Style and Stylistics in Literary Research: An Analysis Using the Examples of Goran and Dylan

Aram Omer Ali*

University of Halabja,
Iraq

Srwa Tahir Ali

University of Halabja,
Iraq

Awat Hassan Wali

University of Halabja,
Iraq

Kanyaw Bakr Abdulla

University of Halabja,
Iraq

Dilan Salam Hamafaraj

University of Halabja,
Iraq

Shabaz Abdalla

University of Halabja,
Iraq

Article Info	Abstract
	Stylistics, originally confined to literary criticism, evolved into an independent discipline with the expansion of linguistics. Beyond literature, style extends to the distinctive markers of individuals in public life, encompassing appearance, behavior, and content. Societies exhibit diverse cultural patterns and interpersonal dynamics. This paper delves into the exploration of stylistics, focusing on its manifestation in literary articles where writers convey emotions and thoughts, influenced by various principles. The study introduces style concepts, terminology, and methodologies, examining their impact on writers, texts, and readers. It analyzes style from the author's perspective, considering language choice, rhetorical devices, and mental state. Practical examples from selected poetic texts, including works by Goran and Dylan, illustrate literary style within this comprehensive exploration.

INTRODUCTION

The concept of style plays a significant role in people's everyday lives, especially in the context of literary works. It involves discerning and recognizing individuals based on their distinct characteristics, such as their appearance, behavior, character, and content. In other words, society is shaped by diverse cultural patterns, varying relationships, and distinct cultures. This form of identification becomes more pronounced at the individual level, as each person possesses a unique manner of speaking, dressing, and expressing their personality. In the realm of literature, this phenomenon is scrutinized and discussed in even greater detail. Writers, in particular, convey their emotions and thoughts in a manner that reflects their distinctive personality traits. However, this expression is also influenced by a set of principles and factors, which will be elucidated in this study.

The choice of the title for this paper stems from the growing importance of the stylistic approach in literary criticism in recent years. At times, the term 'style' is used in a simplistic sense, akin to how people describe the surface aspects of things in their daily lives. This, in conjunction with the stylistic approach employed in literary criticism to analyze and evaluate literary works,

---

* **Corresponding author:**

Aram Ali, University of Halabja, Iraq. ✉ aram.ali@uoh.edu.iq

can lead to confusion for readers and listeners. In this study, we aim to explore both aspects – the conventional use of 'style,' which has been employed since ancient times for descriptive purposes, and 'stylistics,' which is utilized to assess and analyze literary works.

METHOD

Descriptive and Analytical.

RESULTS AND DISCUSSION

1. General Definition of Method

1.1 Terms and Concepts of "Style" and "Stylistics"

In Arabic sources, the word for "style" (al-aslub) conveys the notion of a unique way, a path, or a method for conveying meaning through the precise selection of words. It represents a distinct method of comprehending and conveying thoughts to the reader. Ibn Khaldun (808 AH) elucidated the concept of style as follows: "Style is the framework of knowledge within which linguistic structures are crafted to effectively communicate the intended message, harmonizing with the art of rhetoric and aligning with it" (Khaldun, 1322). Style serves as the distinctive expression of a writer's artistic craft.

In the Western tradition, the term "style" finds its origins in the Latin word "stylus," referring to an instrument used by ancient scribes for writing on wax tablets (Al-Mahdawi, 2005). In English dictionaries, it is defined as a writing tool used in antiquity for inscribing on wax boards, and it also denotes a pen (Kalari, 2011). Conceptually, style has been interpreted in various ways, with one interpretation viewing it as the unique manner in which an author leaves their mark on their work through word, phrase, and sentence choices (Al-Ziyat, 1967). Style is also a technique employed by writers to imbue their works with distinctive qualities. The term "style" is an age-old concept that became prominent with the emergence of literary research and is rooted in Greek and Latin origins, corresponding to the Arabic "al-aslub" and Persian "sabk" (Kaki, 2008).

In essence, style represents a writer's use of expressive means to achieve literary objectives. Some consider style to be a deliberate selection of expressive tools (Al-Mahdawi, 2005). Rivater offers an alternative definition, stating, "Literary style is the form of individual writing crafted for literary purposes, a form that reflects the author's style and the language of the literary work it conveys and embodies" (Aswad, 2011). Bali defines expression as "the study of the sensory content of linguistic expression, that is, the expression of the human emotional reality through language. Language, in turn, expresses the reality of emotions. Hence, for Bali, style serves a linguistic purpose, and he asserts that stylistics is a branch of linguistics, not literature" (Aswad, 2011).

However, Bali's student, Crisso, held a different perspective from his mentor. "Crisso believes that literature provides the ideal domain for the science of stylistics, but this applies at both Charles Bali's and Crisso's levels. In the realms of linguistic and literary styles, the power and beauty of expression are undeniable. Since literature is intrinsically linked with language, stylistic science cannot operate independently of literature and literary texts" (Aswad, 2011).

In a broader sense, if we seek a comprehensive definition of style, we can describe it as "a robust system of imagery, an artistic tool of expression that characterizes the author's creative identity and signifies a literary school, genre, or the literature of a particular era and culture" (Peterhalberg, 2010).

