



The Construction of Patriotism in Bekasi's The Small Mirrors.

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وصف الوطنية في ديوان المرايا الصغيرة لببيكاس.

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Abstract:

Sherko Bekas (1940-2013) is a contemporary poet whose father, Faiq Bekas (1905-1948), was a well-known poet within traditional Kurdish poetry. Sherko's resistance activities and fight against Saddam's Baath regime in Iraq are clear in The Small Mirrors. However, despite his worldwide reputation, his poetry has never been clearly studied in the field of stylistic analysis. The Small Mirrors consists of several poems written during 1988-1987 and mainly deals with war on north of Iraq. This study aims to create a version of the Critical Stylistic model that helps me to show the constructions of patriotism, the ideologies behind such constructions and the fictional world in The Small Mirrors. This work aims to apply five textual conceptual functions: Naming and Describing; Equating and Contrasting; Representing Processes/Events/States of being; Assuming and Implying and Prioritizing on The Small Mirrors. I also analyse how these textual conceptual functions construct metaphors.

The study reveals that three textual conceptual functions construct metaphors. Also, the results suggest that the speaker aims to draw the attention and support of the readers/hearers and that all textual conceptual functions are consistent in the construction of this aim. However, the use of critical stylistic analysis of poetry proved problematic and raises considerations for how poems should be analysis. Various methods given tentatively in the analysis also offer opportunities for further research.

Keyword: Critical Stylistics, Metaphors, Bekas, The Small Mirrors

المخلص:

شيركو بيكاس (١٩٤٠-٢٠١٣) هو شاعر معاصر، وكان والده فائق بيكاس (١٩٠٥-١٩٤٨) شاعراً معروفاً في الشعر الكردي التقليدي. حارب النظام شيركو وقاومه في العراق كما اصبح واضحاً في المرايا الصغيرة. ومع ذلك، على الرغم من شهرته العالمية، لم تتم دراسة شعره بشكل واضح في مجال التحليل الأسلوبي. تتكون المرايا الصغيرة من عدة قصائد كتبت خلال الفترة ١٩٨٨-١٩٨٧ وتتناول بشكل رئيسي الحرب على شمال العراق. تهدف هذه الدراسة إلى إنشاء نسخة من النموذج الأسلوبي النقدي الذي يساعدني في إظهار وصف الوطنية والأيدولوجيات الكامنة وراء هذه الوصف والعالم الخيالي في المرايا الصغيرة. يهدف هذا العمل إلى تطبيق خمس وظائف مفاهيمية نصية: التسمية والوصف؛ المساواة والتباين. والتعددية؛ والاستلزام والتضمين وتحديد الأولويات في المرايا الصغيرة. كما أقوم بتحليل كيفية بناء هذه الوظائف المفاهيمية النصية للاستعارات. وتكشف الدراسة أن ثلاث وظائف مفاهيمية نصية تبني الاستعارات. كما تشير النتائج إلى أن المتكلم يهدف إلى لفت انتباه القراء/السامعين ودعمهم، وأن جميع الوظائف المفاهيمية النصية متسقة في بناء هذا الهدف. ومع ذلك، فقد ثبت أن استخدام التحليل الأسلوبي النقدي للشعر يمثل مشكلة ويثير اعتبارات حول كيفية تحليل القصائد. كما توفر الأساليب المختلفة المقدمة مؤقتاً في التحليل فرصاً لإجراء مزيد من البحث.

Introduction

This paper analyzes Sherko Bekas's *The Small Mirrors*. Bekas (1940-2013) is a contemporary poet whose father, Faiq Bekas (1905-1948), was a well-known poet within traditional poetry. In 1970, together with other poets and writers of his generation, he founded the *Rwanga* (Vision) movement. *Rwanga* poetry is "full of, fresh words, fresh thought, and fresh behaviour" (Naderi, 2011, p. 32).

He 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." (Bekas, 1987).

He was awarded the Tucholsky Prize by the Swedish PEN Institute in 1987-1988 and 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 drawing the attention of people across the world to Kurdish poetry as world well known poet. His collections include *Moonlight Poems*, *The Small Mirrors*, *Dawn*, *I Appease my Thirst with Fire*, *Two Juniper*, *Eagle*, *Cemetery Lighted*, *Sulaimaniyah*, *The Dawn of the World and The Seat*, *The Crying Mule Litter*, *Graveyard of candles*, *The Ode of Migration*, and *The Secret Diary of a Rose* (Bekas, 1998).

