

## Conceptual Representations in Sherko Bekas' *Gray*: A Cognitive Stylistic Study

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### Abstract

The present paper aims to examine Bekas' worldview (mind style) in the selected poem *Gray* from a cognitive stylistic perspective. The concept of *mind style*, which refers to any particular linguistic representation of an individual's mental self, encompasses the process of "reality formation" in one's mind. In cognitive stylistics, the worldview (mind style) of the poet, narrator and character is formed from and displayed through the linguistic structure of the text. Therefore, the highlighted research question is: How is Bekas' worldview constructed and represented in the selected poem? This study is essential for readers and listeners because it will assist them in interpreting poetic texts so they can comprehend the poet's worldview. To achieve the main aim, the researchers will apply the cognitive linguistic theories of schema, conceptual metaphor, and conceptual metonymy, all of which are concerned with the representation of conceptual structures. These cognitive theories are considered strong and dynamic theories in accounting for cognitive processes that underpin the production and interpretation of various types of discourse, whether factual or fictional, by forming mental representations in the mind. More specifically, schema theory can be used to explain how text worlds are created and processed during discourse processing, primarily when reading poetry. Additionally, schema theory involves researching mental models, which entails analysing how poets think about the world in contrast to readers. To examine the poet's worldview, the researchers also use perspective and foregrounding in construal dimensions. Since the study is qualitative, the study's data will be limited to the analysis of Bekas' *Gray*. The study has concluded that Bekas views the world pessimistically and hopelessly.

*Keywords:* Cognitive stylistics, conceptual metaphor, conceptual metonymy, construal dimensions, schema theory, Sherko Bekas' *Gray*, worldview

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## Introduction

The study aims at investigating Bekas' worldview through the analysis of *Gray* by applying cognitive theories of cognitive stylistics. The study demonstrates how cognitive stylistics is suitable for analysing literary texts. Through the analysis, researchers show the importance of cognitive theories to help readers interpret literary texts. The readers' cognitive ability to analyse literary texts by establishing meaning based on their schemas to conceive the poet's worldview is an essential aim in cognitive stylistics.

The research questions presented in the study are: How is Bekas' worldview constructed and represented in the selected poem? How do the poet's linguistic structures reflect his worldview? How can schema theory be used to account for interpreting Bekas' *Gray* by providing a way of thinking about background knowledge to comprehend the poet's worldview? How would the readers' experience influence their interpretation to understand a text? For the study's objectives, the researchers adopt the cognitive theories of schema, conceptual metaphor, conceptual metonymy, perspective and foregrounding in construal dimensions.

One of the problems of analysing a literary text is related to the lack of schema, which causes wrong or different interpretations of the same text and, consequently, misconceiving the poet's worldview. Another problem is that meaning is only sometimes represented literally. Using other linguistic expressions can convey the same meaning in different ways. In contrast, since meaning is dynamic, the same linguistic expressions can represent different meanings in different situations. Similarly, meaning is construed differently. Thus, it is not easy to understand Bekas' worldview, but the adopted cognitive theories assist readers and listeners in construing the poet's worldview. The study is divided into seven sections. The first section provides an overview of the study. The second section contains a literature review of recent cognitive stylistics and worldview-related studies. The third section discusses the cognitive theories adopted concerning mind style. Perspective and foregrounding are covered in the fourth section. The fifth section contains an analysis of *Gray* by Bekas. The sixth section discusses the worldview of Bekas. The conclusion appears in the final section. The study ends with references along with appendices.

## Literature Review

### *Cognitive Stylistics*

A recent branch of stylistics is cognitive stylistics, commonly referred to as cognitive poetics. It is an interdisciplinary method that integrates literary studies, linguistics, psychology, and cognitive science. According to Tsur (2008), cognitive stylistics is a multidisciplinary approach that examines literature using the tools provided by cognitive science. Cognitive science is an umbrella term for various disciplines dealing with human information processing, including cognitive psychology, psycholinguistics, artificial intelligence, and specific areas of linguistics and philosophy. Additionally, he claims that cognitive stylistics reveals a potential contribution of cognitive science to poetics. It tempts us to learn how human information processing restricts and shapes poetic language and form. Cognitive stylistics, according to cognitive stylisticians, is an

area of study that crosses the fields of linguistics, cognitive science, and literary studies and presupposes the integration of linguistic analysis with cognitive theories (Gavins & Steen, 2003; Semino, 2002; Semino & Culpeper, 2002; Stockwell, 2002).

Cognitive stylistics presents a new method of thinking about literature, including cognitive linguistics and psychology in literary texts (Stockwell, 2002). Moreover, he believes that cognitive stylistics is more concerned with offering a mechanistic and non-evaluative description of the linguistic elements of a text. He also added (2002) that cognitive stylistics views humans as cognitive beings who rely on prior knowledge and experiences to comprehend literary texts. Thus, cognitive stylistics gives the reader vital skills for understanding text and context, circumstances and purposes, and knowledge and beliefs. It is a beginning point for readers to comprehend and approach the formation of a literary context. Freeman (2000) claimed that literary texts are "the products of cognising minds" and identifies interpretations as "the products of other cognising minds in the context of the physical and socio-cultural worlds in which they have been created and read" (p. 253), supports the claim that there is a close relationship between literature and psychology. Thus, cognizant conceptualisers are tasked with producing and interpreting literary texts. In this way, Woldemariam (2014) pointed out that the reader of a text must have some background knowledge to understand it. Remembering, reasoning, and imagining help the reader remember things from the past that can help them understand and make sense of what they are reading.