Stylistics, on the other hand, is the study of style, a discipline that scrutinizes the style, structure, appearance, and content of a text, offering a comprehensive insight into the styles of the literary works it analyzes. Contemporary stylistics in the field of literary research draws from a variety of disciplines, including language, linguistics, psychology, aesthetics, literary genre forms, critical methodologies, and more (Mullah Zada, 2019).

1.2 Style and Stylistics in Literature:

"In the context of the historical evolution of stylistics, it is considered a relatively recent field of study. Initially rooted in literary criticism, stylistics gained independence with the expansion of linguistic approaches to the analysis of literary texts (Kaki, 2012). All perspectives on style and its definitions revolve around a three-pronged framework, encompassing the author, the text, and the reader. From the standpoint of a poet, crafting their distinctive style, literary style can be defined as the expression and composition of the poet's thoughts using a unique language and artistic tools to shape the appearance of the work. Several characteristics play a role in the emergence of a writer's work, and when these traits, such as distinctive features or traditions, become embedded in an author's body of work, they bestow a distinct personality upon both the writer and their creations. These characteristics reverberate across the literary landscape of their time and influence the works of subsequent poets, often establishing a lasting tradition (Mohammadpour, 2018).

Style can be likened to the palette of a painter, where colors bring life to the artist's canvas and reveal its multifaceted aspects. Similarly, style imbues literary subjects with vivid imagination and profound thought. This artistic expression is intrinsically tied to the author's aesthetic sensibility, their ability to convey their mental state, and their pursuit of beauty. Style, therefore, possesses the capacity to differentiate between various literary genres and even forms of poetry. Aristotle observed, 'Style distinguishes various types of poetry, such as epic, lyrical, and dramatic' (Aristotle, 2011). An integral aspect of this distinction is language and expression, manifested through the nuanced use of language in literary texts, underscoring the significance of language across different literary genres, each with its unique linguistic patterns and structures. Moreover, literary luminaries, like the aforementioned poet known for their distinct style, serve as inspirational sources throughout the artistic journey of literary history, breathing life into the works of poets who come after them, even those of contemporary times (Mohammadpour, 2018).

This holds true, especially when considering the impact on the core of the text. Consequently, in the realm of literary research, stylistics emerges as a crucial field that scrutinizes style, examining the language, form, and content of the text from intellectual, psychological, social, and often philosophical perspectives. Stylistics stands as an autonomous scientific discipline intimately connected with literary works and creative expressions. When an individual becomes a writer, a poet, or an author, their unique personality and style are imprinted upon their literary works. However, this imprinting, resulting in the formulation of a distinctive manner and form that would guide their contemporaries, as well as future writers and their literary works, necessitates deep consciousness, cultural awareness, and knowledge.

Furthermore, 'Description, imitation, and representation, through the exhibition of characteristics, entail the portrayal and comprehension of situations and attributes as they are. Metaphorical uses, for instance, serve as a form of description through the utilization of diverse forms, behaviors, and circumstances' (Baba et al., 2023).

Consequently, in literature, style serves as a facet that delineates how an author wields words. Word choice, sentence structure, rhetoric, imagery, sentence meaning, and sentence organization all collaborate to fashion the style. Thus, style delineates how authors describe events, objects, and ideas. However, this facet is not uniform across all literary genres. In the novel, 'there exist myriad ways of expression' (Rust Hills, 2005). Nonetheless, the style employed in novels diverges significantly from the language of poetry and the use of psychological elements. Unless psychological aspects intertwine with everyday language, the style adopted in novels should neither be overly transparent nor excessively intricate. In this regard, Standal posits, 'Style should neither be overly lucid nor excessively intricate' (Belsen, 1981)."

2. Types of Stylistics
2.1 Types of Stylistics in Textual Research

Every author infuses their unique style and adheres to specific principles and characteristics when composing and structuring their work.

2.1.1 Expressive Style:

This style, pioneered by Bali (1865-1947), places great emphasis on imbuing words and sentences with profound meaning, enriching the impact on the reader. In this style, Bali focuses on the art of expression, considering words, sentences, flow, and the recipient's sensibilities (Dzeyi, 2017). Alternatively, it can be described as follows: "Expression in spoken discourse encompasses all the linguistic tools employed by an individual. Collectively, these elements constitute a literary text" (Ali, 2019). In essence, a writer's linguistic mastery and grammatical expertise enable them to carve a unique path and introduce novel styles in their literary works. This individual expression, which influences the inner aspect of the poetic text, ultimately fortifies the style, as stated by Kalari (2011). Stylistics involves a profound study of expressive actions and movements in precise and proper language to the extent that the impact of the content is perceptible and language serves as a vehicle for expression (Kaki, 2012). In this context, linguistic expressions become vehicles for emotions and deeply affect the reader and recipient. Bali emphasizes the use of common language, the language of everyday people, rather than a purely literary one. These expressions vary based on the individual and the context (Dzeyi, 2017).

Therefore, expression plays a pivotal role in showcasing style, with style rooted in structured and profound thought. Schopenhauer affirms, "Thought is one of the tools and subjects with which the writer (poet and author) is never satisfied, for without thought, the artist or writer cannot convey their ideas" (Mubarak, 1993). Hence, in dialogues or expressions that eventually find their way into the written word in the works of poets and writers, literary style, including poetic style, diverges from modes of expression to captivate the listener and reader within the poetic text (Mubarak, 1993; Aziz, A. S., & Saeed, R. A. H. 2023).

