</p>	<p>A seed  We were millions  We are old tree  We are young tree and  seed.  From inside Ankara  Attackingly, they <u>come</u>... <u>come</u>  They <u>took</u> us too far  They <u>uprooted</u> us  They <u>carried</u> us!  On the way many necks of old trees bent  Because of the cold souls of saplings left  They froze  Many seeds were lost under hands and feet  They were lost  They were forgotten!  Like stream of summer, we were thin.  Like birds in the autumn, we became fewer.  We reduced to thousands  wind took them  They arrived at the thirsty mountains.  They hid among the rocks  Following first rain</p>

<sup>23</sup> It is place name.

<p>siyêhem baran, rrayewewe .  ewa îste dîsanewe cengelêyêkîn  miliyonanîn  denge towîn  newnemamîn  pîredarîn  xudeyi kon mird!  eyi xudeyi nuyê!  destî sungît bo nawete jiyêr çenaget!  etwanît bman beytewe!  belaêm axir min ezanm  toş ezanît  ta denge towyê bmiyênîyê bo bawbaran  em cengelêe nabirriyêewe !</p>	<p>the second rain  the third rain  they grew again  seeds grow.  We are now a jungle again  We are millions  We are seeds  We are old tree  Old god died!  Oh, new god!  Why do u put your rifle under you chin!  Can you terminate us!  But you know and I know  Till one seed remains for  the wind and rain,  This jungle will not stop!</p>
<p>jmardin  eger twanît, yeke, yeke  gelaêyi ew baxe bijmiyêrî.  eger twanît herçî masîyi  gçkew gewreyi  ew rrûbareyi beber demta tiyêeperrriyê  rrîz jmiyêrekeyi !  eger twanît lewerizî koçî balêndeyi  berewjûru, berewxwarda  berewxwaru, berewjurda  yeke, yeke  mel û balênde bijmiyêrî .  ewa minîş belêyên edem  yeke, yeke  herçî qurbanî em xakî,  kurdistane şîrîneye  bot bijmiyêrm !.</p>	<p>Counting  If you could one by one  count all the leaves in this garden  If you could count  all the fish  Little and big  In the flowing river in your front of you  If you could one by one count  The migratory birds  during their season of birds of migration  From north to south  and from south to north,  I would also promise to count  one by one  All the victims of  this beloved land  of Kurdistan!</p>
<p>buxçe  rrojîyê heng bû be hawrrriyê .  şewyê qelêmekem nenûst  heta şîleyi şî'riyêkî tazeyi nedamiyê.  rrojîyê krmî awrîşmiyêkm bû be aşna  şewyê awrîşmî xeyalê  qed..qed  xoyi le wşemewe piyêça.  rrojîyê kotiryê bû be dostm  şewyê ewînikî spî  hate lam û  çepkiyê tîşkî daye destm .</p>	<p>Folder  A day, a bee became my friend.  A night, my pen did not sleep  Till it gave me a new bunch of poems.  One day, my silk worm  became my acquaintance.  A night my silk of imagination  Fold by fold  It self on my words.  One day, a pigeon became my beloved  one night, a white pigeon  Came to me and</p>