Cognitive stylistics is primarily concerned with hypothesising about what occurs throughout the reading process and how this affects readers' interpretations of the texts they are reading. It is based on the hypothesis that reading is an active activity in which readers actively construct the meaning of texts (Jeffries & McIntyre, 2010).

Cronquist (2003) described the essential assumptions of cognitive stylistics in text analysis:

1. Cognitive stylistics examines the mind's contribution to reading and the text.
2. Cognitive stylistics investigates how particular linguistic objects (for example, pronouns) can only be comprehended by drawing on the reader's prior knowledge, beliefs, and inferences.
3. Cognitive stylistics investigates how foregrounding devices affect readers.
4. Cognitive stylistics examines (through literary (linguistic) "reader response" or psychological techniques) the attention that readers pay to the text, their memory of what they have read, and the various interpretations they have.
5. Cognitive stylistics investigates the cognitive processes involved in comprehending the "poetic" characteristics explored by classical stylisticians.

Some researchers have recently adopted cognitive theories to study cognitive stylistics. Semino (2002) used schema theory, cognitive metaphor theory and blending theory to discuss the mind styles of characters in narrative fiction. Her study showed that the cognitive stylistic approach appropriately accounts for the linguistic construction of worldviews in texts. Glotova (2014)

examined the mind style of suffering protagonists in stories. Glotova, in her analysis, showed how the cognitive stylistic approach to narrative fiction could advance literary interpretation by identifying the aspects of characterisation of fiction individuals through their language, thoughts and behaviour in comparative perspectives.

Areef (2016) used conceptual metaphor and schema theory as two critical cognitive stylistic theories to analyse Simon's lyric 'The Sound of Silence' to explore the patterns of creativity and novelty in language use. Areef concluded that Simon, in his lyric, successfully employed many new image schemas, new conceptual metaphors and new types of mapping between source and target domains.

Ghani (2018) investigated cognitive stylistics in the selected poem by Emily Dickinson to demonstrate the effect of different cognitive stylistic devices, particularly the use of mental spaces, on the interpretation of meaning. Ghani, in his study, concluded that cognitive stylistics could be used as a device to offer a systematic and scientific approach to discourse authors' and readers' understanding of the world and explained how these interpretations are reflected in discourse organisation.

Hafeni (2019) applied cognitive stylistics to the analysis of novels. In his analysis, Hafeni focused on conceptual metaphor and schema. Hafeni, in his analysis, found different cognitive metaphors, contextual meanings and content schema. He demonstrated that using cognitive stylistic devices was essential to guide the readers to a clear image of the novels. Moreover, literary devices have been chosen to communicate thoughts and feelings to convey meaning. The schema theory offered a helpful tool for analyses of what the actual readers do when they involve in reading and consequently reporting their experiences. Moreover, cognitive metaphors helped explain mental problems captured creatively in the novels and the mind's contribution to the analysis of contextual meanings.

Jaafar (2020) examined literary language using Schema Theory and Text World Theory as two valuable tools in cognitive stylistic studies for interpreting literary texts. The research attempted to uncover how readers can link between the text world and the real world. The research aimed to demonstrate the interaction between 'the discourse-world' and 'text-world'. Furthermore, it aims to know how readers can convey their experience and background knowledge to interact with the text and make interpretive connections. In his analysis, he found that the reader's perception of a particular text world depends on her/his existing schema; during the process of interpretation, readers start forming meaning based on their schemas, and these meanings change through adding a new one.

Since cognitive stylistics emerged recently, few researchers have worked on the theories of this modern approach related to literary texts in English. In contrast, in Kurdish, no one has previously carried out any theory of cognitive stylistics in literary texts. In the present study, the researchers employ Schema Theory, Conceptual Metaphor Theory, Conceptual Metonymy, foregrounding and perspective as useful cognitive tools in cognitive stylistics to examine Bekas' worldview in *Gray*. Therefore, there is a need for this research to be conducted for the sake of

bridging the encountered research gap that will eventually take part in solving the problem experienced by researchers when researching cognitive stylistics.

### *Mindstyle*

Mind style is a concept developed by Fowler (1977; 1996) to explain how a writer's choice of words may reveal their worldview and how they interpret and make sense of the information presented in a text. To Fowler (1977), "mind style" is "any distinctive linguistic representation of an individual's mental self" (p. 103). In addition, he describes this separate language presentation as consistent structural alternatives, agreeing to divide the offered world into two patterns.

According to Fowler (1996), the term "mind style" refers to the "worldview" of an author, narrator, or character that is formed and displayed through the linguistic structure of a text. It differs from a psychological point of view because each person's mind style is unique. Fowler (1977) analysed the projection of various mind styles, including those associated with simple-minded or mentally handicapped characters, by focusing on lexical, syntactic, and transitivity patterns.

Semino (2002) stated that integrating linguistic analysis with theories of cognition is the best way to understand mind style, the degree to which one's language displays the unique conceptual structures and cognitive habits that define their worldview. Furthermore, Semino contends that the mind style is most effective at capturing aspects of world views that are primarily personal and cognitive and that are either unique to a specific individual or shared by others with similar cognitive characteristics (for instance, as a result of a similar mental illness or a shared stage of cognitive development, as in the case of young children). These traits encompass the usual ways of thinking, the capabilities and constraints of the mind, and the ideas and values that develop from these conditions. In contrast, Semino maintained that the concept of "ideological point of view" is most effective at capturing aspects of world views that are social, cultural, religious, or political in origin and which an individual is likely to share with others belonging to similar social, cultural, religious, or political groups. These include moral judgements and perspectives on socioeconomic or ethnic groupings. As expressed via the text's language, the author's perspective on the world is what she calls "world view" (or part of a text). Accordingly, she uses the phrases "ideological point of view" and "mind style" to characterise different facets of the world perspectives presented in the literature.