2.1.2 Psychological Style:

This style, with a biographical undertone, conveys the mental characteristics of the poet (Peterhalberg et al., 2010). It delves into the realm of psychology within textual creation. "Hugo Schuchart posits that language is an individual invention, which society then generalizes through imitation. The individual's mental structure provides the foundation for creative invention. Authors of psychological stylistics perceive literary influence as a channel to tap into the creative mind, influenced by culture and language, and these elements permeate the literary text" (Dzeyi, 2017).

The writer's mental state exerts both a direct and indirect influence on their work. A literary piece "reflects the author's current mental state" (Ali and Wali, 2019). Crafting a literary text necessitates a framework, which can be defined as "an emotional program of the writer that the writer utilizes to express their feelings of love, hatred, instincts, desires, and vindictive sentiments" (Mullah Zadeh, 2019). Discussing the connection between the author's mental state and their work underscores that the most exquisite poetic texts emerge when the poet is in an elevated state of mind (Ali and Wali, 2019). Moreover, "imagination is a pivotal element in poetry, playing a significant role in creating poetic imagery and determining the poet's style" (Abdullah, Hama Faraj, 2019).

2.1.3 Statistical Style:

Statistical analysis is one of the tools employed in stylistic research to provide a detailed examination of text. However, certain scholars in this field argue that statistics cannot be universally applied to all textual genres. This limitation stems from the fact that one of the

fundamental aspects of textual content involves intangible elements like action, emotion, and imagination (Mullah Zadeh, 2019). In this view, "statistical methods analyze literary texts to uncover the characteristics of literary discourse and its aesthetic and psychological elements. However, some stylistologist debate whether stylistics should delve into the realm of statistics and mathematics, particularly in literature, where emotions and thoughts don't align with the rigid structures of mathematics. While statistics can provide valuable insights into aesthetic values, even if they can't be quantified, it does offer aesthetic satisfaction. Nevertheless, many argue that statistics serve as a valuable tool for the examination and analysis of style, particularly at the linguistic level."

2.1.4 Linguistic and Semantic Deviation:

Deviation represents the creative use of language in words, sentences, images, and more. It refers to "an uncommon usage characterized by individuality, innovation, and allure," as Valiri puts it: "Style involves deviating from established norms and conventions, and deviation signifies a departure from the common patterns of everyday speech. Aristotle, in his discourse on text, emphasizes the importance of departing from the ordinary, using words that poets must employ to make their text captivating and artistically beautiful. According to Aristotle, successful poetry doesn't adhere entirely to ordinary words and grammatical structures; it incorporates metaphors, coined terms, and uncommon vocabulary (Aristotle, 2010). This primarily concerns deviations at the lexical level.

Furthermore, it "explores grammatical tools and plays with language systems, deviating from and breaking linguistic norms for specific purposes. This involves manipulating the arrangement of grammatical units in novel ways, including ellipsis, inversion, and advancement at the syntactic level" (Kaki, 2012). Additionally, "one notable characteristic of deviation is its role in presenting or visualizing the language of poetry. This is a significant aspect discussed in the realm of aesthetic art or aesthetics. However, deviations can sometimes lead to semantic challenges that necessitate a deeper analysis to fully grasp the text's meaning" (Ali, 2020). This practice of deviating from the ordinary is most prominently observed in poetic texts, bestowing upon them a distinctive artistic quality and style. It serves as a key distinguishing feature that sets poetic texts apart from everyday discourse.

2.1.5 Enlightenment Style:

This approach aims to achieve literary effects by analyzing language and its components, assessing their appropriateness within the text. This approach posits that a literary text, while appearing structurally straightforward, possesses a robust underpinning structure (Dzeyi, 2017). Enlightenment linguistics originated in Europe in the late nineteenth and early twentieth centuries, giving rise to multiple schools of thought. It was eventually fully developed by Desoucer. In the first half of the twentieth century, American Enlightenment reached its zenith with contributions from linguists such as Boaz, Sapir, Bloomfield, Harris, Chomsky, and others. This linguistic approach provided a concise framework for language analysis, yielding several models of grammatical analysis, including the syntactic structural model (Rasul, 2019). This style is considered "the most prevalent style influenced by linguistic Enlightenment, particularly the fields of lexicography, syntax, and semantics, to explore meaning and textual reflection through the analysis of linguistic elements. It is an extension of Socrates' ideas regarding the connection between language and speech" (Dzeyi, 2017).

2.2 Emergence of three-dimensional style and its significance (author – text – reader)

Stylists examine literary texts within the realm of stylistic research. Some have condensed the stylistic relationship between the author and the text, emphasizing the reflection of the author's personality in the literary work. Other researchers delve into the literary text in connection with the reader and the recipient. They focus on the reader's response when engaging with the literary text, using the impact as a criterion for evaluating and determining the quality of the texts. Yet another group disregards both the creator and the reader, concentrating solely on the text in their

research. They believe that analyzing the text through linguistic features that distinguish it from other texts is the primary means of uncovering the text's meaning and concealed facets (Author, Year).