<p>rrojîyêkî tir gulêegenm bû be aşnam şewyê tîrokî qelêemm naske nanî wşeyî alêyî bo krdmewew heta dwayî leser sebeteyî defterm helêmqnî. belaêm wextiyê ke hejaranî kurdistan bûne hawrrriyêm şîlew awrîşm û tîşk û nanm her hemû xiste buxçeyî derûnewe ew buxçeyeşm da bewan!</p>	<p>gave me a bunch of rays Another day, my flower became my acquaintance A night rolling pin opened to me a light bread And scarlet word till I piled it up on my basket copy book But when the poor of Kurdistan became my friends I put the honey, my silk, rays and bread, all of it, in basket of psychology and gave it to the poor of Kurdistan.</p>
<p>xem mangî newrozskî prrrbû be agriyê ke agr bû"ba" rrayî jendu ke gewre bû çiya xwastî û şewyan liyêbû wextiyê şewîş balaêyî krdû bû be şanze griyan xwastî û her ew rroje se'at yanze yanze.. yanze xemiyêkiyan bû qj rreş, çaw rreş. gewre.. gewre ewendeyî şarî helêbice!</p>	<p>Sorrow Month of Newroz became pregnant with fire when fire was born, 'wind' rocked it and when it grew, the mountain engaged it It became night and when night extended It became 11.00 Crying engaged it At eleven Eleven...eleven Sorrow was born Black hair, black eyes Big.. big As much as city of Halabja</p>
<p>yekem deng û dwadeng deqîqeyek, niyu deqîqe, çend çirkeyek ber le yanze asman wek giyanî" mewlwey" saf û rrûn bû wek espekeyî "eñmedmuxtara" le bijuyênî şarezûda cwanuwî behar be kurrrjn bû grdî" gulaên" gulê estiyêreyî şeyî şî'rî eda le qj weku gorran deqîqeyek, niyu deqîqe, çend çirkeyek ber le yanze lejiyêr binmîçî juriyêkî, biyê henawî, helêbiceda xiyêzaniyê bûn, dayke û bawkew zerrineqûte çend çirkeyek ber le yanze dayk biyêşkeyî rraejendu sawa bzeyek eygrt û</p>	<p>The first and last sound A minute, half minute some seconds After eleven The sky was pure like the soul of Mawlwi like the house of Ahmed Muxta in the pasture of Shrazur the beauty of spring was boisterous The peak of "Gulan" glowworm light of poetry hits hair like Goran a minute, half minute some seconds after eleven under the ceiling of spleenless room of Halabjah they were a family, mother and father, and baby Few seconds after eleven baby was smiling</p>

<p>bawk guyêyi le kasiyêtiyê egt û  palê kewtibû  bû beyanze  grmeyer duwan û siyan û  dûkelêyêk û weku dlêyi kurrrî "oce"  hewa mird  asman mird  behar mird  daykew bawke û zerineqûte  le yanzeda  lejiyêr binmîçî jûriyêkî biyê henawî  helêebiceda  bûn besiyê berde peykerî  baweşyan krdû be yektirda!  le dwayi yanze  şarkotiryêkî xinikaw bû, milî  lejiyêrbalêekaniya  negmeyî ew , ne criyweyek ne cûke  ne çirpeyek  nezîqeyek  ne mşeyek, ne henase  ledwayi yanze  tenha dengiyê, çirkeyek , lew şareda  ke egeşite guyêçkeyi çiyaw  benaw jehra  sewlêyi jiyânî liyê eda  tenha dengiyê  ledwayi yanze  dengî kasiyêti rrîkordî jûreke bû  ke sirûdî çek û piyêşmergeyi liyê eda !.</p>	<p>Father listening to a cassette and  laying  it became eleven  a bang, two and three and  a smoke like the heart of Oja son  the wind died  the sky died  spring died  mother, father, and baby  under the roof of spleenless room  of Halabjah  turned to three strone of statue  hugging each other  after eleven  the city was a suffocated dove  Its neck is under its wings  no smile of this, no creak no  no click  not a smile  not a breath  after eleven  it was only a sound  which was reaching ear of mountain  and in the posion rowing  Life  After eleven  there was only a sound  which was a recording of the room  and playing the anthem of rifle and  Peshmarag</p>
<p>çawpiyêkewtinîyêkî edebî  em beyaniye be pele  "klaêw kûre "î rrojname nûs  klaêwekeyi krde serî û  çû çnarîyêkî şa'îrî hawsiyêyi bînî.  klaêw kûrrreyi rrojnamenûs  tenha yek prsiyarî liyêkrd:  çon û keyi bo enûsî?  çnar wek xoyi rrabijenyê wabû.  toziyê mat bû, ledwayîda kemiyê culaêw  înca wutî :  zstanan bîr ekemewe hîç nanusm!  leseretayî beharewe wşekanm  gopke, gopke, ser helêeden,  heta ebin be helêbestî çlê û gelaê.  le hawînda bîrkrdinewem balaê ekat.  wek ezanin le kotayî payzîşda</p>	<p>A literary Interview  This morning  the crested lark, a journalist,  hurried to put its cap on  it went to visit the neighbouring spruce of  poet.  it asked the poet only one question:  How, why and why do you write?  It swayed sadly  after a while it moved  And said:  In winter, I merely contemplate  do not write!  In early spring my words  burgeon forth as buds  till they turn into poems of branches and  leaves.</p>