According to Wales (2011), the worldview is a "pattern of beliefs and cultural assumptions" (p. 440). This does not necessarily include the various types of knowledge, contrary to some authors' beliefs and assumptions. Leech and Short (1981) defined mind style as "how the fictional world is perceived or conceptualised" (pp. 187, 191) and associate it with a conceptual variation. On a scale ranging from 'normalcy' to 'deviance,' they assert that mind styles can be viewed as varying. The concept is helpful in narratives that foreground linguistic patterns that indicate a prominent cognitive habit or deficit. According to Leech and Short (2007), a writer's style can be understood in terms of the mind style because it reveals the author's perspective on the world.



Bockting (1994, 1995) asserted that the term "mind style" refers to how an individual builds and expresses his/her own mental model of the world through language. The mind style is similarly described by Boase-Beier (2003) as the linguistic style that expresses a cognitive state. It is a linguistic style distinguished by distinct and striking textual patterns. Boase-Beier also made two distinctions. The first is the distinction between the conscious and unconscious components of mind style and the cognitive state they reveal. The second distinction is between the actual author and the fictional narrator or character whose cognitive state is represented.

### **The Representation of Conceptual Structures**

Speakers can use language differently depending on their situation, and this variation in usage could indicate changing conceptual representations. Language is often interpreted as conveying the speaker's perspective on how a situation should be construed. The most typical types of conceptual representations are as follows:

#### ***Schema Theory***

Schema theory is an essential concept in cognitive stylistics, mainly derived from psychology and artificial intelligence. The notion of schema explains how people comprehend, learn from, and remember meanings in texts. The premise is that knowledge is retrieved from long-term memory and integrated with textual information to construct an interpretation. A schema is a portion of background knowledge concerning the world, events, people, and actions (Eysenck & Keane, 2000). According to Jeffries and McIntyre (2010), a schema is an element of background knowledge about a specific world feature. People, objects, circumstances, and events all have schemas. A schema is a general term for a portion of background knowledge. Most people, for example, will have a hospital schema that includes doctors, patients, nurses, beds, and hospitalisation. Schemas are regarded as life skills that have been acquired.

A schema can be considered a cognitive structure that contains information about our worldview. It includes conventional information that helps readers understand reality. According to Emmott, Alexander and Marsalek (2014), schemas are linked to the knowledge readers share, but social and cultural groups may have different knowledge. Socio-cultural schemas are based on factors such as gender, age, race, class, and other elements in socio-cultural studies. Additionally, they contend that reading involves experiencing the real world of the text rather than merely processing facts. As a result, we require a sensory schema to describe our awareness of the components of basic perception, such as vision, hearing, smell, touch, and taste.

A schema, according to Hamawand (2009; 2011; 2016), is a cognitive representation with a general meaning, the full details of which are reflected in its specific usage instances. A schema is derived from actual instances, specific units representing situations or events. They are regarded as the foundation upon which schemas are constructed. For example, the schema [FURNITURE] is extracted and expanded by words like beds, chairs, cupboards, sofas, and tables. The instances each elaborate the schema in a unique way. The schemas that emerge from repeated activation of

the general patterns are used to coin and comprehend novel expressions. These novel expressions become entrenched, i.e. firmly established, in the lexicon through repeated use. As a result of this assumption, language units are dynamic and open to creative extension. Furthermore, according to Krishnamurthy (2012), "a metaphor creates new ways of mapping the real world on the textual world; thus, they extend or alter the schema" (p. 71).

### ***Conceptual Metaphor Theory (CMT) / Cognitive Metaphor Theory***

In their book *Metaphors We Live By*, Lakoff and Johnson (1980) developed *conceptual metaphor theory*. This theory asserts that metaphors are not merely matters of language but also of thought and reason. Metaphor is an essential aspect of cognitive stylistics that relates to transferring mental constructions, mainly mapping one mental representation to another when reading texts. Cognitive stylists have paid attention to the system of conceptual transfer in various sorts of discourse, be it literary or everyday discourse. A metaphor maps two distinct conceptual domains: the source and target domains. A conceptual domain is defined by Kövecses (2002) as "any coherent organisation of experience" (p. 4). A conceptual domain is "a body of knowledge within our conceptual system that contains and organises related ideas and experiences" (Evans & Green, 2006, p. 14).

The source domain refers to the concept that is more concrete or familiar, derived from, or used to create the metaphorical construction. It is typically grounded in bodily and everyday experiences, such as the human body, health and illness, animals, plants, buildings and construction, machines and tools, games and sports, money and economic transactions, cooking and food, hot and cold, brightness and darkness, forces, movements, and directions. On the other hand, the target domain consists of more abstract concepts, such as emotion, desire, morality, thought, society/nation, politics, economy, communication, time, life and death, religion, events, and actions.