2.2.1 Writer (Author)

It is a widely accepted notion that each individual possesses their own distinct behavioral, conversational, social, and thought patterns. However, not everyone can wield a pen, transcribe thoughts, and culture in a broad and compelling style. In essence, not every poet or writer can develop a unique style and achieve fame through it. "Not every poet memorialized in literary history earns a place in methodology because in literary history, each poet has their own record, even if they lack a distinct personal style. However, in methodology, a personal style is a prerequisite for identifying and describing a writer or poet" (Mullah Zadeh, 2019).

This hinges on the author's level of intelligence, which sets them apart from other writers and poets. "Society leaves its imprint on the work of writers since writers are born and raised within their respective societies. Thus, society exerts its influence on them from an early age" (Barznji et al., 2022). Consequently, how a writer selects their materials forms a critical foundation for crafting a unique style in their literary work. Human life, as a whole, is intimately entwined with thought. Humans act in accordance with their perceptions of natural phenomena and various aspects of life, particularly poets and artists. They view the mysteries of natural phenomena and daily life developments from a distinct perspective (Mohammadpour, 2018).

In line with these perspectives, writers develop emotions and ideas, which they then express in their literary works. For an author, "a shift in style entails not only a change in language, background, and the structure of language but also a transformation of subject matter brought about by shifts in the author's opinions and intellectual framework. Many methodologists view economic, social, and political changes as the driving forces behind changes in style or the invention of new styles—alterations in life, belief systems, and modes of expression all play a part" (Al-Masdi, 1977).

2.2.2 Text (Message)

The manner in which a text is composed, including the selection of specific symbols and language tools to convey a particular message. This selection involves choosing between tools and symbols that can substitute for each other, i.e., a column arrangement. An important point to note here is that not every selection results in a pattern. Concerning the significance of the text in literary research, if a study solely focuses on the outward language of a work and undertakes a superficial critique, it lacks scientific rigor and does not qualify as a methodological examination of the text. Instead, the researcher must meticulously engage with the text's finer aspects, supported by ample evidence and a genuine commitment. It is evident that literary style encompasses not only the art of expression but also the foundation of methodological research and the essence of the texts that come into being (Al-Mahdawi, 2005).

2.2.3 Reader (Receiver)

"(Qiro) views style as a palette of colors employed in speech to captivate the reader, evoke pleasure, grab attention, and stimulate imagination. According to Al-Waimi (2008), this element of influence and excitement for the intellectual reader, researcher, and critic leads to another phase: the research, analysis, and evaluation of the text. It is presupposed that the author expresses their thoughts when writing, but not solely for their own mind; rather, it is for someone else. Consequently, it is interpreted as 'the reader is the distinguishing criterion.' They argue that without the reader, comprehension, impact, and emotional engagement are unattainable (Kaki, 2012). Effective communication and interaction hinge on the presence of the reader. As Bali

suggests, style 'resides within a realm of aesthetic genres in language and must have the capacity to leave an emotional imprint on the speaker (reader)' (Al-Luimi, 2008).

In summary, it becomes evident that in the realm of literary creation, all three components (writer, text, reader) play their respective roles, and 'semiotic science has demonstrated that each of these three vertices is significantly influential in the semantic process. We cannot deprive any one of them of their role without the others' (Mohammadpour, 2020)."

3. Style in Literary Texts

3.1 From the perspective of (text language, psychology, private life)

The stylistics' role is to unearth and define the fundamental connections to the artist's personality. The analyst must delve deep into the minds of writers and poets, discern their individual inclinations, and uncover the motivations behind the creation and innovation of literary works. Subsequently, they should subject these works to scientific criteria, comparative criticism, and research to elucidate the similarities or disparities between the artistic styles. As previously mentioned, a poet's stylistic poetry emerges from a unique context, personal experiences, artistic pleasure, and the dynamic sensibilities of the poet (Mohammadpour, 2018).

3.1.1 Language of the text

"Language holds a pivotal and foundational role in literary style because language, music, and artistic imagery constitute the fundamental triad of literary style. In the realm of poetry, the language employed is the foremost component of poetic style, allowing Honyar to showcase the beauty and efficacy of his poetic style" (Garmyani, 2013).

Each facet of distinct language use and the utilization of various language patterns in literary texts and poetry has become a hallmark of the classical and modern Kurdish poetry styles. Language serves as a primary vehicle for communication and the transfer of cultural wealth across generations.

"Words, phonology, morphology, weight, aesthetics, etc., serve as the primary catalysts for composing highly aesthetic and artistic poetry. In this domain, the stylistologist must possess a deep understanding of the poet's language characteristics and unveil the level of linguistic purity, rhetorical finesse, or the poet's linguistic idiosyncrasies and obscurities" (Mohammadpour, 2018).

Linguistic variances often stem from differences in attitudes. Language, as a social system, takes on diverse forms, giving each group of people their unique manner of language use (Al-Mahdawi, 2005).

There are three language levels:

- Phonology, also known as the musical level, delves into the musical aspects of the text, encompassing external and internal musicality.
- Morphology involves the use of foreign words, archaic vocabulary, and the incorporation of new words.
- Syntax deals with sentence structures, their proportions, and types.