<p>çap ekriyên û xezanîş dabeşiyân ekat !.  be qelêemî sewzîş nebiyê, min nanûsm.  bedem"sema" yşewe nebiyê  hîç şî'riyêkm naxuyênmewe !.  bo enûsm ?!  eweyi rrastî biyê bo eweyi  dinyayi ewîn rrûnaktirbiyê û aw zortirbiyê  herçî balêndeyi xaşqe xoşiyân buyê  em dar û berdeyş tiyê bigen !</p>	<p>During summer my thoughts grow  and at the end of autumn  they get printed and the autumn distributes  them.  I do not write anything if the pen is not  green.  And I only read my pen while I dance  Why do I write?  To be honest, so that  the world of love twinkles and the water  increase, all the loving birds be fond of me  And the surroundings understand me.</p>
<p>xelaêt  temaşake!  yek melêbendu  keçî leciyêyek baranew  ciyêyekî tir yêcgar wuşke!  ewe hewr, lem werizada, xelaêtî aw  tenha bew zewyane eda  ke par nebûn be ordugayi  rrewew kullew  miliyan neda !..</p>	<p>Reward  Look!  It is the same district and  But in one region it is raining  and in another it is too dry!  The clouds, in this season, give the gift of  water  Only to those lands  which last year did not become  locust colonies nor surrendered!..</p>
<p>tenha yekiyêkman  yêware bû  betenher friyayi serderkrdin kewtîn.  wek ew baraneyi ebarîy  ebwaye yêmeş newestîn .  rrîziyê frmiyêsk buwîn erroysitîn  rriyêçkeyi dûkelêyi pert pertî  gundiyeş buwîn û yeşaxiyêkda serekewtîn.  hemû terrr terrr, çorrawge buwîn .  lûtman pluskî serman bû  qaçîş cogeleyi leşman bû.  mindalêekan: yerrresiyêlkew  jnekanman:darudrextî payzew  pîrekanîşman: le espî şeket eçûn.  hemû terrr, terrr, çorrawge buwîn .  tenha her yekiyêkman nebiyê  ke le jiyêr çetirekeyi xoyda  yek dlêop baran liyêyi nedaw  lehemuwîşman aram tir bû  ewîş mindalêyi jiyêr çetirî  çermî skî jnekem bû!.</p>	<p>Only one of us  It was evening,  We only managed to escape  It was raining heavily  we were not meant to stop.  We were a line of tears leaving  We were scattered path of smoke of a  village climbing a mountain.  All of us were too wet, we trickled.   Our legs were drain pipe of our bodies.  Our children: swallows.  Our women: autumn trees  Our orderly: exhausted horses.  All of us were too wet, we trickled.   Our legs were drain pipes of our bodies.  Except one of us under his umbrella;  No raindrops fell on him.  Calmer than us all:  he was baby  under the skin of  my wife's abdomen</p>
<p>prşngekan  em çarenûse, betenher</p>	<p>Tinsels</p>

