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Phonological and Syntactic Deviation in Farhad Pirbal's Poems: A Stylistic Study

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Abstract

This study is an attempt to talk about linguistic deviations in Pirbal's poems, by highlighting how the poet used deviations in standard of normal language to innovate influences of special stylistics. Phonological and syntactic deviations are used in his poems. Linguistic deviation breaks the rule of language patterns in order to create single meanings and makes the influence on the reader's translation. This study confirms the significance of linguistic deviation as such an instrument to poetic idiom and its acting in formation the modern poetic landscape. The poems of Pirbal contain artistic, shape and aesthetics in terms of stylistic study of linguistic deviation. This study is an analytic description investigation. The findings are that the researcher has reached that the linguistic deviation plays a very active and important role in the process of the beauty of poetry and without the deviations, the invention of the poetic text will be inappropriate.



About the Journal

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1. Introduction

Language is one of the characteristics of human beings and the reason for transferring symbols among individuals that through language a person can express his/her feelings and thoughts, but the language of literature is different and has its own features. Pilkington (1994, p. 29) stated that language is a literary art center, so it is appropriate to look at something in particular regarding the method by which language is arranged in literary texts in order to define literature in the idioms of linguistic features.

What separates literature from ordinary speech is the language of poetry, because the language of poetry has a set of characteristics that are variable and unstable “Poetic language is different from daily language and normal language. In usual utilization, language and utterance are applied in a method which do not magnetize attentiveness, but in poetic language an utterance is utilized in a specific method in which the reader notes an obvious difference between them that is why poetic language owns a specific feature and those who would like to study poetry should have a good comprehension of it. Therefore, poetry does not include only rhyme and rhythm” (Leech, 1969, p. 5). So poetry has its own characteristics, and therefore everyone cannot easily understand poetry. Linguistic deviation is the most prominent feature of the language of poetry in stylistics because it gives energy to the incomplete sentence. Fatah (1987, p. 99) said that “Deviation is the violation of norms and rules of automatic language or decreasing some procedures which are used in automatic language and the poem produces itself”. In the past, rhetoric and criticism have been given importance, but in the modern era, stylistics has replaced criticism and rhetoric, and stylistics is considered a form of deviation. Style belongs to the option of the utterances, personality, psychology and behaviors of the author without utilizing usual language and grammar in their functions like Wales (2001, p. 371) stated that “Style belongs to behavioral comprehension of statement in speaking or writing”. “Stylistics is the existence of a linguistic sub-discipline that applies the depth of linguistic theory and methods to describe patterns of language utilize in literary texts designed to get particular artistic impacts” (Masroor, 2021, p. 6). Thus, stylistics investigates the literary texts in which the poet has made linguistic deviation to beautify his/her poem or because of the condition of society.

Linguistic deviation is one of the symbols of poetic modernity that poets have followed in their poems, and this causes the poet to express a different and unique expression. This technique destroys the structure of the language and engages the reader in an unusual way of language. Pirbal who is a modern Kurdish poet is known for having a courageous experience in Kurdish language and literature. In his poems, there are a lot of linguistic deviations in terms of morphology, graphology, phonology, and syntactic formation because the political and social conflict of the Kurdish national identity has had a great impact on the poet. The poet's goal in this modernization is to strip away the traditional language and create a different sound that is compatible with the new Kurdish experience, so he has mixed unusual spelling and deviation of sentences and punctuation and phonetics in the writing of his poems. This study is an analytical descriptive approach; the procedures the present research are as follows: the problem of the study is that linguistic deviations have been studied in the context of various languages as English language, English and Arabic language, English and Persian language, but there remains a significant gap in research regarding linguistic deviations in Kurdish poems. This study will therefore fill a notable gap by providing a comprehensive analysis of linguistic deviations in Kurdish Poems. The questions are: why did Pirbal make the phonological deviation in his Kurdish poems? why didn't Pirbal follow the syntactic rules in his Kurdish poems? to what extent were the models used to analyze the poems suitable for Pirbal's Kurdish poems? how much did these models reflect in Pirbal's poems? The aim of this study is to analyze invented language through the use of both linguistic deviations in Pirbal's poetic texts. Until now no research has been on Pirbal's poems in Kurdish and English in terms of phonological and syntactic deviation. Because most of the poetic deviations from the poems of this poet are obvious. So, he has a strange and adventurous personality and he broke the things which have become obstacles in front of him and he deviated from those rules.