3.1.2 Psychological Aspects

Some critics argue that the new stylistics is an evolution of psychological arts that were prevalent in classical literature. Other critics posit that stylistics is akin to a contemporary rhetoric, as both fields are concerned with linguistics and the art of employing language in literary works. Hence, it is sometimes said that rhetoric is the stylistics of ancient poets. However, the science of style is more extensive and comprehensive and, in the early twentieth century, became distinctly

separated from rhetoric in line with the developments in modern literature and contemporary writing (Aswad, 2011).

In Arabic literary works, the term "style" is occasionally used interchangeably with "psychology." Alternatively, it is defined more narrowly as an expression level, which is categorized into three tiers: simple, intermediate, and advanced. These levels are intertwined with societal strata, literary arts, and the aesthetics of expressions (Al-Mahdawi, 2005). In essence, rhetoric provides four primary principles for style:

1. Ensuring the congruence and harmony between style and the textual context (author, interpretation, text).

2. Precision, signifying the alignment of the method with the language usage relevant to a given era.

3. Clarity, entailing the removal of ambiguity in textual meanings.

4. Embellishment, enhancing natural speech with stylistic imagery.

3.1.3 Special Mental States and Expressions

The meanings conveyed through writing are akin to the human body, while the specific words, structures, and arrangements used are akin to clothing. Just as we can dress someone in various ways, we can convey the same message in numerous ways. The author's chosen approach influences our interpretation of the presented facts. Words and structures can provide insights into an individual's emotions, mental state, and characteristics. The choice of sentence style by a writer reveals much about the context, the speaker, and the intended audience.

3.2 Poetic Styles among Poets (Goran and Dylan)

While there are numerous subjects and principles that can inspire novel and distinct approaches in both the writer and the literary text, this section will touch upon only a few topics. Literature constitutes a significant part of human existence, and literary works have played, and continue to play, a crucial role in human life. "There is no literary poet who remains uninfluenced by the literature and poets who preceded them" (Abdullah and colleagues, 2021). Literary writing varies according to the style employed; writing poetry differs from crafting novels, just as composing novels differs from creating poems.

Furthermore, whether an individual is a writer or an artist, they influence the manner in which their writing is expressed and develop their unique style. Naturally, every writer writes of their own volition. If the writing is of high quality, the nation will benefit from it. Nonetheless, most literary domains adhere to their own distinct principles. Deviating from these principles may result in an incomplete work and, ultimately, an inadequate writing style. Thus, in this realm, it is crucial to employ clear and straightforward language, a diverse vocabulary, cohesive sentence structures that do not distort their meanings. Our focus here is exclusively on poetry.

3.2.1 Use of Simple Words and Poetic Language

"Some writers have noted that one of the most prominent artistic principles evident in Dylan's poetic experiments is his poetic language. They describe it as rigid, original, and pure, with its distinct style" (Ali, 2007).

> *Kwêstan tarayi şoyi beserda dawe*
> *Xşllî gerdinî (mayi zerd û k-awe)*
> *Şemall letirsî şneyi nisêyi sext*
> *Penayi bo bask û deşit hênawe*   (Dilan's Biography, 150)

Mountains and sorrows are dressed in wedding clothes

Journal of Linguistics and Social Sciences

Ali et al.   Style and Stylistics in Literary Research…

It's neck accessories (Yellow Water and Yellow Herbs)
Clouds for fear of strong winds
Has taken refuge in the valleys and plains

This observation underscores the uniqueness of the poet's employment of poetic language.

Dylan's poetry style is characterized by the use of simple and fluid Kurdish words. For instance, the word "Şo" in Kurdish signifies the essence of a wet spring and the diversity of the plains, while "Nisê" denotes the habitat of life in the rugged mountain foothills, with a moist atmosphere.

When we examine Goran's linguistic approach in his poetry, we find that classical Kurdish poetry prior to World War I was a blend of words borrowed from neighboring countries, particularly Arabic and Persian. However, with the emergence of the Romantic movement, a new linguistic dimension took shape, marking the second stage of Kurdish poetry, which Goran himself referred to as the Ottoman Kurdish language. In the later stage, his linguistic style aimed at purging the language of foreign elements, especially loanwords. A closer look at his work reveals that he adopted a novel form of poetry characterized by simplicity and fluency in language.

Le jêr zerdeyi xoretawa
Be naw çîmenî gwê awa
Çen be aheng çen sîĥrawî
Egerrê qaz yan mirawî
Ya kew leser befrî nzar
Bo lûtkeyi hezar be hezar   (Goran's Biography, 150)

In the grass of the beach
How festive, how magical
He's looking for a goose or a son
Or rock partridge on the snow
To the peak of a thousand by a thousand

3.2.2 Poetic Image

In literary research, a poetic image is defined as, "imbuing poetry's form and content with the lens of the eye and the canvas of thought, painting within the laboratory of words" (Kalary, 2011). As such, the poetic image holds a significant place in the realm of style, and Dylan, in particular, takes this aspect quite seriously.

Ayi cesteyi alltun kejall çawanî
Nêrgs xeymegayi zêrrî helldawe
Çun bukî şaxe criyweyi şmşall
Şabaşî şayî hajeyi çemawe   (Dilan's Biography)

Oh, the golden body, the virgin eyes
Narcissus has pitched a golden tent
Because the bride of the mountains is the sound of the trumpet
Money was wrapped up like a wedding gift

The poet's verses conjure a poetic image that bestows upon the reader a distinct artistic delight. "Goran, a poet captivated by the allure of women and the beauty of nature, invokes an image akin to a skilled painter standing before a canvas" (Abdullah, 2021).