<p>her Leser tewyêlêyi senger nenûsirabwe em rriyêgaye betenha her naçiyête ser wlaêtî grrru barût. baxekanî em ewîne betenha her yek cor gulêyan, tiya napşkuyê. em espeman her bo xarî şerrrke naeyê. em destane her bo tifeng drust nebûn. xo bîrman her taqe klîliyêkî nîye. em kurdistane betenha her jan beyek jor rruwek û daru drestewe nagriyê. balaêyi azadî betenha herbe balaêyi çek napiyêwriyê. çerm her fîşek lîxî liyê drust nakriyê. serbestîyi her beyek ziman qse nakaw her yek cor berg napoşiyêw yek klaêwîş Leser nakat. em zeryaye her yek cor keşitîyi naybirriyê. xo her betenhayş sefîn û goyje şax nîn. her"biyêkes" û "hacî qadr "piyêşmergenîn . ba etwanîn, leyek katda , serman bikeyin be hiyêlaneyi şî'ru notew, yan be sinûqe fîşekîş . ba, etwanîn, destman bikeyin, be cogelew bedesirazew, bebruskew be şmşiyêrîş. em wşaneyş eteqiyênriyên. em flêçaneyş ekriyên be tîr . bo? etwanîn, leyek katda, pencekanman piyêşkeşî piyanow keman û gulle û gulê keyin. etwanîn gerûman bikeyin, bederbendû dengman bikeyin berrreşeba etwanîn çawyêkman bikeyin, be çirawgî naw eşkewt û ewîtiryay be estiyêreyi şanokanî hemû dinya !.</p>	<p>This fate is not only written on the forehead of the battlefield This road does not only go to the country of fire and gunpoweder. The gardens of this love, of them, not only one type of flower is burnt in them. We do not only need this horse for the run of the fight. These hands are not only made for rifles. Our thought does not only have one key. This Kurdistan does not only get pain of one kind of trees. The length of freedom is not only measured by the length of weapon. Leather, of it not only holster is made. Independence does not speak one language nor does it wear one type of dress or one type of hat. This sea is not crossed by one type of boat No only Safine and Gozha are mountains Not only Bekas and Hajy qadr are Peshmargas Yes, we can put our heads in nest of poetry or in box of bullet Yes, we can make our hands streams rays and sword These words can be exploded. These brushed can be arrows. Why? we can at the same time introduce our fingers to piano, flower and bullets. We can make our throats streams and our sounds storms We can make one of our eyes a source of a cave and the other the star of dramas of the whole world!.</p>
<p>tunyêl lejiyêr zewîyi tengenefesî em rrohe kun kuneda se'atekanî xerîbîm wagonî leyek bestirawn. hemû rrojîyê errron û diyên, diyên û errron lewyêstgeyi çawerrwanîda lewyêstgeyi malê awayîda dergayi nesirewtiyan biyê û çan:</p>	<p>Tunnel Beneath the Short-breath land And perforated soul the hours of exile interlinked trains. Everyday they go and come, come and go in the farewell station in the waiting station their restless doors</p>

<p>emkenewew piyêwem eden  piyêwem eden emkenewe  yek azarm dabibeziyê  sed azarm serekewn.  çi tunyêliyêkî driyêje em xurbete, bo kuyê  ebat?!</p> <p>wa çirawgî em çawane kewtûnete prrrteprt  w  belaêm ew her, embat, embat  embat ..!</p>	<p>inexorably  Open and sting me  Sting and open me  One pain decreases  A hundred increases  What a long tunnel of exile!  Where does it take me!  source of these eyes fell sporadic,  But it takes me...  takes me .. takes me!</p>
<p>şuyênewn  piyêt nagîriyê  weku ziryan min malêyêkî  diyarm nîye.  wekû hetaw min pencerew  dû pencerew,  siyê pencereyi ,  asoyek û  çiyayek w  hewariyêkî diyarm nîye.  min miyêjûyekî koçerîm  zemanm dawê bekolêdaw  hobe..hobe  legelê xomda eygerrriyênm.  klêpew grrriyêkî koçerîm  agrđanm le giyanmayew  aso .. aso  legelê bada eygerrriyênm.  rrûbare xuyênî koçerîm  şepolmwa le dengmayew  awaz .. awaz  legelê hewra eygerrriyênm.  min şorrşiyêkî koçerîm  ciyêgem xistote mşitewew  brîn .. birrîn  legelê çekman eygerrriyênm.  min .. meqerrru  werizî salê û  îstgew sirûdu goranîm  hemuwî le hegbeyi pşitmayew  hiywa.. hiywa  legelê 'eşqî azadîda  kej bekej eyangerrriyênm.  piyêt nagîriyê.  îste lîrem  lîre towî naw qendîlî şextew befrm  belaêm sbeyi le germiyan sinewberm.</p>	<p>Missed place  You cannot catch  Like storm, I do not have  a specific house  like sun, I do not window  two windows  three windows  a horizon and  a mountain and  I do not have a specific mountain  I am a migrating history  I put my time in my hug  compartment.. compartment  with me I circulate it.  I am flame and fire  my fireplace is from my body  Horizon.. horizon  With the wind, I circulate it.  I am a migrating river of blood  my wave is in my voice  melody.. melody  I circulate it with the wind  I am migrating revolution  I put my bed in my fist  wound.. wound  with my bed I circulate it.  I ... have no base  no season nor year  I am channel of song and anthem  All of them are in my backpack  wope..hope  With love of freedom  Climate by climate I circulate it  You cannot catch me  now, I am here  here, I am now seeds in Qandeel frost and  snow</p>