Sherko's father died when he was only eight years old. Bekas started his political activities and his fight against Saddam's Baath regime in 1964 for which he was exiled from 1964-1992. In this work, I use critical stylistics to show how his political activities and being in exile affect his poetry. In addition, I use metaphor in this analysis, but not as separate tool, to show how the critical stylistics textual conceptual functions construct metaphors. This may necessitate analysing some textual conceptual functions together than how they are used in Jeffries original framework. For example, a particular piece of text might be captured in the analysis of transitivity and describing, equating and metaphors. Therefore, discussing these tools in isolation results in that some textual structures being analyzed under more than one tool, and this causes repetition in the analysis of the poetry.

These different functions interact with one another; the construction of ideology, in *The Small Mirrors*, seems to depend on the interconnection between a number of textual conceptual functions. Therefore, I have decided to reorder the textual conceptual functions in the analysis. This means I discuss these tools in a new order which is different from the orders used in previous non-literary studies (Coffey, 2013; Hassan, 2019; Jeffries, 2009; Khuzae, 2019; Tabbert, 2013) to retain a sense of a 'general view' and to avoid repetition.

I use metaphors in the analysis of the poem because "poets commonly use metaphors" (Kövecses, 2005, p. 1). I use this specific metaphor model because it is clear and applicable to poetry. To the best knowledge of the research, no studies have yet combined the use of critical stylistics and metaphor in the analysis of poetry in general (cf. Bousquet, 2019; Ferber, 2019; Short & Semino, 2008) and in Bekas's poetry (cf. Fahmi & Dizayi, 2018; Gozashti, 2015; M. Ibrahim, 2018) in particular. Therefore, keeping these tools separate from metaphor in the analysis results in that some textual structures being analyzed under more one of the critical stylistic tools and metaphors, and this causes repetition. Therefore, I embed metaphor in the analysis of these textual conceptual functions to keep the analysis succinct.

Critical Stylistics is a branch of applied linguistics associated with the researcher, Lesley Jeffries. It emerged with the publication of *Critical Stylistics: The Power of English* (Jeffries, 2009). It fills the missing links between textual choices (stylistics) and the study of ideologies, identity, and inequality in texts (Critical Discourse Analysis (Van Dijk, 2001)). It attempts to "assemble the main general functions that a text has in representing realities" (Jeffries, 2009, p. 1).

I chose critical stylistics (the five selected tools) because it offers a developed theory and a more rigorous methodology, which Critical Discourse Analysis has not yet done. It 'introduces a set

of tools, which, whilst not complete, are nevertheless more comprehensive than any provided in the literature on Critical Discourse Analysis' (Jeffries, 2009, p. 1). These tools are used to reveal ideologies implied by the linguistic choices that text producers make: (1) Naming and Describing, (2) Equating and Contrasting, (3) Enumerating and Exemplifying, (4) Prioritizing, Constructing time and space, (5) Constructing time and space, (6) Negation (7) Hypothesizing, (8) Assuming and Implying and (9) Representing actions/state and events.

In the transitivity analysis, I use the version of Simpson, Mayr, and Statham (2018) developed from Halliday (2004). I adopt the other three functions from Jeffries (2009).

The analysis

<p>Snow</p> <p>I was a child and in the beginning Your love, a ball size, was a small snowflake like ball. Time went by. I realize Just as age slopes down This love snowflake turns and grows. There will be a day, Oh, my sad white country! When the burden of this mountain of snow could not be carried by my small heart and be killed by your love hand</p>	<p>بەفر</p> <p>مندال بوومو سەرەتا بوو خۆشەووستیت تۆپەلە بەفری بوو بچووک بەقەد تۆپى. رۆژ ھاتو چوو.. سەرنج ئەدەم: ھەتا تەمەن بەردو لىزایی مل بنى تۆپەلە بەفرى ئەوینیش خول ئەخواتو دانەگەرئو گەورە ئەبى. رۆژیکیش دى ئەى ولاتە سپیکەلە غەمگینەكەم! كە قورسایى كىوى بەفر بەم دلە بچكۆلانەيه ھەلنەگىرىو ھەر بەدەستى خۆشەووستى تۆ بكوژرى!!</p>
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Transitivity

The first stanza consists of a compound sentence in which both clauses show transitivity processes of Intensive Relationships which indicate that this stanza is more concerned with presenting what the speaker/reader was like, rather than what s/he was thinking, feeling, doing or stating. The decision to choose this transitivity indicates the passivity of the speaker/reader. The word (was) enacts the textual concept of the function of transitivity and equating. The poet's love is equated with a little snowflake. This equation indicates the condition the speaker's love is in.