Payz! Payz!
Bûkî prç zerd
Min mat, to zîz
Herdû hawderd
Payz! Payz!
Şan û mil rût

Journal of Linguistics and Social Sciences

Ali et al.   Style and Stylistics in Literary Research…

Min mat to zîz
Herdûkman cût   (Goran's Biography)

Autumn! Autumn!
Yellow-haired bride
I'm sad, you're sympathetic
Both sympathizers
Autumn! Autumn!
Bare shoulders and neck
I'm sad, you're sympathetic
We're both paired

The bare shoulders and neck of a young woman, surrounded by fallen leaves and trees (as derived from the image), enrich the textual style with beauty.

The poem is profoundly lyrical, aligning with the genre of romanticism. "Goran stands as one of the prominent romantic poets who have greatly influenced Kurdish romantic poetry" (Abdullah, Nuri, 2023, 26).

Both the poet and his counterpart, Autumn, find themselves in a challenging circumstance.

Both poets illustrate the essence of nature within the human body. Goran employs a romantic depiction of autumn, describing how the trees shed their golden leaves, akin to disrobing. In other words, the poet crafts an exquisite painting with his straightforward words and lines. In contrast, the poet Dilani portrays various natural phenomena with his words and sentences, though his language is not as lucid and straightforward as Goran's. Dylan's half-text presents multiple scenes, painting a more intricate picture. On one hand, the yellow leaves blanket the earth like a golden carpet, and the daffodils unfurl in a grand display. On the other hand, the streams and waters roar.

3.2.3 Semantic Deviation

Semantic deviation involves the violation of the inherent rules of language, closely tied to the alteration of intent, meaning, and comprehension (Garmyani, 2013). One instance of semantic deviation arises when words' relationships extend beyond the customary bounds, occasionally leading to incomplete and deviant sentence structures. Nevertheless, there are variations in the meanings among word relationships, as exemplified in these poetic lines:

Eyi hewreke dayrêje serî tşrîne
Wadeyi pellew naşitinî termî hawîne
Noreyi toye bigirî beser hemûmana
Beser êsk û pruskî rabrdûmana   (Dilan Biography)

O cloud, stretch it out, it is the beginning of October
It's rainy and summer burial
It's your turn to cry over all of us
On the bones of our past

A distinction exists between the lifeless and the summer season. The act of weeping, typically attributed to humans, is here ascribed to the clouds.

Goran's poems have examined this type of semantic deviation meticulously.

Bellê diyare, lenaw qewmî besîta qedrî sen'etkar
Wekû 'eksî qemer waye lenaw ħewzêkî lîxinda
Bellam textî refah û tacî ħurmet mîlletî hoşiyar
Be ustadê eda wek to lenaw şmşallî kun kunda   (Goran Biography)

Yes, obviously, among the ordinary nation, the appreciation of the industrialist
It is like a picture of the moon in a muddy pool
But the throne of prosperity and the crown of honor is the conscious nation

Journal of Linguistics and Social Sciences

Ali et al.   Style and Stylistics in Literary Research...

He gives it to a master like you in a hollow trumpet

In addition to crafting picturesque poetic imagery, semantic deviation imparts a distinct style to the poem by conjuring novel images, thereby intensifying our focus on the deviation itself. Analyzing the process of poetry and elucidating Cohen's perspective on semantic deviation, we witness the transition (ebb and flow) from meaning to a loss of meaning, a realm where common images fail to impact the reader and stir their emotions (Kaki, 2012). Through the creation of fresh imagery, Goran has weaved a spell of allure and excitement among the readers. Terms like "The Basit Nation," "The Lichn Basin," "The Throne and the Crown," "The Conscious Nation," and "The Holy Torch" are not part of everyday language, yet they are heard and utilized, for instance, "a lichen person," signifying a departure from the word's primary meaning. Semantic deviation, a hallmark of poetic language, reshapes the relationship between nouns and their attributes, which is a critical aspect of semantic deviation (Osman, 2018).

3.2.4 Grammatical Deviation

One method embraced by poets, which may seem inappropriate or erroneous in ordinary language, is grammatical deviation. "Deviation often results in linguistic errors in everyday communication, yet it elevates poetry to an art form, showcasing its subtlety. This type of grammatical deviation alters the customary sentence structures to establish fresh relationships, attempting to differentiate the language of poetry from everyday speech. In poetry, deviation is a deliberate choice" (Osman, 2018). Of course, grammatical deviation may encompass certain morphological phenomena, such as truncation or omission of forms.

Şewgarî tarîk û nutek çon roşnikem?
Em sere gêju şêwawe çon hoşn kem?

How can I brighten the dark night?
How can I wake up this confused head?

For instance, "Bring to consciousness" is not the usual phrasing; "consciousness" is more appropriate, representing a deviation from the norm.

Heşn ellîn rengî surî wek gullalle
Eçê le şêweyi ew xwêne qall û alle

(Dilan Biography)

Some say red colour like a rose
Looks like that blood

There are instances where grammatical rules are transgressed: complements and verbs interchange, and there are instances of Kurdishization and abbreviation. In the following lines, some grammatical deviations are evident, occurring both before and after verbs and complements.