<p>duyênîyê dewarî geyi xom lewla helêda emirro lem la sûre berruwî serkiyêwyêkî beriztirm. baran maçî her şuyênîyêkî xakmî krd minîş lewyê. tarîkî to le her kuyê biyê min lew şuyêne piyê ebm û daegîrsiyê. piyêt nagîriyê.. wrde.. wrde min mirdintm. ew wexteyi toyş piyê ekeniyê û wa ezaniyê lenaw çngtam min her zûtir ebme mûrwî xeybî tîşk û wn ebm û liyêt bzirbm.</p>	<p>But tomorrow in Garmean I am pine. Yesterday, whiz of my tent in that cloud Today, here I am a high oak tree. Any place rain kissed I am there too Wherever your darkness is I turn on and twinkle. You cannot catch me slowly.. slowly, I am your death and when you laugh You think I am in you chin I turn to beard of absence rays disappear and become absent from you</p>
<p>frrrîn leserewe mange şewyê bawyêşkî da le xwarewe kanîyek nûst!. lewberewe lutkeyi şaxiyê bawyêşkî da lem berewe nzariyêk nûst!. ke sengerîş lewlamewe bawşiyêkî da le gîrfanda qelêe mm nûst!. grmeyi hewr mange şewî daçlêekan w kanîyi hesta ziryan lutkeyi rraweşan w nzar rrabû ke piyêşmerge yş dîsan sengerî grtewe xistiyewe ser piyê tifengî qelêemî minîş rraperrî w helêwêyi şî'rm beriz beriz frrrî!</p>	<p>Flying From above a moon yawned From beneath a fountain slept From there, a mountain peak yawned From here, a hillside slept!. When the battlefield from there yawned In the pocket the pen slept!. Bang of cloud shook the moon and fountain woke up the storm threw its peak and the hillside stood up And when the Pesjargas again controlled the battlefield and put it on the foot of rifle my pen revolted and the eagle of poetry flew very high</p>
<p>cwantirîn diyarî lew kejeda lew kaziyweyi beyaneda yadî cejnî ledayk bûnî niyêrgz bû diyarîyi hatû le asman û le'erdewe leberdem kçî qj zerdida tayêware her rîz ekra. eweyi niyêrgz heta îste bîrî mabiyê leber dlêy siyê diyarîyan cwarintirîn bû: klaêwe quçekeyi berrû. milwa nikekeyi xalê xalêwêke.</p>	<p>The most beautiful gift On the mountain , during the hours of the dawn, It was the birthday of a narcissus. present came from the sky and earth, by dusk they are all lined up in a row In front of the girl with yellow hair, What the narcissus remembers best of all are the most three beautiful gifts: the hat of acorn the necklace of ladybird</p>