This equation makes the use of snowflake metaphorical since, the concept *snowflake* belongs directly to the domain of weather, but is applied here to the domain of feelings *love* which is presupposed to exist and not open to question by the virtue of the possessive pronoun *my*. The subject (*your love*) evokes the target domain of the metaphor, while the domain adjective (*snowflake*) evokes the source domain. What makes *my love* a target domain and *snowflake* a source domain but not the reverse is that switching the subject and predicate does not yield an acceptable clause (* a little snowflake was my love)¹. So, if an actor and a predicate in a sentence do not belong to the same semantic domain, that is to say,

Snowflakes don't literally expand – they are joined by many other snowflakes¹
and this is how a pile of snow grows!

if the predicate evokes the domain of doing intentionally and the actor does not evoke the same domain, a metaphor is constructed. The intended meaning, here, is not that the poet's love is literally a snowflake, but implies that his love was expanding, in a way that is associated with the continued expansion of a snowflake and its sudden destruction. The comparison of the expansion of the poet's love with that of a snowflake does not activate any other information about this entity but its growth in size. This equation ascribed a value to *my love*, namely, that its size is little. The predicating modifier *little* allows us to recognize that the mapped structure profiles the size condition frame.

The predicate (concrete source domain) maps into the subject head noun (abstract target domain). This structure results in a metaphor (Ibarretxe-Antuñano, 2013; Kövecses, 2010); Lakoff and Johnson (1980). In this extract, the predicate slot is occupied by *snowflake* mapping into the subject head noun *love*. Therefore, the metaphor *Love is a snowflake* is constructed. This Kurdish conceptual metaphor evokes the other qualities of snowflakes such as delicacy, intricacy, uniqueness, but here it is the size that is chosen as context of the poem makes it clear. The choice of this feature is to show the rapid increase of the size of patriotism.

The second stanza starts with a Material Action transitivity process *Time went by*. This example is also metaphorical because the predicate *went by* evokes a structure with a role for an animate

entity as a subject. Also, *go by* indicates movement through space, and time is not normally seen as existing in tangible space. However, personification, which is a type of metaphor, allows *time* to fill this role. The source domain verb (*went by*) maps to the target domain subject (Time) evoking the metaphor *time is a traveller*. This mapping is expressed as *time is a traveller* maps to *time elapsing is travelling*. This clause is metaphorical, since the concept evoked by *time* mainly belongs to the domain of periodicity, but is used here in the domain of human being movement in space evoked by the verb *went by*.

In the clause *as age slopes down*, the verb *slopes down* (a Material Action) evokes the transfer frame as the source domain while the subject *age* evokes target domain. The noun *age* evokes *life is a journey* and the mappings are AGE IS A TRAVELLER and the *slope is the path*. In *as age follows*, however, the subject noun phrase *age* is not compatible with any literal interpretation, because an “age” is an abstraction that cannot literally slope. In addition, the use of the head noun subject *age* is metaphorical, since the concept evoked by *age* mainly belongs to the domain of human beings’ age, but is used here in the domain of movement evoked by the verb *slopes*. This transitive construction, which relates *age* to *slope*, informs that traveling should map to age, and therefore, *age follows the slope* should be interpreted metaphorically.

The second clause has two verbs 'turns and grows' conjoined by *and*. The choice of the verbs in the subordinate clause with *snowflake* as an Actor is interesting here. The use of Material Action verbs 'turns and grows' whose Actor is *snowflake* implies that the speaker is not in control of his love. The subject *this snowflake*, which is presupposed to exist, is the target domain love in love is a plant and the verb phrase *grows* is the source domain plant. The use of the head noun subject *snowflake* (interpreted metaphorically as love) is metaphorical, since the concept evoked by *love* mainly belongs to the domain of emotion, but is used here in the domain of plant evoked by the verb *grows*. In this metaphorical expression, an abstract growth is observed in terms of a concrete growth. The decision to construct the poet as the Actor of a Mental process, rather than the agent of an Action process subordinates his participation and makes him passive, focusing on the active role of *age* and *snowflake* in the Material processes. In this extract, *stoops* which is usually only used with human beings... and has connotations of age. I think these conjoined verbs are very odd – *turns* is on the way to death (and almost the opposite of *grows*) – whereas *grows* implies living and a future.