Ba qaşîkem betîxî danî weku smarte
Lamil ledem nzîkxe bomaçî lêwî zbrm
Twêjall krrêne herweku çeqo boser petate   (Dilan Biography)

Let me slice it with a knife like a smalt
Put your lips closer to my mouth to kiss my rough lips
Buy peel like a knife on potatoes

Goran employs deviations to infuse beauty into his texts:

Her çen ekem ewxeyallî pêyi mestm
Bom naxirête naw çwarçêweyi hellbestm
Lêkdaneweyi derûn qseyi zimanm

Boçî weha dûrin leyek? Nazanm
Emwîst derûn bikrayewe wek tomar
Derkewtaye dinyayi cwantir le behar
Derkewtaye: awat, hiywa, xewbînîn...
Prṣngdar tir le estêreyi qubeyi şîn   (Goran Biography)

I'm drunk on the imagination
It doesn't fit into my poem
Psychological interpretation is the word of my tongue
Why are they so far apart? I don't know
I wanted the mind to be opened as a record
It turned out to be a more beautiful world than spring
It appeared: wishes, hopes, dreams...
Brighter than the blue dome star

When we scrutinize the deviations introduced by Goran, we discern that they are deliberate, designed to infuse tenderness and beauty into the language of the poem and enhance its artistic quality. For instance, "I don't know why my mind's interpretation and the expression in my language are so far apart. I wished my mind to be depicted as more beautiful than spring."

In summary, "Poetry knows no geographical or demographic boundaries. It is for all individuals within Komala, regardless of their background or age. Poetry is a reflection of the circumstances and the era in which it was created. It encapsulates the zeitgeist and has undergone numerous transformations" (Hama Faraj et al., 2023).

CONCLUSION

This research delved into the intricate realm of literary style, unraveling its nuanced dimensions through an exploration of the works of prominent poets Abdullah Goran and Dylan. The findings highlight style as an intimate and individual characteristic intrinsic to a writer's identity, encompassing writing, thought, and culture. However, the mastery of a versatile pen remains an elusive skill possessed by only a select few. The study discerned that styles may emerge singularly or collectively, either pioneered by a solitary writer or forged through the shared embrace of a particular literary path. Importantly, the research emphasizes that not every deviation within a text culminates in a distinctive style; purposeful and meaningful deviations are crucial for the evolution of a discernible literary identity. Abdullah Goran's poetry emerges as a noteworthy exemplar of distinct style, characterized by astute manipulations of Kurdish grammatical structures and innovative semantic deviations. Dylan, while following Goran's trajectory, exhibits a distinct approach, particularly in vocabulary and language usage. This exploration contributes to a deeper understanding of the intricate interplay between deviation, intentionality, and the evolution of individual and collective literary styles in Kurdish poetry.

REFERENCES

Abdulla, K.B. and Abdulla, Sh.N., 2023. Woman in Kurdish Literature, Rangdan and Mlwanka's poem collections by Sherko Bekas an Example. Halabja University Journal, 8(1), pp.19-42.

Abdulla, K.B. and Hamafaraj, D.S., 2019. Erotic vision in the poetry of (Qubadi jalizada). Halabja University Journal, 4(3), pp.47-63.

Abdulla, K.B., 2021. Lyric in Abdullah Goran's Poems. Halabja University Journal, 6(4), pp.31-48.

Agrin, Abdullah (D). (n.d.). Diywanî Şî'r (Mḧemed Sallḧ Dîlan) [Biography of Poetics (Mohammed Salih Dilan)]. 2nd ed., Chawarchra Printing House, Erbil.

Ali, Dilshad (D). (2007). Dîlan û Taqîkrdineweyi Şî'rî [Dilan and Poetic Testing]. 1st ed., Sardam Publishing House, Sulaimani.

Ali, S.T. and Hama, A.A., 2019. Name poetry in Bakhtiyar Ali's novel "The Last Pomegranate of the World". In Journal of Garmian University, 6 (5th Conference of Human sciences) (pp. 247-260).

Ali, S.T., 2020. Aesthetic Dimension in Sherko Bekas's Derbandi Papoola. Journal of the Garmian University, 7(2), pp.118-135.

Al-Luimi, Mohammed. (2008, April 5). Çemkî Şêwaz [Concept of Style]. Raman Magazine, 131.

Al-Mahdawi, Mohammed Hussein Abdullah. (2005, April 4). Ahl al-Bayt magazine, 2.

Al-Masdi, Abdul Salam. (1977). Ālāslūbīt ū L-Āslūb [Style and Stylistics]. Al-Dar Al-Arabiya for Books, Libya and Tunisia.

Al-Ziat, Ahmed Hassan. (1967). Dfāʿ 'n L-Blāght [Defending Rhetoric]. World of Books, 2, Beirut, Lebanon.

Aram Ali and Awat Wali. (2019). "hellçûn wek derkewteyekî derûnî le deqî (êsta kçêk nîşitmanme) " [Excitement as a psychological phenomenon in Sherko Bekas's text (Now a girl is my nation)]. Garmian University Journal, no. 5 Conference. https://doi.org/10.24271/garmian.5thc2

Aristotle. (2010). Şî'r (Poyetîka) [Poetics]. Translated by Dr. Mohammed Kamal, 1st ed., Sardam Publishing House, Sulaimani.