<p>pwêpe şmîniyêkîş ke piyêşitir. krmî awrîşmiyêkî 'aşq be çwar zstan bwêyi çnîbû lenaw jûrî "înfiradî" zîndanewew bwêyi nardbû!.</p>	<p>And a carpet wich, some time ago, loving silkworm had spent winters weaving it and sent it to her from solitary confinement room</p>
<p>liyêre liyêre, me nfa ledwayi menfa salê le dwayi salê talê ledwayi talê, qjî swêzî rrwêjhelaêtîy qjî wefa leser şwêsteyi kwênikriyêtîy namwêyîman helêewerîn! çi karesatiyêke bra ! îme berew : "giyan rrûtanewew " mil eniyêyin!</p>	<p>Here Here, exile after exile year after year strand after strand the eastern hair the hear of the loyalty on the concrete platform, we fall our foreignness what a disaster brother! we, towards: "fading" stumble</p>
<p>yekem mindalê beşîrî memkî şaxiyêkm lenaw lanikeyi pşkwêyekda, wşeyekm perwerde krd ke gewre bû le ahengî newrwêzîkda legelê çekiyêkî qj sûrda yekiyani nasîy tifeng xwastî w xuyênîşm krdî be şayî!.</p>	<p>The first Child With the milk of breast of mountain I brought up a hill In carycot of ember when it grew in Newroz party with a red haired weapon they acquainted each other rifle engaged it and my blood hold weeding.</p>
<p>zîndanî gerrrwek lem kwêçeda eme hemû nîşitmanme : çwar denike tiryêyi helêweryu, lenaw dlêmwaw dlêyş zîndanî gerrrweke w şar beşarî em cîhaneş werdiyane!.</p>	<p>Moveable prison In this diaspora all these homelands: four worn grapes in my heart and heart is moveable prison and city by city of this world is transferred!.</p>
<p>twê ke liyêrewew çawî teniyaym e birrme çawî yadt îstem lenaw duyênîyi twêda wek xwêrinşîni payziyê wrde wrde nuqm ebiyê. hemû cariyê bîrm eçiyê xurbetî leser agrm wextiyê lelayi twê diyêmwew kalaneyi çaw prrr dûkelêe w dlêwêp.. dlêwêp ewîniyêkî be halaêwî, liyê errrijiyê!.</p>	<p>You From here I take my loneliness eye to the eye of your memory My presence like the sunset of autumn fades in your past. Every time I forget to take down my diaspora from the fire so it does not burn. When I came back from you the pupil of my eyes is filled with smoke drop.. drop A pure love drops from it!.</p>

<p>serupiyêç  min klaêwu serupiyêçiyê  mşkiyek û camaneyek  fiyêriyan krdm:  çwên xwêm ledewrî serî em  şax û kiyêwane bigiyêrrm.  fiyêriyan krdm  yekem waneyi 'eşqî lutke  lelayi serî, xawenî ewan, bixuyên!  min klaêwu seru piyêçiyê  mşkiyek û camaneyek  fiyêriyan krdm  wextiyê serm exene naw qefezewe  min tifengî balaêbm û Leser piyê bm.  ezanin kam serupiyêç û klaêw elâyemê?!  ew klaêwu serupiyêçey  ke şêx le naw feqezwe  wek tifêkî îcgar gewre  krdî sîmaw  grtiye tacî  angltira</p>	<p>Veil  Tassel and veil  a belt and shemagh  tought me:  how to fold myself one the head  of these mountains  they tought me to  read the first subject of pure love  near their heads!.  Tassel and veil  a belt and shemagh  tought me:  when they put my head in the cage  to be an affective weapon  do you know which tassel and veil  I mean?!  That Tassel and veil  Which the shekh  like a big spit  Threw on the  England crown</p>
<p>cudayî  eger lenaw şî'rekanma  gulê derawyêjne derewe  leçwar weriz, weriziyêkm emiryê.  eger yar biyênine derewe  duwanm emirin.  eger nan biyêninederewe  siyanm emirin.  ger azadîyi biyênine deryê  salêm emiryê û xwêyşm emirm.</p>	<p>Separation  If out of my poems,  They take flower out,  Out of the four seasons, one season dies  If they take my beloved out,  Two of them die.  If they take out food from them,  Three of them die.  If they take freedom out,  the whole year and I with it die.</p>
<p>yadidaşit  gulê yadidaşitî xwêyi nûsiyewe  niyweyi yadidaşit  leser nîgayi cwanî aw bû.  aw yadidaşitî xwêyi nûsiyewe  niyweyi yadaşit  leser bejnî şwêx û şengî darstan bû.  darstanîş ke yadidaşitî xwêyi nûsiyewe  niyweyi yadidaşit  leser xakî desgîran bû.  kexakîşm yadidaşitekanî nûsiyewe  hemû yadaşit  tiyêkrrayi yadaşit  leser daykî mîhrebanî azadîyi bû!</p>	<p>Diary  A flower wrote its diary;  half of it  was about the beautiful gaze of water.  Water wrote its dairy  half of it  was about the beauty of forest.  When forest wrote its diary  half of it  was about land of lover.  when land wrote its diary  the whole diary  The content of the diary,  Was about merciful mother of freedom!</p>
<p>lebîrhuhrekanî "dare mêw" êkewe  lhaw deftirî rezeik dl</p>	<p>From the memoery of a grapevine  From a copybook of fruit</p>