The research is restrictive to the linguistic study of literary language. It shows both linguistic deviations in Pirbal's poems. The hypothesis is assumed that English literature exhibits linguistic deviation at all levels of analysis. It is also hypothesized which the deviations of phonological and syntactic deviations are applied to Pirbal's poems. The research depended on Leech's theory (1969) and Fatah's theory (2007) to analyse the poems. The data of the research are related to the linguistic deviations in poetry that are cited from the poems of Pirbal. The two levels were clarified in his poems. The study was conducted using an analytical and descriptive approach. The significance of this study is that no research has been done on the Kurdish poems of Pirbal. It is also important for students, stylisticians, researchers, writers in literature, language and teachers of literature and linguistics and those who are interested in stylistics.

Various papers on authentic discourse have been written about linguistic deviation but no one has researched about Pirbal's Modern Poems in English language. A study on deviation was done by (Zandi, 2009) in Wallace Stevens' poems, she aimed to analyze the created language, i.e. poetic language that is achieved by breaking down the rules of ordinary language. She used Leech's theory and concluded that deviation gives a great beauty to poetry and without it the creation of poem is unsuitable. Another research is written about linguistic deviation in English and Persian language by (Hosseini, 2011), in which he used Leech's theory and concluded that poetry doesn't only include rhyme and rhythm, it includes linguistic deviations because deviation creates an artistic beauty and it influences the reader to deepen the poem. So he said that if a reader does not know enough about linguistic deviations, it is impossible to easily understand the purpose of the poet and his/her poetry. Concerning Western studies, there have been a number of studies that deal with deviation in the context of poetry. Li (2023) conducted a study on linguistic deviations in Emily Dickinson poetry. The poem that Li researched, titled "I heard a Fly Buzz – When I Died", shows that Dickinson has deviated a lot from tradition in this poem, especially in terms of linguistic traditions. In terms of phonetics, it includes a variety of features, as "nasal sounds, repetition of diphthongs, iambic trimeter, and iambic tetrameter", rhetorical "enjambment, oxymoron, contrast". In terms of foregrounding, it has made much different impact. He used Leech's theory.

The purpose of this study is to fill the gap that exists in previous studies, as no research has yet been conducted on Kurdish modern poetry in terms of linguistic deviations, so we thought it would be good to dedicate this study to the linguistic deviations of Kurdish modern poetry and fill this gap by taking the poems of Pirbal.

2. Literature Review

2.1 Concept of Style

Style is used in many different contexts, but here it is highlighted in terms of linguistics and literature. Style like most other idioms of literature is a new term in Kurdish language. It is a European term that the Arabic critics have discovered the term of "الاسلوب" for style, the Kurdish writers have recently used the term of "شيواز" for style, in Persian language the term of "سبك" is used for style (Safia, 2014, p. 24). Al-Tunji (1999, p. 95) said that "the origin of word style came from the Latin word of "Stilus". "Style was a mineral instrument as "nail, pen, pin" which had a sharp tip, so ancient time, it was used for writing and drawing on the mummy portraits, they probably meant the sharp tip, it is clear that everyone owned a special style in using that instrument" (Haddad, 2007/2008). But in the modern era, style is used as a tool for the study of literary texts.

The concept of the word style "was expanded and changed from a writing device to a writing way. First, one of the author's characteristic paths is the literal sense of forming letters and second, one of the author's characteristic ways of expression is symbolic and deeper sense in idioms of performance, clarification, gracefulness and like" (Brown, 2005, p. 196). Style is the method in which language is utilized in a specific situation, by a specific someone, to a specific aim, and so on. In other words, style is not limited to a specific writer, but can be a situational feature, a figure, a special text, a specific expression of linguistics which is searched moreover and so on. Therefore, style will probably have been seen as a special method of talking, or writing. It is the place in which crossroad point among style, stylistics and rhetoric are most common (Leech and Short, 1981, p.

11). “In modest utterance, stylistics is related to the study of style in language” (Verdonk, 2014, p. 3). The breakdown of the word as “style” and “istics” displays it is the study of “style” from the perspective of linguistics.

2.2 Language and Poetry

Language plays a huge role in human life. It is a fundamental condition for the formation of a society and without the existence of language there can be no human community, because “without the use of language there is no cooperation which is the cornerstone of society” (Fatah, 2011, p. 9). Language is a way of preserving and transmitting culture and information from one generation to another and from one era to another.