CMT describes metaphor as "a cross-domain mapping in the conceptual system" (Lakoff, 1993, p. 203) from a familiar, concrete domain of human experience, known as the source domain, to a less familiar, abstract, and intangible domain, known as the target domain. For example, in the following expressions, *love* is conceptualised as a *journey*:

- 1)
  - a) Look *how far* we have *come*.
  - b) We are *at a crossroads*. (Lakoff & Johnson, 1980, pp. 44-45; Evans & Green, 2006, p. 294)

In the expressions (one a-b), the metaphor LOVE IS A JOURNEY is produced by mapping features from the familiar and more basic domain of JOURNEY onto the abstract and unfamiliar domain of LOVE to comprehend *love*. Metaphor in CMT includes the mapping of features between two distinct mental domains. By "projecting onto an abstract target domain the entities and structure of a concrete source domain, a schematised real or vicarious bodily experience," a cognitive metaphor is generated (Freeman, 1993, p. 2). According to this perspective, a rich source of cognitive metaphor is our physical experience, which is significantly influenced by our cultural experience. Transferring or conceptually mapping aspects from one domain to another is a

cognitive metaphor. For instance, the source and target domains in the LOVE IS A JOURNEY metaphor, as shown in table one, are correlated in the following ways:

Table 1. *Conceptual mappings in LOVE IS A JOURNEY*

Source: JOURNEY	Target: LOVE
the travellers	→ the lovers
the vehicle	→ the love relationship
the journey	→ events in the relationship
the distance covered	→ the progress made
obstacles encountered	→ difficulties experienced
decisions about which way to go	→ choices about what to do
the destination of the journey	→ the goal(s) of the relationship

*Note 1.* Adapted from Lakoff (1992, pp. 4-6), Kövecses (2002, p. 6), and Evans and Green (2006, p. 295)

According to Lakoff and Johnson (1980), metaphor is not simply a matter of language and a rhetorical device. However, it is also an important component of human cognition, pervasive in daily life, thought, and action.

### *Conceptual Metonymy*

Metonymy, like metaphor, is a fundamental conceptual mechanism in human thought and language. According to Lakoff and Johnson (1980), metonymy is a domain-internal conceptual mapping with a "stands for" relationship between its source and target meanings. In metonymy, the mapping occurs within a single conceptual domain, whereas in metaphor, it occurs across multiple domains. Thus, mapping in metonymy involves a "stands for" relationship between related parts of a conceptual domain, the whole domain and one of its parts, or a part of a domain and the whole domain. Metonymy refers to objects or events from the perspective provided by their source domain rather than for reasoning. In (two), for example, the subject noun phrase (the buses) stands for (the bus drivers) (Ruiz de Mendoza, 2021).

2) The buses have decided not to follow their usual route.

According to Lakoff and Johnson (1980), metonymic relationships are grounded in our experience. The relationship is founded on contiguity. Metonymies are typically represented by the schema X FOR Y, in which X represents the source meaning (also known as the vehicle), and Y represents the target meaning of the metonymic operation. In contrast, the schema X IS Y represents a conceptual metaphor. In example (three), *Buckingham Palace* is the vehicle (PLACE) that represents the BRITISH MONARCHY and the target (INSTITUTION):

3) Buckingham Palace denied the rumours.

This expression illustrates the metonymy PLACE FOR INSTITUTION.



### ***Orientation of Construal Dimensions***

The construal theory of meaning is a linguistic approach that links the meaning of an expression to the concept in the mind of the person who produces it. According to this theory, the meaning of a linguistic expression is determined by how its content is construed. According to Langacker (2010), "the meaning of a linguistic expression does not reside solely in its conceptual content, but also in the particular way of construing that content" (pp. 4-5). The meaning of a linguistic expression does not refer to a real-world entity but rather to a concept in the speaker's mind based on experiences with that entity. Thus, the speaker's mind contains the meaning of a linguistic expression. Both conceptual content and construal determine a linguistic expression's meaning. Language is thought to represent how the speaker construes a situation.

According to Langacker (1987), construal is "the relationship between a speaker (or hearer) and a situation that he conceptualises and portrays" (pp. 487-488). Construal is a cognitive operation that allows a specific scene to be described and imagined in various ways. However, only one of these alternatives is selected. The speaker "construes" his/her thoughts in a specific way by selecting one conceptual or linguistic alternative over another. A bottle of water, for example, can be described as *half full* or *half empty*. When the speaker says it is *half full*, he thinks of the drink that's (still) in the bottle; when he says it is *half empty*, he thinks of the drink that's gone. The descriptions differ depending on whether they are written from a *full* or *empty*-bottle perspective. One of the various construal operations is to adopt a specific perspective (Radden & Dirven, 2007). According to Hamawand (2021), construal is "the speaker's cognitive ability to conceptualise a situation differently and use different linguistic expressions to represent it in discourse" (p. 243). Taylor (2002) claimed that two linguistic expressions can describe the same situation but be construed differently. As an example:

- 4)
  - a. The roof slopes gently downwards.
  - b. The roof slopes gently upwards.

The content of sentences (four a) and (four b) is the same: a roof sloping at an angle. They differ in the various ways the speaker construes their shared content. The roof is mentally construed from above in the first sentence. Conversely, the roof is mentally construed from below in the second sentence—the speaker's ability to make alternative conceptual choices results in different structural realisations.

The construal dimensions allow us to change the point of focus, transforming one conceptualisation into another roughly equivalent in content but different in construal. Speakers can conceptualise a situation in different dimensions, leading to various expressions used to describe the same situation (Hamawand, 2016).

The dimensions of construal apply to various aspects of language. Dimensions are classified into three types: prominence, perspective, and focusing. Because of the study's

limitations, this section discusses viewing arrangement and vantage point in perspective and foregrounding in focusing.