Then, a logical presupposition is produced by the virtue of the factive verb *realise* in the main clause, which shows Mental Cognition transitivity process. The construction of the speaker as

the Sensor of a Mental Cognition transitivity process indicates that the poem is more concerned with thoughts and feelings than actions. The tense in the native text is past tense. Thus, it is the viewpoint of the poet long after the event that is being described. The decision to construct the speaker as the Actor of a Mental process *I realize*, rather than the agent of an Action process subordinates his participation and makes him passive, focusing on the active role of age and snowflake in the Material processes. The second clause (which has the same subject as the first clause and therefore the subject is ellipsed in the second) contains two metaphors. The noun phrases my heart, which is a target domain, elaborates the structure evoked by killed, and the verb killed is the source domain. Because the concept heart mainly belongs to domain of emotion, while it is here applied to the domain of death evoked by the verb killed, the clause becomes metaphorical. In terms of tense, the poems is written in the past tense. This means that it is the viewpoint of the poet long at the time of the event that is being described.

Naming and describing and equating

Throughout the poem, different naming and describing strategies are used: child, small snowflake, love snowflake, sad while country, burden mountain of snow, small heart and love hand.

The naming strategy intersects with the construction of contrasting. The poems consist of two clauses. The first one is adverbial and the second is— the complement of realise. The parallel structure of the clauses ‘noun + verb’ constructs the nouns ‘snowflake’ (metaphor for love) and ‘age’ as opposites. However, this construction does not come from the semantics of these words, and readers look for the ‘real’ underlying opposition. This will be found, perhaps, in the more conventional contrast between love (= good) and aging (= bad) which is a possible part of the ideological outlook of the poet that as somebody grows, his/her nationalism grows too. This means that there is a positive correlation between age and country love. This is a feature of true love. This ensures a deep bond between the speaker and the country.

In the clause *age slopes* down, the verb *slops down* (a Material Action) evokes the transfer frame as the source domain while the subject *age* evokes target domain. The noun *age* evokes life is a journey and the mappings are *age* is a traveller and the slope is the path. In *as age follows*, however, the subject noun phrase *age* is not compatible with any literal interpretation, because “age” is an abstraction that cannot literally slope. In addition, the use of the

head noun subject *age* is metaphorical, since the concept evoked by *age* mainly belongs to the domain of human beings' age, but is used here in the domain of movement evoked by the verb *slopes*. This transitive construction, which relates *age* to *slope*, informs that traveling should map to age, and therefore, *age follows the slope* should be interpreted metaphorically.

The second clause has two verbs 'turns and grows' conjoined by *and*. The choice of the verbs in the subordinate clause with *snowflake* as an Actor is interesting here. The use of Material Action verbs 'turns and grows' whose Actor is *snowflake* implies that the speaker is not in control over his love.

The choice of love snowflake focuses on love as an object, rather than a straightforward abstract feeling, as a more prototypical feeling like happiness, although the reader will clearly infer love snowflake to be metaphorical.

The speaker is addressing his country oh, my sad and white country. In this example, we have the personification of country by the collocation of *country* with *sad*. In this case, these adjectives normally occur with a human or at least animate subject, and this usage thus has the effect of easily connecting the readers with the country. Thus, it draws the readers' attention and support to the country. Then, structure from the *country* frame in the *human* source domain maps to *country* construction the conceptual metaphor *country is a human*. In this phrase, the modifier white,

with the role of a descriptor, allows us to recognise that the mapped structure profiles the PEACE frame (where white in Kurdish indicates peace). In the example my sad white country is presupposed to exist by the virtue of the possessive pronoun *my*.

In terms of presupposition, the subject *this snowflake* is presupposed to exist and is the target domain love in love is an object and the verb phrase *grows* is the source domain plant. The use of the head noun subject *snowflake* (interpreted metaphorically as love) is metaphorical, since the concept evoked by *love* mainly belongs to the domain of emotion, but is used here in the domain of object evoked by the verb *grows*. In this metaphorical expression, an abstract growth is observed in terms of a concrete growth. In this extract, *slopes* which is usually only used with human beings in Kurdish... and has connotations of age. I think these conjoined verbs are very odd – *turns* is on the way to death (and almost the opposite of *grows*) – whereas *grows* implies living and a future.