Language is the material and the pillar of the structure of the literary text and “without language no text can be created because the development of the literature of each nation depends on the development of its language” (Ghafoor, 2015, p. 90). So language is the basis of literature and the reason for survival and identity of the nation. Language is a gift from God and the use of language for various purposes is a characteristic of human beings, including the embodiment of language in poetry “the style of literary language is different from the traditional and automatic language in terms of composition and structure and is higher than the ordinary and everyday language because in literary language in addition to conveying the message and purpose to the receiver and reader, language also plays a stylistic role. From this point of view, the process of creating a poetic text finds itself in the structure of the poetic language which is directly related to the selection of the words and phrases and sentences and expressions that exist in the dictionary of the language and then by transferring and deviating from this place and language structure he/she creates a poetic texts, that’s why language is the main and powerful pillar of poetry and it is the only tool in the hands of the poet to express his/her thoughts and feelings and send messages to the receiver and reader” (Khdr, 2023, p. 109). It means literary language is a special language with it is owns characteristics.

2.3 Aesthetics

The term aesthetics is derived from the Greek word “*aisthētikos*”, which means ‘sensitive’ or ‘perceptive’ (Cuddon, 1998, p. 12). “Understanding and feeling is another meaning of the word” (Sajadi, 2004, p. 161). The term “aesthetics” is generally used in the context of human emotions and human reflections and reactions to phenomena and objects that create emotions in humans. It is generally used to refer to all matters related to human perception because at the beginning the concept of this term was very broad and widespread, so it is described in such a way that aesthetics investigates the perception of human emotions (Siwaili, 2005, p. 1). Then, the boundary and framework of this term were determined, and it was dedicated to the aesthetics of beauty, the feeling of beauty, and the study and description of the various aspects of the sense of beauty.

2.4 Foregrounding and Parallelism

Foregrounding is one of the concept of stylistics. It belongs to Prague Structuralism but it is related to Russian Formalism because of Jakobson’s association to the movement. This concept is utilized in literature. Through foregrounding, defamiliarization happens. It is one of the most significant measures of style, which has arisen over time in stylistics, particularly in poetry. Mocarvosky differentiates the concept of foregrounding in opposite to automatization and says “Automatization makes a plan for an event, but foregrounding violates the plan” (Masroor, 2021, p. 25). Foregrounding can be explained like an interesting attempt by the author to distinguish some characters of the text from others (Masroor, 2021, p. 25). Foregrounding brings special textual characters into prominence, for instance, parallelism, repetition, deviations, and different modes from public linguistic rules or the style suggested in a particular text genre or context, or type” (Verdonk, 2002, p. 118). Due to the deviation of parallelism and linguistic deviation, the process of foregrounding is gained (Masroor, 2021, p. 26). In this way, parallelism and deviation are the causes of foregrounding.

On the contrary to “unforeseen irregularity”, parallelism is “unforeseen regularity” (Jeffries and McIntyre, 2010, p. 32). It is able to be compared neatly in a way that is more than necessary. In spite of the restricted choices available, but the author deliberately limits herself/himself to the use of repetition or certain character. It is an important method because the poet has his/her own particular purpose for the aesthetic purpose. (Masroor, 2021, p. 28). Parallelism is dealing with recurrence but in a various method. Some linguistic modes or formations are repetitive while idiomatic or lexical items are different (Short, 1996, p. 14). Parallel formation encourages the reader in order to question concerning the meaningful relations amidst the different sections.

Leech (1969, p. 67) said that if there is a parallelism in a poem, people think that there should be a profounder encouragement or reasonable that they need to be looked for. Between two elements, every parallelism has an equal connection, which is the elements identified as parallel by the pattern. In a text, parallelism can produce foregrounding, and that is because the reader searches for the semantic relations amidst parallel formations, so that foregrounding is not only created as a result of linguistic deviations, but also by parallelism and repetition. “There are three types of parallelism” (Goodman and O’Halloran, 2006, p. 9). Thus, parallelism involves the repetition of sounds, words, sentences, lines, and half-lines:

1. Grammatical Parallelism: includes the repetition of clauses formation and phrase.
2. Phonological parallelism: includes the repetition of the same sound or similar sound.
3. Semantic parallelism: includes the repetition of the meaning of phrases, images and words.