Aristotle. (2011). hunerî şî'r [The Art of Poetry]. Translated by Aziz Gardi, 2nd ed., Ganj Printing House, Sulaimani.

Aswad, Nawzad Ahmad. (2011). Ferhengî Zaraweyi Edebî û Rexineyî [Dictionary of Literary and Critical Terms]. Binayi Printing House, Sulaimani.

Aziz, A. S., & Saeed, R. A. H. (2023). "Linguistic Prejudice in Kurdish." Journal of Linguistics and Social Sciences, 1(1), 15-19.

Baba, A.M.A., Hamagharib, B.S., Hamafaraj, D.S., Abdulla, K.B., Mahmood, H.M.A., Ali, S.M. and Aziz, F.M., 2023. Description of the Prophet (PBUH) in the Poems of Mahwi. Journal of Linguistics and Social Sciences, 1(1), pp.29-36.

Barznji, O.A. and Hamafaraj, D.S., 2022. Reflection of culture in the stories of Sherzad Hassan. Halabja University Journal, 7(4), pp.73-89.

Belshan, Edward. (1981). Ālrwāīt Ūşnʿthktābt R-Rāīt [Narrative and the Industry of the Book of Narrative]. Translated by Sami Mohammed, Dar al-Jahaz Publications, Ministry of Culture and Information, Baghdad.

Dzeyi, Abdulwahid Moshir (D). (2017, April 16). "Rêbazekanî Şêwaz" [Methods of Style]. Koch Magazine. http://govarikoch.com/Detail.aspx?id=4571

Garmyani, Adel (D). (2013). "Xeslletekanî Zimanî Şî'rî Kurdîyi Hawçerx" [Characteristics of Contemporary Kurdish Poetry Language]. Hanar Magazine, 91.

Hamafaraj, D.S., Abdulla, K.B., Ali, S.T., Mahmood, H.M.A., Hamad, K.O., Mohammed, S.O. and Mahmood, L.M., 2022. Aesthetics of Imagination in Bakhtiyar Ali's Poem. World Languages, Literature and Cultural Studies, 2(1), pp.19-24.

Hillis, Rust. (2005). Çîrok û Taybetmendîyekanî [Story and Characteristics]. Translated by Salah Omar, 1st ed., Roshnbiri Printing House, Erbil.

Kaki, Hama Nuri Omar. (2008). Şêwaz le Şî'rî Klasîkî Kurdîda [Style in Kurdish Classic Poetry]. Chapi Yekam, Malbandi Kurdologi, Sulaimani.

Kaki, Hamanoori Omar. (2012). Şêwazî Şî'rî Nwêyi Kurdî (Krmancî Nawerrast1920-1970) [New Kurdish Poetry Style (Middle Kurdish 1920-1970)]. 1st ed., Roon Printing House, Sulaimani.

Kalari, Hussein. (2011). Şêwaz le Honrawekanî Ferhad Şakelîda [Style in Farhad Shakeli's Poems]. 1st ed., Yad Printing House, Sulaimani.

Ma'roof, A.M. and Ahmad, Z.N., 2023. Gender in the Lexicon and Morphology of Hawrami Dialect. Halabja University Journal, 8(1), pp.43-61.

Mira, A.M.R. and Abdulla, K.B., 2021. Poetic Image in" Salm's Poems. Journal of Garmian University, 8(1), pp.1-11.

Mohammadpour, Adel. (2018, December 16). "Kurte Basêk Leser Erkî Şêwaznasîyi Şê'r" [A short discussion on the task of poetry methodology]. http://peyliway.blogfa.com.

Mohammadpour, Adel. (2020, October 5-9). "Deq-Daner- Dahênerî û Berawrdkarîyekî Nîşaneyî" [Text-Author-Innovation and Symbolic Comparison]. Raman Magazine, 275-276.

Mubarak, Mohammed Reza. (1993). Āllght Sh-Shʿrīt fi L-Khţāb N-Nqd L-ʿrbī [Poetic Language in

Journal of Linguistics and Social Sciences

Ali et al.   Style and Stylistics in Literary Research…

Arabic Critical Speech]. Ministry of Culture Printing House, Baghdad.

Mullah Karim, Mohammadi. (2014). Diywanî Goran [Goran Biography]. 5th ed., Dalahou Printing House, Tehran.

Mullah Zada, Rebwar Mohammed (D). (2019). Şêwaznasî le Edebida [Stylistics in Literature]. 1st ed., Auder Institute, Erbil.

Osman, Harem. (2018). Lîrîkî Goran [Goran Lyrics]. 1st ed., Hamdi Printing House, Sulaimani.

Peterhalberg and et al. (2010). Tiyorî Edebî û Şêwaznasî [Literary Theory and Methodology]. Translated by Anwar Qadir Mohammed, Kurdology Center, Sulaimani.

Rasul, Salah Hawez. (2019). http://sites.koyauniversity.org/seminars/fedu/fedu

Shino, Omar Mohammadi. (2015, July 5). "Ladan le Norm, yan Rêsayi Zimanî Şî'r " [Deviation from the norm, or rule of language of poetry]. Raman Journal, 218.