#### *Perspective*

Perspective is a viewing arrangement, of which the assumed vantage point is the most apparent component (Langacker, 2008). To Hamawand (2016), perspective refers to a specific way of viewing a situation that can shift depending on one's intention. Depending on the needs of the discourse, describing a situation frequently involves shifting attention or emphasis from one part to another. Perspective refers to how a scene is viewed, including the relative prominence of its participants. In the perceptual realm, the relationship between the perceiver and the perceived entity corresponds to the conceptual relationship between the speaker and his or her object of conceptualisation in the linguistic sphere. The difference between (five a) and (five b) is conceptually related to a shift in definiteness and linguistically related to using different articles. The first sentence construes the *giraffe* as unknown to the speech participants. In contrast, the second construes it as part of their shared knowledge.

5)

- a. Have you seen a giraffe?
- b. Have you seen the giraffe?

The perspective imposed on a mentally constructed scene considers the vantage point and the viewing arrangement.

#### *Vantage Point*

According to Langacker (1987), a vantage point is "the position from which a scene is viewed" (pp. 123-124). Furthermore, Langacker (2008) defined the vantage point as the speaker's and the hearer's actual location. The same objective situation can be observed and described from various construals, resulting in different interpretations that may have obvious consequences. For example, in (six a) and (six b), the speaker's vantage point determines whether Timmy's position is *in front of* or *behind the tree*. A foreground-background alignment is imposed on a scene by a specific vantage point. Timmy's position can be construed in many ways just by shifting to a different position - that is, the linguistically represented spatial relation is based on the speaker's situatedness.

6)

- a. Timmy is *in front of* the tree.
- b. Timmy is *behind* the tree. (Langacker, 1987)

#### *Viewing Arrangement*

The relationship between the "viewers" and the situation which is "viewed" is referred to as the "viewing arrangement." The speaker and the hearer are conceptualisers who comprehend the meanings of linguistic expressions as viewers (Langacker, 2008). The viewing arrangement has a dual significance. Conceptually, it demonstrates the speaker's relationship to the scene they

are describing. As a result, there are two fundamental types of viewing arrangements: the Optimal Viewing Arrangement (OVA) and the Egocentric Viewing Arrangement (EVA). The speaker in the OVA keeps himself or herself out of the described scene. The speaker in the EVA makes himself or herself a part of the scene being described. It distinguishes between subjectively construed expressions and objectively construed from a syntactic perspective (Langacker, 1987). For example, an irritated mother may say (seven a) or (seven b) when admonishing her child. The mother includes herself as part of the scene she describes in the first sentence. She employs the deictic pronoun *me* linguistically. In the second sentence, the mother moves away from the speaker. Linguistically, she refers to herself with the descriptive noun phrase 'your mother'. This provides an objective perspective of the conceptualised scene.

7)

- a. Do not lie to *me*!
- b. Do not lie to *your mother*! (Langacker, 1987)

The two dimensions of subjectivity and objectivity result from imposing two different descriptions of a situation and are closely related to the viewing arrangement and vantage point (Langacker, 2008).

#### *Subjectivity*

Referring to the subjective dimension, the speaker expresses engagement with the described situation. There is a close connection between the speaker and the situation's content. Subjectivity is represented by the EVA, in which the speaker includes him or herself in the scene described. The scene is depicted from an internal vantage point, focusing entirely on the self. Example (seven a) is subjectively construed because the *mother* is conceptually present in the scene, as indicated by the use of the deictic pronoun *me* (Hamawand, 2016).

#### *Objectivity*

The speaker expresses distance from the described situation to the dimension of objectivity. The speaker and the content of the situation have a distant relationship. The OVA is represented by objectivity, in which the speaker excludes himself or herself from the scene described. The scene is construed from an external vantage point, with the viewer's full attention focused on some external entity. The expression (seven b) is objectively construed because the *mother* is conceptually removed from the scene, and the noun phrase *mother* is used linguistically (Hamawand, 2021).

#### *Focus*

The dimension of focusing is about conceptual selection: directing one's conceptual attention to specific aspects of a multifaceted situation and arranging these aspects to what Langacker (2008) metaphorically refers to as the foreground and background of attention. The metaphor in question is predicated on the assumption of an analogy between the semantic organisation and the perception phenomenon of figure/ground alignment.

*Foregrounding*

Foregrounding is the process of making certain aspects of a text stand out or appear prominent through textual patterning (Gibbons & Whiteley, 2018). This means that a speaker may highlight a portion of a text in everyday conversation to draw attention to it. The patterning of the text determines which textual elements are foregrounded and which are backgrounded. However, it only occurs in a reader's mind when the reader is involved. The process can be automatic and habitual, in which a reader makes sense of the text and is unaware that certain elements are being highlighted. However, there may be instances where a reader intentionally pays more attention to parts of the text that appear to have been overlooked stylistically by the author (Stockwell, 2015). The act of perception involves foregrounding a portion of the perceptual field, known as the figure, and the backgrounding of the remainder, known as the ground. The focus is on the figure, which is more fully present in consciousness than the ground. In language, foregrounding, also known as highlighting, is the process of emphasising a specific portion of an expression. Foregrounding is employed for specific communicative purposes and can be accomplished through various grammatical structures. A clear example is provided by cleft sentences introduced by *it*- and *what*-clauses, such as:

8)

- a. It was Mark who posted the letter yesterday.
- b. It was the letter that Mark posted yesterday.
- c. It was yesterday that Mark posted the letter.
- d. What Mark posted yesterday was the letter.