3. Deviation in Poetry

Deviation is a term that goes into the subject of style and stylistics instead of traditional rhetoric. Deviation is not unique to modern poetry, it also includes old poetry, which has been reflected as an interesting phenomenon that writers and researchers have been paying more attention to. Jeffries and McIntyre (2010) say that “in stylistics, the concept of deviation is a technique broadly utilized in poetry by poets and fixed in Russian formalism. It is a form of foregrounding, and this deviation happens when the authors use unexpected inconsistencies in their poems” (cited in Masroor, 2021, p. 26). So, every poet deliberately creates deviation in his/her poems because of the circumstances that have affected the poet.

Leech (1969, pp. 10-12) said that each deviation from the predictable modes of linguistic attitude will cause surprise and confusion to the reader and the rules that are created in the poem will be broken. So, deviation includes breaking and violation of the rules. Linguistic deviation can be seen as an inventive use of language that is different from the norms of the everyday language or literary convention. This deviation produces an element of surprise and interest. “The language of poetry is distinguished from any poem because it is odd and the foregrounded part serves to maximize the poetic significance” (Leech, 1969, pp. 56-57). So, Leech considered linguistic deviations as a tool for creating poetry.

Leech (1969, p. 42) classified types of deviations into eight types “Graphological deviation, phonological deviation, lexical deviation, grammatical deviation, semantic deviation, dialectical deviation, deviation of register, deviation of historical period”. Fatah (2007, p. 224) argues that deviation from language can be seen at all levels of language and in some other aspects, and that the types of deviation are determined in this way “Lexical deviation, grammatical deviation, deviation from verbal language, deviation from normal writing, semantic deviation, and deviation from style”. So, according to these two poets, deviation happens at all levels, especially the four main levels.

3.1 Deviation by Kurdish Writers

Kurds like most of the other nations of the world have had poetry and literary products since ancient times and according to different stages there have been changes in the language and the way of writing and the content of its literary works. When we talk about deviation in Kurdish literary texts, we focus more on poetry, not because it is not deviation in prose or in everyday speech, but because it is more effective and powerful in poetry.

In contrast to the concept of deviation in Kurdish language and literature, many terms are used “Trazan” (Bakr, 2004, p. 39). “Zaqkrnawa” (Jacubi, 2003, p. 21). “Wargaran” (Karim, 2007, p. 83) and “Goran” (Fatah, 1987, p. 99). These terms are used by Kurdish writers in contrast to the concept of deviation. “Deviation in language is one of the principles of poetry, which means not being tied to grammatical rules and the meaning of words, and if there are no deviations, poetry will not be created, and that is why it has been said in the past that what can be done for a poet is not possible for anyone other than him, and this is the point of poetry” (Hamad, 2002, p. 142). So each writer speaks of deviation in different words, but in the end, it all includes the linguistic deviation. The basic principles of stylistics that have been given a lot of attention by stylistic scientists, some of whom have called it the science of deviation. This principle stems from the fact that language is divided into three distinct parts: It is the standard, natural language, as it is law, and it exists in the mind. It is that they talk the same language as other people. It is the special language of writing, which is a language full of creativity and is various from both the standard and ordinary languages, because it is deviant from both natural and ordinary languages, so it is known to most people that literary writing can be done in a new way that has never been heard before, and this can be got through the use of the powers of language and its hidden energy (Abdullah, 2010, p. 63). Therefore, the special language which is the language of poetry because of the deviation of the poet has hidden a lot of things that not everyone can easily understand.

4. Data Analysis and Discussion

4.1 Phonological Deviations in Farhad Pirbal's Poems

The level of sound is an important and fundamental level of language, it is the basis of all the elements and structures of language, and it is directly related to all aspects of our daily life, because it is the result of the sound waves that are transmitted from the speaker to the listener and the act of speech and understanding takes place “Phonological patterns are even more superficial than superficial syntactic structures, so it is not surprising that phonological deviations in English poetry have restrictive significance. This is not true for all languages because in some cultures of countries, literary reading is clearly distinguished from normal speech by a group of phonological features” (Leech, 1969, pp. 46-47). So the level of the phonology is important level and its use varies from one poet to another.

4.1.1 Internal Rhyme: it occurs when two or more words rhyme within a single line (Cuddon, 1998, p. 424). It means that two words have the same rhyme in a sentence.

(1)

نەرمایی لێوێ هەنجیرییه کانت، رووناکی پینج پەنجە پەمبە پاکیزە کانت،
میهری چاوه دوو فرمیسکی گه‌وره ئاسا شینه کانت، ئاسوودهیت، وه‌فات.