<p>dare miywem yadşataneyi nusî- wh hel  edem  emiru min bumm bersîlh  her se'at ber le îste  bedze dz wmate mat  dû mindalî cetun hatin  dayanme ber glmt wkutk  ax! cendm lî helur 'erd  mindalkan be xu  ser le bî be milce milc liyan axwardm  hetaku daniyan alî bu  bilam axir xu nahişsan nagrm  min tirşm waw zan edem  le durew siyu ekate naw dlwe  'afîtan bm  îste min qzim brth wbû be tirî  emiru nîzk le minewe bu be şerî nebîtewe  lh dwayi şerş bîşmerge zamdarm şardewe  le zîrşewe destm brd  yek dû hîşum le sinikî xum bu lî krdewe  dame destî  raniyawm bilam le naw kune berda  cendîn hişu flqawm  bûn bih bada  dwî yware şahwîk bu be miywanm  lh awî alî xwarmewe  hendî nebrd şahu mest bu  serxuş ... serxuş  ne le ser qac ne le ser klk xwî neekrt  eytir bedem xwardinewe tadrinikan  hetaku nust  "şah"u şî'rî "bîkes"  bu min exundewe  befr barî bum be miyuz  xirabume naw qabewe  le berdmda danrawm  dabîrîkî qz sbî  zirawkanîş becwar dawre  wek tamî min  hîkayetî emşew  xuş bu  ke dabîrş keyşite ser  "hatmew hîcan nedamî"  le binî turke  minş hîc wam nemabu ta bixurî</p>	<p>a grapevie tree wrote I am  amputating  Today I became a raisin  an hour ago  stealthy stealthy  two children came  threw me with stones and pebbles  Auch, too much of me fall on ground  The children, with salt standing on feet, ate  of me  till their teeth became scarlet  but I do not blem them  I am sour and my liquid  causes pain to the heart from far  enjoyed me  now, my hair is dispersed and became grape  today, near me it became an unprecedented  fight  After the fight, I hid my wounded  Peshmarga  From beneath, I stretched my hand to reap  some branches gave them to him  In old stones so many of my crumbled  branches became wine  After evening, an eagle became my guest  He drank from my scarlet water  After a while, the eagle got intoxicated  drunk... drunk  cannot stand one feet nor on tail  while drinking, till the eagle slept, he was  reading " poetry" of "Bekas"  it was snowing I became raisin  I was put in a dish  I was put in the front  I white haired old  the kids surrounding the dish  like the taste of me  tonight conversation was nice  when the old reached the dish  " returned back they did not give me  anything"  And I did not have anything to give him  from beneath.</p>
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## Appendix 2

Naming	Equating	Transitivity
Izâfa construction: the ticking of the minutes	At the end I am Kurdistan	Verbal: asked
Modification: continuous current, next, future that minute, standing	Antithesis: From north to south and from south to north,	Verbal: say
Izâfa: battlefield and bang of news	crested lark, a journalist,	Verbal: communicated
Izâfa: a blink of an eye	But tomorrow in Garmean I am pine. Yesterday, whiz of my tent in that cloud Today, here I am a high oak tree.	Cleft: It was in a blink of an eye
Modification: a single night	I am your death	Behavioural: lay
Modification: your pillow and bed	You think I am in your chin	It is not a single night.
Izâfa: basket of psychology	I became a raisin	Behavioural: sleep, sleep, sleep
Izâfa: drain pipe of our bodies	my hair is dispersed and became grape	This Kurdistan does not only get
Izâfa: pain of one kind of trees	so many of my branches became wine	Sorrow was born
Modification: whole world	No only Safine and Gozha <sup>24</sup> are mountains Not only Bekas and Hajy qadr <sup>25</sup> are Peshmargas	Supervention: swayed sadly
Modification: copybook of fruit		Material: I put my time in my hug
Modification: many of my branches		Material I circulate it.
Modification: England crown		Material with my bed I circulate it.
Modification: tonight conversation		Event: the storm threw its peak and

<sup>24</sup> These are two Mountain names

<sup>25</sup> This is name of Kurdish fighter.

Modification: innocent children		Passive: they are all lined up in a row
		Event: teeth became scarlet
		Passive This sea is not crossed by one type of boat
		If they take my beloved out