These structures in (eight) are referred to as focusing devices, and the portion of the utterance that is brought to the forefront of attention is referred to as the focus (Hamawand, 2021).

**Analysis of *Gray******Schema Theory in Gray****AGE Schema*

To understand the title of the selected poem *Gray*, as mentioned by Bekas in line (two), readers must activate the AGE schema, which includes the conventional information about it. The stages of one's age, from childhood till he becomes older, correspond to the stages of turning hair colour from dark to *Gray*. In the AGE schema, when someone is getting older is described as being *Gray*, as mentioned by Bekas in line (14). Thus, *Grayness* corresponds to the poet's old age of being hopeless. In contrast, in line (19), 'child' is described as young and innocent, which is represented by the poet by the colour 'white'. Here, whiteness corresponds to the poet's being hopeful.

*DEATH schema*

Readers must activate the DEATH schema to comprehend "a gray piece of ash will come, and on my shoulder lands' in lines (seven and eight), "a ghost gray woman" in line (14) and 'my

fingers become ashen' in line (16). People around the idea that the human body after death becomes ash and the body disappears later. Moreover, in (seven and eight), the poet uses 'ghost' for the spirit of a dead person (woman) who sits next to him. This implies that death is waiting for him and he is on the edge of death corresponds to the way the poet says 'on the edge of a turbid river' in lines (six and seven) and (13-14).

### *Conceptual Metaphors*

#### *TIME IS A SPACE*

TIME IS A SPACE is a conceptual metaphor in lines (one) and (10-11). Bekas conceptualises the TIME domain as 'an evening' in terms of the SPACE domain, 'on the edge', in line (one). Similarly, in lines (10-11), 'last evening of the year 2007' is conceived in terms of SPACE 'on the edge'. The metaphor TIME AS SPACE denotes that time is comprehended in terms of space, i.e. that the source domain (SPACE) structure is mapped onto the target domain (TIME) and can thus be seen as structuring.

#### *TIME IS A MOVING ENTITY*

There is a conceptual metaphor TIME IS MOTION in (22-23). In this conceptual metaphor, time is conceived as a moving entity. 'Two thousand eight', as the target domain, is conceptualised as an entity able to move and start a journey. Time is viewed as moving in relation to the stationary observer in this metaphor. The inference structure of the source-domain schema of spatial motion is mapped onto the inference structure of the target domain schema of time passing. Lakoff and Johnson (1999) explain the spatial schema that accounts for the metaphor TIME AS A MOVING ENTITY as a lone, stationary observer facing a fixed direction. There is an infinitely long sequence of objects moving from front to back past the observer. Moving objects are thought to have fronts in the direction of motion.

#### *OLDNESS IS GRAYNESS*

The colour 'gray', in lines (three and five) and (14), metonymically is used to stand for old age. For example, Bekas, in line (14), describes a gray woman in the sense that when a woman ages, her hair colour turns from dark to gray. This metonymy provides the base for the conceptual metaphor OLDNESS IS GRAYNESS. In this conceptual metaphor, OLD AGE is the target domain conceptualised in terms of GRAYNESS.

#### *OLDNESS IS DRYNESS*

In line (two), 'hand' as a part of the human body metonymically is used to stand for the whole. 'Hand' stands for the person. Also, Bekas uses the conceptual metaphor OLDNESS IS DRYNESS. He conceptualises his hand as a part of the body in terms of a dried branch of a tree. In this conceptual metaphor, Bekas' old age is mapped onto a dried branch of a tree.

#### *AN OLD MAN'S SPIRIT IS AN OLD WIND*

Bekas, in lines (11-12), uses 'an old wind' metaphorically to describe an old man's spirit. There are many mappings between the source domain, AN OLD WIND and the target domain,



AN OLD MAN'S SPIRIT. The invisible wind is mapped onto the human spirit. The view that when the wind blows, it destroys things and carries them with itself corresponds to the way that when someone's spirit is gone, the spirit takes all the memories of the dead person with itself. Moreover, how the wind, as a natural force, distorts the pages of a calendar corresponds to how someone gets older naturally and his days of life are dropped down. Thus, someone's days of life are conceived in terms of pages of a calendar.

### *LIFE IS A JOURNEY*

Bekas expresses the abstract concept of life through physical travel or journey. This way of thinking, reasoning, and experiencing LIFE AS A JOURNEY necessitates specific cross-domain mappings, which are reflected in the expressions 'after here towards where!?' in lines (five and six), (10), (13), (17-18), and (25). Lakoff and Turner (1989) explicitly describe several of the mappings of LIFE IS A JOURNEY, and it thus serves well as an example: Knowing the structure of this metaphor entails being aware of several correspondences between the two conceptual domains of life and journeys, including the following:

- A traveller is someone who is living their life.
- His goals are his destinations.
- Routes are methods for achieving goals.
- Life's difficulties are impediments to travel.
- Counsellors serve as guides.
- The distance travelled represents progress.
- Landmarks are things that help you track your progress.
- Life's decisions are crossroads.
- Provisions include material resources and talents.