(Pirbal, 2013, p. 67)

THE SOFTNESS OF YOUR FIGGY LIPS, THE LIGHT OF YOUR FIVE PINK VIRGIN
FINGERS,

THE BEAUTY OF YOUR TWO LARGE EYES IS THAT YOU HAVE A LOT OF BLUE
EYES, YOUR HAPPINESS, YOUR COMFORTABLENESS.

The words “شینه کانت, پاکیزه کانت, لپس, فینجرس, عین” create the internal rhyme as seen in (1). The poet spreads his rhymes throughout the poem, it is possible to include one rhyme at the beginning and the end of the poem, and it is normally scattered throughout the poem. The place of the repetition of the rhyme is unclear, and the poet himself knows where he/she is repeating it (Gardi, 1999, pp. 308-309). We can see that the inner rhyme gave the poem a kind of music.

4.1.2 Alliteration

It is the repetition of consonant sounds at the beginning of words (Stephen, 1984, p. 75). The

repetitions must all convey the same meaning and should not change their meaning from one time to another (Gardi, 1975, p. 47). It is the repetition of the same letter or more precisely and sound) at the beginning of two or more words in a line of poetry (Peck and Coyle, 2002, p. 20). Al-Maliaka (1965, pp. 242-243) has established two laws for the phenomenon of repetition “The first is based on emotions and mental states and the second based on geometry, which is the reason for the repetition of equilibrium because in every normal phrase there is a kind of hidden equilibrium that the poet must be aware of and maintain in all situations”. Pirbal used a lot of repetition such as the repetition of sounds, words, sentences, lines, and half-lines, which he did very beautifully and successfully. Repetition of sounds at the beginning, middle and end of words. It includes the repetition of vowel and consonant sounds, and the repetition of words horizontally and vertically, and repetition of lines and half-lines.

4.1.2.1 Consonant: It is the repetition of consonant sounds at the beginning of words (Stephen, 1984, p. 75). Pirbal repeated the consonants:

(2)

له لای ئیمه: ژیان ژهنگی ژههری ژانی ژیاری تیدا دههه ژئی

(Pirbal, 2013, p. 188)

BY US: LIFE IS FULL OF RUST POISON SUFFERING WISDOM

In (2) the poet repeated the consonant of sound “ژ, ڙ” six times at the beginning of the words. As a result of the repetition of the “ژ, ڙ” sound, Pirbal gives the poem a nice rhythm, but the repetition of the sound is considered a deviation more than once.

4.1.2.2 Assonance: It is a term traditionally reserved for patterns of repetition between vowel sounds in two or more words in a line of poetry (Short, 1996, p. 111). Pirbal repeated the vowels:

(3)

پوژده خو شه کان
پوژده خو شه ئاسوده و زیږده و شانہ کان

(Pirbal, 2013, p. 7)

HAPPY DAYS

DAYS OF COMFORTABLE HAPPY AND GOLD AND COMBS

The poet repeated the vowel sounds “ه, a” seven times at the end of the words as seen in (3) in order to give beauty to the poem and talks about the days that he spent happily and wished them well. Also he emphasized the nice days.

4.1.2.3 At the Vertical Level: Pirbal repeated words for many times in his poems, for example, in a poem he wrote for “Blaise Sandra, بلیز ساندر ا” he repeated the word “**hundreds** سەدان”:

(4)

سەدان چه ره ی ماندوم دیوه
سەدان چه ره ی گرژ و مون
سەدان پیاو
سەدان ژن
سەدان بیوه ژن
سەدان گهواد
سەدان کچ
سەدان مندال
سەدان پیره ژن

(Pirbal, 2013, p. 319)

I’VE SEEN HUNDREDS OF TIRED FACES

HUNDREDS OF ANGRY AND STRANGE FACES

HUNDREDS OF MEN

HUNDREDS OF WOMEN

HUNDREDS OF WIDOWS
 HUNDREDS OF PIMPS
 HUNDREDS OF GIRLS
 HUNDREDS OF CHILDREN
 HUNDREDS OF OLD WOMEN

In (4) the poet repeated the word “سه‌دان, **hundreds**” 9times vertically in order to emphasize the word and show the difference in the images that show the livelihood of people without difference. He wanted to criticise and show injustice in the society among male, female, young, old, woman, men, old woman, old man, children.

4.1.2.4 Rhymed: it happens at the end of the both lines (Cuddon, 1998, p. 260). For example:

(5)

تو لێواری. چاوه‌ڕێم که: له قه‌راغی ڕووباره‌کان
 تو به‌هاری. چاوه‌ڕێم که له ژێر سیبهری دره‌خته‌کان.