The subordinate clause, a relative clause postmodifying 'day', (when my heart will no longer bear the burden of this mountain and will die by the very hand of this love), is presupposed to be true. The main sentence contains the verb (be) which produces a relational process type of transitivity and the subordinate clause consists of two conjoined clauses with the verbs *bear* (which has the connotation of restriction) and *die*. These two verbs produce a

transitivity event process of Material type. The choice of the verb *bear* shows agency on the part of the poet's *heart*; that is his heart was in some way struggling to *bear* that burden and the expression *no longer* indicates that his *heart* was already carrying the burden of love (which is a logical presupposition). The construction of this agency could be interpreted as the poet having reduced ability to control his heart, which shows that the representation of the poet's love is uncontrollable.

This stanza has two metaphors. First, the subject *my heart*, which joins the object *the burden of this mountain of snow* in representing the target domain and directly evokes the domain of emotion, is personified by the virtue of the verb *bear* which belongs to the domain of transportation. And we can observe that the heart is conceptualized as carrier in the heart is a carrier of love. The heart can therefore be metaphorically mapped, and then can fulfil the role of carrier in transferal frame. The predicates *bear* in its basic literal use, which is the target domain here, evokes a structure with roles for animate subjects and requires a physical direct object and according to Heywood, Semino, and Short (2002), the verb *carry* is related directly to the physical domain in its literal basic use, but here it is applied to the domain of emotion which is an abstract domain.

We have the personification of *heart* by the collocation of the word with *carry*. Here, this verb normally occurs with a human or at

least animate subject, and this usage thus gives the *heart* a will of its own and the speaker none. This personification also has the effect of drawing sympathy and support from hearers/readers.

The size of snowflake is foregrounded because it is compared to a mountain. The object prepositional phrase *the mountain* of, is also presupposed to exist and not open to question by the virtue of the definite article *the* and the demonstrative *this*, is thus necessary to make the target domain clear that the size of the burden is as big as a mountain.

My heart joins *the hand of love* to represent the target domain of victim (as a part of the conceptual metaphor LOVE IS A KILLER, and *my heart* is the killed person that “is killed” by love). The adverbial phrase carrying the agent (hand of love) is personified by the virtue of its modification of *hand* which is a part of the (whole) human body. The head noun *hand* represents a profiled part of a whole body which is the source domain body on love is body. The whole is elaborated by *love* in the target domain love which is presupposed to exist by the virtue of the demonstrative *this*, giving *love* a very salient part of the meaning of *hand* in *hand of love*. Conceptually, *hand* is dependent and is relative to the autonomous noun, *love*, within the prepositional phrase. This autonomous noun is the target domain of the metaphoric prepositional phrase, while the dependent noun is the source domain in this metaphoric prepositional phrase. The ideological implication of referring to

the poet as his heart is not easy to unveil, though it is clear that this a metonymic way which relates only to the emotional body parts, or sympathy, which is usually regarded to be a factor in pitying and loving entities. Note that there is an equivalent tendency to equate the poet with his heart.

The decision to construct *my heart* as the Actor of a Material Action process, rather than the mind, subordinates the participation of logic and reason, focusing on the emotional side in the process. Further, the decision to present the *heart* as the active recipient of the action of the verb *killed* rather than the speaker subordinates her/his role here. The ideology of the speaker being a passive victim of his nationalism is partly supported by these transitivity processes where often the speaker is constructed passively, and other entities act upon him. Still, the heart is the patient in a material clause, when it could have been a passive construction. This could entail that patriotism is something that happens by itself, and has a powerful effect on the country and speaker, and has no deliberateness behind it. This could also show that patriotism, in this poem, is an ability or a feature the speaker was born with, or is present naturally, than something that has been imposed on him/her when s/he is helpless.

Results and Discussions

Discussions

Although transitivity has been extensively studied the current study is different from the previous research work in that it deals with transitivity a feature of the context, not only the verb itself. The study is also new in its application of transitivity, which is mainly invented from English, into Kurdish data. Jeffries' (2010) *Critical Stylistics* uses Simpson's (1993, 2004)

version of Halliday's system of transitivity. According to Simpson, transitivity "shows how speakers encode in language their mental picture of reality and how they account for their experience of the world around them" (1993: 88). In this system, transitivity concentrates on the clause solely as its unit of analysis. Here, the clauses consist of two essential elements: the process and the participant(s) involved in it (Halliday & Matthiessen, 2004, p. 175). There could also be third optional element which is the Circumstance that surround the Process (ibid).