Kövecses (2005) provides a similar list of these standard correspondences in a format emphasising the transition from the source domain to the target domain. Kövecses depicts the mapping from the source of Journey to the target of Life with arrows:

- Travellers → people living their lives
- Motion along the way → leading a life
- Destination(s) → purpose(s) of life
- Different routes to one's destination(s) → different methods of accomplishing one's purpose (s)
- Distance covered along the way → progress made in life
- Locations along the way → stages in life
- Guide you along the way → Helpers or counsellors in life

**SILENCE IS DEAFENING**

Silence, in line (eight), is conceptualised as deafening. Bekas' non-response projects a strong message of his frustration, disappointment, uncomfortable and lack of enthusiasm. Thus, silence conveys a clear message related to the poet's bad feeling of hopelessness.

**CONTAINER metaphor**

In lines (19) and (20), 'hug' is conceptualised as a container for a substance. Moreover, 'low twitters' is viewed as the substance in the container. Thus, voice is conceived as the substance in the container.

**Conceptual Metonymy**

A conceptual metonymy BODILY PART FOR ACTION is in line (17). As an essential part of the human body, the 'eye' metonymically stands for its action to see and look at things around us.

**Foregrounding**

In the selected poem, the expression 'on the edge', in lines (one), (six), (10-11), (13-14) and (18), is the figure which is highlighted and given prominence. As a salient portion of the sentence, the poet foregrounds and focuses on the expression 'on the edge'. For example, in line (one), 'on the edge' is more salient than the remainder, 'an evening I have sat,' known as the ground.

**Perspective**

Bekas uses the deictic pronouns 'I' in the lines (one), (two), (11), (15) and (24) and 'my' in (four), (five), (seven), (nine) and (16). He subjectively construes the situation. He puts himself within the vantage point. He is within the scope of prediction. Moreover, he uses indefinite article 'ēk' (a/an) in line (one) 'an evening', in (two) 'a dried branch of age', in (seven) 'a gray piece of ashen', in (11-12) 'an old wind', in (14) 'a ghost' and 'a gray woman', in (15) a 'hand', in (18) 'a clear river' and in (19) 'a child'. Using the indefinite article by the poet indicates that these nouns are unknown to the speech participants.

**Bekas' worldview in Gray**

The poet's worldview can be seen in the selected poem as the result of using some linguistic patterns in 'Gray' that reflect the mind style of the poet. In line (one), 'on the edge of an evening', it demonstrates that the poet is hopeless and disappointed because of being an old man. As he faces, he views the world through blurry lenses. He is a man who has been humiliated. The poet construes turning his youth to oldness in terms of turning the daylight to darkness. Thus, there is no goal and new hope for the coming new days, as the poet says, 'I have held a dried branch of age, in line (two).

Moreover, he emphasises being hopeless by saying 'everything in this evening is gray' in (three), 'my vision is gray and imaginary' in line (four) and 'my garden is also gray' in line (five). Additionally, the repetition of 'Gray' and the question 'life after here is towards where!?' show the poet's hopelessness and pessimism. Similarly, 'on the edge of last evening of the year 2007', in lines (10) and (11) implies that the poet is very pessimistic about the future since his last days

of life will be distorted by 'an old wind' that is used by the poet metaphorically. Thus there will not be fame for him.

The poet was born in (1940) and died in (2013). He was 67 years when he wrote that poem. This means that the poet's oldness made him hopeless. The poet implies that he is on the edge of death by using 'on the edge of an evening I have sat' in line (one) and 'on the edge of last evening of the year 2007 I have sat' in lines (10) and (11). Moreover, he uses the expression 'on the edge of a turbid river' twice, in the selected poem in lines (six) and (13-14), to emphasise that he is on the edge of death because of his oldness, and thus there is no hope.

### Conclusion

As previously stated, this paper aims to examine Bekas' worldview (mind style) in the selected poem, *Gray*, from a cognitive stylistic standpoint. So, the highlighted research questions are: How is Bekas' worldview constructed and presented in the selected poem? Furthermore, how do the poet's linguistic structures reflect his worldview? Based on these objectives and research questions, the study reached the following conclusions:

As language reflects and represents the poet's cognition, readers comprehend Bekas' worldview in *Gray*, as he is hopeless, disappointed, and highly pessimistic due to his age and the fact that he does not have a bright future ahead of him. For this purpose, the poet, intentionally and deliberately, foregrounds and repeats the expression 'on the edge'. Bekas views the world with blurry lenses as he faces. He feels so humiliated. In addition, Bekas knows he is close to passing away and does not have much longer to live. He knows that he is on the verge of an unknown destiny. Concerning the poet's perspective in 'Gray', Bekas mostly subjectively construes the situations, and he puts himself within the scope of prediction. Also, in the selected poem, his mind style is mainly represented by conceptual metaphors.

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#### Appendices

##### Appendix A

##### The Text of Xö'lemêšî Gray

1. Le ser qeraxî êwareyek danîştum.  
(On the edge of an evening I have sat.)  
'I have sat on the edge of an evening.'
2. Destim be liqêkî wişkewebûy temenewe girtwe.  
(I have held a dried branch of age.)
3. Hemû şitê lem êwareyeda xo'le mêşye.  
(Everything in this evening is gray.)  
'Everything is gray in this evening'
4. Temaşam xo'lemêšî u xeyal' u tenyaîm u  
'My vision is gray and imaginary, and my loneliness and
5. Baxçekem her xo'le mêšî. Diway êre  
my garden are also gray.' 'After here
6. Berew kwê!?' Le kemariçome lîxinkewe  
towards where!?' (On the edge of a turbid river
7. Titwaskêkî xo'lemêšî dêtû Leser şanima