(Pirbal, 2013, p. 87)

YOU ARE EDGE. WAIT FOR ME: FROM THE EDGE OF RIVERS
 YOU ARE SPRING. WAIT FOR ME: UNDER THE SHADOW OF THE TREES.

In (5) the poet described the nature and love. He repeated the consonant sounds “ه‌کان, rivers, trees” at the end of the line and gave a kind of music and aesthetics to the poem.

4.1.3 Dropping the Phoneme

It is the removal of one or two sounds from the beginning, middle and end of a word “In this way, one of the syllables of a word disappears or changes, either the front sound of the word disappears or the middle sound disappears, and sometimes the front and back sounds disappear at the same time, but in Kurdish, the loss of the back voice is a very common phenomenon especially in the language of Sulaimani” (Fatah, 1987, p. 93). Omission of the sound at the beginning of the words (Leech, 1969, p. 47)

If we look at Pirbal’s poems, it can see that he omitted on his words in (**Aphesis, syncope and apocope**).

4.1.3.1 Aphesis: Omission of the sound at the beginning of a word (Leech, 1969, p. 47). The poet cut the sounds at the beginning of the words:

(6)

گه‌ر کرێکار بێن له باره‌کاندا

گه‌ر فه‌رمانبهر بێن له نه‌خۆشخانه‌ی که‌نه‌فت و پیر و شیتته‌کاندا
 گه‌ر که‌نناس بێن یا ڕۆژ نامه‌ فرۆش له ناو میترۆ و سه‌رجاده‌کاندا

(Pirbal, 2013, p. 25).

IF WE ARE WORKERS IN THE BARS
 IF WE ARE EMPLOYEES IN THE HOSPITAL FOR THE OLD AND CRAZY
 IF WE ARE WAITERS OR NEWSPAPER SELLERS IN THE METRO AND ON THE
 STREETS

In (6) the two sounds of “ه‌، a” in front of “گه‌ر” were omitted and it should be like this “نه‌گه‌ر”. Sometimes the poet deliberately cuts the phoneme, sometimes to beautify the poem and attract the reader.

4.1.3.2. Syncope: Omission of the sound in the middle of the words (Leech, 1969, p. 47).

(7)

ئهی یادگاره‌ مندالیه‌کان

ئەى بېرەوهرىيە بالا بەرزە كراسى ھاوینە قۆلكورتهكان!

(Pirbal, 2013, p. 64)

OH CHILDHOOD MEMORIES

OH MEMORIES OF THE TALL SHORT-SLEEVED SUMMER SHIRTS

In (7) the first sentence, the poet omitted the sound “e, ي” between the sounds “ه and ر” the word should be like this “پادگارپیه”. It seems that the poet has clipped the phoneme according to his dialect.

4.1.3.3 Apocope: Omission of the sound at the end of the words (Leech, 1969, p. 47).

(8)

پهنجهرهكانت له خۆ تۆراند، ئەستیرهكان پشتیان تیکردى:

بى ئەستیره و بى پهنجهره مایت

(Pirbal, 2013, p. 12)

YOU ‘VE ANGERED YOUR WINDOWS, THE STARS TURNED THEIR BACKS:

YOU ‘RE LEFT WITH NO STARS AND NO WINDOWS

In (8) the poet omitted the sounds “پهوه” after the word “مایت”, the word should be like “مایتهوه”.

5. Syntactic Deviation in Pirbal’s Pomes

A sentence is an important and valuable component of speech, and every language has its own grammatical rule. Syntactic deviation as a surface formation is connected to the violation of syntax, a transference of grammar in the sentence, this is a deviation in the grammatical connections of the sentences. For example, in English the grammatical rule is “S + V + O = He saw me” but the Kurdish grammatical rule is “S + O + V = He me saw” the sentence elements seem in different order. Fatah (2007, p. 12) says that “Breaking the rules of grammar covers the outer level of language, not the inner level. The deviation is superficial and shallow on the surface, and does not affect the content of the product, and in this respect, it is like a grammatical error”. Thus, deviation often occurs at the outer level of the language, not at the inner level.