According to Khuzae (2019), transitivity is categorized into different processes based on the semantic meaning of the verb with a different kind of participants which might represent actions, states of mind, or states of being. In addition, Aamer Ahmed and Fadhil Abbas (2019) relied on the meaning of the

verb and the structure of the clause only in their categorization of transitivity processes.

Yet, my data show processes that could not be categorized adequately in one of Halliday's or Simpson's categories. This means there were processes that fall in the middle of any two processes.

This study supports Simpson's (2004) claim that total dependence on the criterion of 'intention' when dividing material processes with no full examination of the contextualization makes it impossible to decide whether or not a particular action was done accidentally or deliberately. Thus, the current work supports the finding of Khuzaee (2019) that "the contextual factors affect the intentionality of these material action intention processes of English verbs. However, my study still includes processes that are not used in any of the above-mentioned studies. These processes include the subdivision of the intensive relational processes into: verbal and nominal where the latter is more categorical.

Another new subcategorization is that some verbs can be intensive and mental intention in the same Arabic sentence, not in the translation as with verb be/feel proud.

The analysis of transitivity shows some theoretical points about the categorization of the transitivity patterns. It entails that this

categorization is subject to variation because of some syntactic, semantic and contextual factors. This results in concluding that transitivity could not be seen as one unified category but as points in a scale.

This study contradicts the study of Abdulkareem and Qassim (2017) who showed that ISIS is depicted as an active actor in New York Times (NYT) and their adversaries as passive.

the study of Rasoulikolamaki and Kaur (2021) who analyzed ISIS representation of the out-group participants either as passive or powerless agents. The actions of these participants were depicted trivial with no importance attached to them. The current work supports the work of Al-saedi (2020) in some parts and contradicts it in others. Al-Saedi analyzed different newspaper, and the analysis of some newspapers support our findings and other contradicts.

However, our study is supported by Hassoon (2019) whose transitivity analysis emphasizes the victory of the Iraqi forces. Yet, she treats transitivity as feature of the semantics of the verb and as one unified category not as points in a scale which our study adopts.

In addition, members who are out of group take active roles in the construction of the negative actions (Van Dijk, 2015).

Findings

The study used Critical Stylistics to conduct a linguistic analysis of patriotism in poetry. Consequently, I was able to verify and clarify the current semantic content of the concept of PATRIOTISM, including 17 cognitive characteristics, within the national conceptual space. The main results of the study can be used when teaching poetry as well as in the practice of teaching English as a foreign language. They can also be used to compile new dictionaries such as dictionaries of concepts and thesauri of sociolinguistics.

This study is different from previous studies (M. Ibrahim, 2018; M. K. Ibrahim, 2021) because it combined some of the conceptual textual functions with conceptual metaphors. It is also different from previous studies (Tabbert & Ibrahim, 2023) because it analyses a whole poem stanza by stanza and does not only select some specific parts of a poem.

Furthermore, the study offers a more rigorous and replicable study which is different from the previous studies conducted using literary criticism such as Aliaghayee, Gholami, Mohammadi Bolbolanabad, and Dastgoshadeh (2020); Barwasi, Heidaryan Shahri, and Nazeri (2022). Yet, the study is limited due to time and space and could benefit more by including reader response questionnaire about the interpretation of the poem to see to what

extent the response confirm the interpretation that this study has come up with .

Conclusion

The discussion of the meaning of extracts of the poem shows a logical cohesion and interconnectivity of the textual conceptual tools. And ideologies depend on this cohesion and interconnectivity; therefore, I found that discussing these tools separately made it difficult to retain this 'general view'. In particular, showing how the textual conceptual functions construct metaphor with the framework used here necessitated the combination of particular textual structures which facilitated seeing how the different functions worked together. However, this combination has sometimes made it difficult to decide which of the functions a particular text was regarded an example of.

All these tools revealed that the speaker aim to draw the attention and support of the readers/hearers. Because the The Small Mirrors were written during the war on Iraqi Kurdistan in 1987 and there were attempts to oppress Bekas by political extremism, many of his poems stressed the significance of poetry to pursue an international recognition and support of their culture and right. This again emphasizes the significance to uncover values within the ideational or world-construction processes which are the carriers of ideologies.

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