- a gray piece of ash will come and on my shoulder  
 ‘A gray piece of ash will come and land on my shoulder on the bank of a turbid river’  
 8. Enîşêtewe. Bêdengîm kişêkî lê ekat u  
 lands.) (My silence will shoo it and  
 9. Legel’ dûkel’êkî peşagendema beriz ebêtewe.)  
 with a scattered my smoke rises)  
 ‘My silence will shoo it and it rises with my scattered smoke’  
 10. Diway êre berew kwê!/? Leser qeraî  
 ‘After here towards where!/?’ (On the edge of  
 11. Dwa êwarey salî 2007 danîştûm. Bayêkî  
 last evening of the year 2007 I have sat.) (An old  
 ‘I have sat on the edge of last evening of 2007’  
 12. Kon rojîmêrekem peşepêre ekat u legel’  
 wind will distort the pages of my calendar and take  
 ‘An old wind will distort my calendar and take it with itself’  
 13. Xoyda eyanba. Diway êre berew kwê!/? Le kenarî  
 them with itself.) ‘After here towards where!/?’ (On the edge of  
 14. Çomelîxinkewe, tarmay jinêkî xo’emêşî  
 turbid river, a ghost of a gray woman  
 15. Dê le tenîştme daenîşê. Destêk ebem  
 will come and sit next to me.)  
 ‘A ghost of a gray woman will come and sit next to me on the bank of a turbid river’  
 16. Bo pirçekanî, pencekanîm xo’emêşawî ebin u  
 ‘I will reach out a hand to her hairs, my fingers become ashen and  
 17. Le pişêkda hel’estêu leçaw un ebê. Diway  
 suddenly she stands up and disappears from my eyes.’ ‘After here  
 18. êre berew kwê!/? Le qerayî rûbarêkî rûnewe  
 towards where!/?’ (On the edge of a clear river  
 19. Mîndal’êk dê emyan spî spî u bawêşî piş le  
 a child comes this one is white white and his/her hug is full of  
 20. Wrde cirîwe u letenîştme daenîşê u  
 low twitters and he/she sits next to me and  
 21. Be herdû dest tojalî xo’emêşî  
 With his/her two hands he/she dusts layer ash  
 22. Leser u qijîm etekênê u el’êt: minim salî  
 from my head and hair and says: it is me  
 23. Dûhezar u heş u sibeynê ekewme fê.  
 two thousand and eight and tomorrow I will start my journey.)  
 ‘A child comes and sits next to me on the river bank. This child is extremely white and his/her hug is full of low twitters.  
 The child dusts layer of ash from my head and hair by his/her two hands and says: it is me, two thousand and eight, and  
 I will start my journey tomorrow’  
 24. Bel’am dîsanewe rû ekeme ewîşu el’êm ey le  
 ‘But also I will turn my face to this one too and say  
 25. Diway toş berew kwê!/?  
 oh after you too towards where!/?’

**Appendix B**  
**Kurdish Phonemic Symbols**

*Consonant Sounds*

/p/	<b>petate</b> /pətætə/ 'potato'
/b/	<b>bêl</b> /bəl/ 'shovel'
/t/	<b>trê</b> /tre/ 'grape'
/d/	<b>derga</b> /dərgæ/ 'door'
/k/	<b>kar</b> /kær/ 'job'
/g/	<b>goşt</b> /gøʃt/ 'meat'
/q/	<b>qaz</b> /qæz/ 'goose'
/ʔ/	<b>estem</b> /ʔstəm/ 'difficult'
/f/	<b>fêqîr</b> /fəqîr/ 'poor'
/v/	<b>volkan</b> /vølkæn/ 'volcano'
/s/	<b>sur</b> /sør/ 'red'
/z/	<b>zîrek</b> /zirək/ 'clever'
/ʃ/	<b>şew</b> /ʃəw/ 'night'
/ʒ/	<b>jûr</b> /ʒu:r/ 'room'
/x/	<b>xor</b> /xør/ 'sun'
/ʎ/	<b>şardan</b> /ʎærdæn/ 'running'
/h/	<b>hewz</b> /həwz/ 'pool'
/ʕ/	<b>'eskerî</b> /ʕəskəri/ 'military'
/h/	<b>hoz</b> /høz/ 'tribe'
/tʃ/	<b>Çîrok</b> /tʃi:rok/ 'tale'
/l/	<b>lorî</b> /lɔri/ 'lorry'
/dʒ/	<b>cîran</b> /dʒi:ræn/ 'neighbour'
/l/	<b>mal</b> /mæʔ/ 'home'
/m/	<b>moz</b> /møz/ 'banana'
/n/	<b>nêr</b> /ner/ 'male'
/r/	<b>xêr</b> /xer/ 'charity'
/R/	<b>fê</b> /Re/ 'road'
/w/	<b>wezin</b> /wəzin/ 'weight'
/j/	<b>yan</b> /jæn/ 'or'

*Vowel Sounds*

/i:/	<b>şîn</b> /ʃi:n/ 'blue'
/i/	<b>xiwardî</b> /xiwærdi/ 'he ate'
/ɪ/	<b>bîzin</b> /bɪzɪn/ 'goat'
/e/	<b>fêz</b> /Rez/ 'respect'
/ə/	<b>dest</b> /dəst/ 'hand'
/ɑ:/	<b>şar</b> /ʃɑ:r/ 'city'
/ʊ/	<b>kun</b> /køn/ 'hole'
/u:/	<b>nûstin</b> /nu:stɪn/ 'sleep'
/ʊ/	<b>bøn</b> /bøn/ 'perfume'