5.1 Dropping

It is often the case that in writing and speaking a place needs to mention a subject or a verb or a complement but the writer deliberately removes it and does not mention it because the meaning is evident from the sentence and he considers it unnecessary (Gardi, 1975, p. 53). This’s why Al-Athir (1983, p. 316) considers it an artistic and logical necessity and says that “one of the conditions of omission in rhetoric is that whenever the omission is shown, the speech becomes something inappropriate and confused with the beauty and neatness of the first time”. Here, we will discuss some of the droppings that exist in the poet’s poems:

5.1.1 Dropping the Subject

(9)

سالانیکى زۆره چۆلهکهه نه دیوه بهسهه دارمیوی ههوشهیهکهوه بجرییونى

سالانیکى زۆره ریبواریکم نه دیوه لهسهه شوستهیهک سلاو له ریبواریکى تر بکا

(Pirbal, 2013, p. 17)

MANY YEARS HAVE NOT SEEN A SPARROW CRAWLS ON THE YARD VINE TREE

MANY YEARS HAVE NOT SEEN A PASSENGER SAYS HELLO TO ANOTHER

PASSENGER ON A SIDEWALK

In (9) the two stanzas “من, I” is the subject of the sentence is omitted and the sentence should be like “من سالانیکى زۆره چۆلهکهه نه دیوه”. Although this kind of omission is repeated in everyday language but it gives beauty to the poem.

5.1.2 Dropping the Subject and Verb together

(10)

من باس له ترسی نه مانی به هاكانی خوشبهختی دهكهم.
 باس له ژووانی ههمیشهیی نیوان وهفا و خیانهت، پیکهوهیی و لیک دابران.
 باس له هه رهشهی ههمیشهیی مردن، نغروبوون، رهش هه لگه پان.

(Pirbal, 2013, p. 67)

I'M TALKING ABOUT THE FEAR OF LOSING THE VALUE OF HAPPINESS
 TALKING ABOUT THE CONTINUOUS APPOINTMENT BETWEEN LOYAL AND
 BETRAYAL, TOGETHERNESS AND SEPARATION.
 TALKING ABOUT THE DEAD CONTINUING THREAT, SINKING, BLACK CLIMB.

In (10) the subject “من, I” verb “دهكهم, do” are omitted in the second and third sentences and they should be like these:

من باس له ژووانی ههمیشهیی نیوان وهفا و خیانهت، پیکهوهیی و لیک دابران دهكهم.
 من باس له هه رهشهی ههمیشهیی مردن، نغروبوون، رهش هه لگه پان دهكهم.

The poet talked about betrayal, loyalty, and cohesion that often occurs between friends and spouses.

5.1.3 Dropping the Articles

(11)

له باخچهی پاراو، دیبهری دوورتان تهنانهت تاله گیایه کیش بۆنکردن:
 بۆته خهون بۆته خه یال.

(Pitbal, 2013, p. 64)

IN THE FLUENT GARDEN, YOUR FAR DEBAR EVEN A PATCH OF GRASS SMELLING:
 HAS COME DREAM HAS COME IMAGINATION.

In (11) the conjunction “لهبۆ” is omitted between the words “بۆنکردن and گیایه کیش” and the sentence should be like this “تاله گیایه کیش لهبۆ بۆنکردن”. This dropping refers to the dialect.

5.2 Preposing and Postposing

It means the exchange of the rules of order and the arrangement of the elements in the sentence such as the coming of the adjective before the noun or the coming of the verb before the noun and these are all deviations from the common grammar rules, thus “in addition to the fact that the poet can disrupt the arrangement of the main elements, he can also take steps greater than this, such as changing the position of the declarant and the determinant” (Fatah, 2007, p. 12). Cohen (1986, pp. 179-180) called “the deviations that occur as a result of post-development and repetition grammatical deviation”. So, postposing and preposing are related to the grammatical rules as preposing verb, object, and postposing subject.

5.2.1 Postposing the Subject

Poets sometimes swap items within a sentence for the attraction of the attention of the reader. In some of his poems, Pirbal put the subject of the sentence at the end of the line:

(12)

وینهیه کم بگره، ئه بوو سهباح؛
 دهستم له ژیر چه نه م دانابن.

(Pirbal, 2013, p. 254)

TAKE ME A PHOTO, ABU SABAH;
 I PUT MY HAND UNDER MY CHIN

In (12) Pirbal put the subject at the end of the line and the sentence should be like this “ئه بوو سهباح، “Abu Sabah, take me a photo”. The poet used object at the beginning of the sentence as a command.

5.2.2 Preposing and Postposing the Object

(13)

کچی تہ نیا نییہ لہ پہنجہی: ہیچ ئەلقہیہک.

(Pirbal, 2013, p. 9)

A SINGLE GIRL NOT IN HER FINGER: NOT ANY RING.

In (13) the poet put the object at the end of the line and the sentence should be like “کچی تہ نیا نییہ لہ پہنجہی نیہ”, “A single girl is not any ring in her finger”.

Conclusion

There are two linguistic deviations used in Pirbal's poems such as phonological and syntactic deviations. The deviations in Pirbal's poems were caused by political and social thought and social injustice because they had an effect on the poet and he tried to warn people about it. So he wrote his poems mostly in the form of prose. In terms of rhyme, he wrote poems according to the circumstances of society and individuals. He also paid great attention to the inner rhythm of poetry. In phonological deviation, Pirbal had an important role in the repetition of sounds at the beginning, middle, and end of the words. Concerning syntactic deviation, he also had an important and effective role by repeating the lines and half-lines horizontally. He also repeated words vertically and horizontally. He omitted the subject and verb in the sentences and this is called syntactic deviation. The researcher reached that linguistic deviation played an important role in the process of aesthetics of poetry and without the linguistic deviations, the invention of poetic text would not be suitable. The deviations were reflected in his poems and caused the effect and attraction of the reader to pay more attention to the poetic poet's texts.

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لادانی دهنگسازى و رسته سازى له شيعره كانى فراهاد پيربالدا:

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پوخته

ئهم تويژينه وهيه هه وليكه بۇ شيكرده وهى لادانه زمانه وانیه كان له شيعره كانى پيربال، به تيشك خسته سهر ئه وهى كه چۆن شاعير لادانه كانى ستانداردى زمانى ئاسايى به كارهيناوه بۇ داهينانى كارىگه رى شيوازيكى تاييه ت. لادانى دهنگسازى و رسته سازى له شيعره كانيدا به كارهاتووه. لادانى زمانى ياسايى شيوازه كانى زمان ده شكينيت بۇ ئه وهى تاكه مانايه ك دروست بكات و كارىگه رى له سهر وه رگيرانى خوينه دروست بكات. ئهم تويژينه وهيه گرنگى لادانى زمانه وانى دووپات ده كاته وه وهك ئامرازيك بۇ زاراهوى شيعرى و رۆل گيرانى له پيکهينانى ديمه نى شيعرى مؤديرن. شيعره كانى پيربال هونه ر و شيوه و جوانى له خو ده گرن له روى لادانى شيوازي زمانه وانىيه وه. ئهم تويژينه وهيه ليكولينه وهيه كى وه سفى شيكارىيه. دهره نجامه كان ئه وهن كه تويژه ر گه يشتوته ئه وهى كه لادانى زمانه وانى رولىكى زور گرنگ و چالاک ده بينيت له پرۆسه ي جوانى شيعردا و به يى لادانى زمانه وانى داهينانى تيكستى شيعرى نه گونجاو ده بيت. وشه سه ره كىيه كان: زمان، شيعر، لادانى زمانه وانى، لادانى دهنگسازى، لادانى رسته سازى، پيربال.

الانحراف الصوتي والنحوي في قصائد فراهاد پيربال: دراسة أسلوبية

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الملخص

هذه الدراسة هو محاولة تحليل الانحرافات اللغوية في قصائد پيربال، من خلال تسليط الضوء على كيفية استخدام الشاعر للانحرافات في معيار اللغة الحادية لابتكار تأثيرات الاسلوبية الخاصة. تستخدم الانحرافات الصوتية والنحوية في قصائده. الانحراف اللغوي يكسر قاعدة أنماط اللغة من اجل خلق معاني مفردة و يؤثر على ترجمة القارئ. تؤكد هذه الدراسة أهمية الانحراف اللغوي كأداة للمصطلح الشعري وتمثيلية في تكوين المشهد الشعري الحديث. تحتوي قصائد پيربال على الفن والشكل والجماليات من حيث أسلوب الانحراف اللغوي. هذه الدراسة هي تحقيق الوصف التحليلي. و توصلت النتائج الى أن الباحث توصل الى استنتاج مفاده أن الانحراف اللغوي يلعب دورا مهما و نشطا جدا في عملية الجمال الشعري وبدون الانحراف اللغوي فاهن ابداع النصوص الشعرية سيكون غير مناسب.

الكلمات المفتاحية: اللغة، الشعر، الانحراف الصوتي، الانحراف النحوي، پيربال.