



Research Article

Exploring Stylistic analysis of lexical layer: An In-depth Study of Abdul Qayum Qawim's Poetry

Fatana Fayez ^{1*}, Mohammad Qasem Arya ²

¹Assistant Professor, Department of Dari (Persian), Faculty of Education, Takhar University, Afghanistan

²Associate Professor, Department of Dari (Persian), Faculty of Education, Takhar University, Afghanistan



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ABSTRACT

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The "multi-layered stylistics" approach is a contemporary method for examining and evaluating the lexical, phonetic, syntactic, rhetorical, and ideological aspects within a text. Through the application of multi-layer stylistics, it is possible to discern the distinctive characteristics of an individual's style, thoughts, and ideologies that shape a poet or writer's written compositions. The aim of this study is to analyze and assess the lexical characteristics of a poem compilation written by Abdul Qayum Qawim. The objective is to determine the degree to which a thorough analysis and study of complex notions, such as sensuous, abstract, wonderful, slangy, and others, has been conducted at the level of language. The research employed a descriptive-analytical strategy by utilizing the library technique. This work meticulously analyzes the lexical layer of Abdul Qayum Qawim's poetry using a comprehensive stylistic analysis approach. The research is structured into two primary sections: initially, a comprehensive analysis of the poem's lexical layer is undertaken, followed by a meticulous examination of the poem's theoretical aspects. This study explores the concepts of ideology and investigates several themes like moral evaluation, societal dissatisfaction, pessimism, the passage of time, lack of mutual comprehension, concern towards instability, and the avoidance of hypocrisy. Its aim is to enlighten the general public through the use of uncomplicated poetry that highlights the abundance and vitality of spring. The research indicates that the poet exhibited a profound comprehension and extensive knowledge of contemporary affairs by skillfully portraying diverse social realities through the significance of his verses. Furthermore, the poet's method demonstrated a keen focus on the underlying meanings inside the text, highlighting the convergence of time, conceptual ideas, and human experiences, alongside the utilization of descriptive language that appeals to the senses.

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1. Introduction

Diverse academics have offered differing viewpoints in their analyses of style and its essential elements. According to Bofen, style is defined by how people use movement and structure in their thought processes. Emulation, repetition, and outside influences like temporal and spatial impacts are the sources of the differences and variety of styles (Zarinkoob, 2000, p. 185). According to Shamisa, style is a method for analyzing and evaluating text and stylistics is the study of a literary work's language and ideas in order to identify its unique style (Shamisa, 2008). This procedure entails closely examining the text to identify its distinctive qualities. "The analysis focuses on the cognitive style of the poet or author, specifically examining their word choice and point of view." This provides an understanding of the unique creative style that writers and poets employ in their works. It seems sense to treat the lexical layer of stylistics as one of the contributing layers because it significantly contributes to our understanding. Stylistics study is essential to gain a deeper understanding of the material. The descriptive-analytical method is used in this study to analyze

the poet's word choice and draw any possible epistemological conclusions from word analysis. There are several layers of stylistics, including phonetic, lexical, syntactic, rhetorical, and ideological (Fatohi, 2013, p. 241). The descriptive-analytical method is used in this research to investigate two primary questions: the stylistic features of the poet's works and the epistemological relevance of word analysis. Language is the primary domain in which stylistics is used in literature. The majority of the research in this field focuses on recognizing literary genres, the author's distinct style of creative expression, and peculiar language use. In its most resilient form, literature offers a space for personal growth and individual creation, making it a vast and appropriate arena for promoting individuality (Fatohi, 2009, p. 24). Stylistics is a specialist field of study that examines all aspects of a text's style and analyzes its unique characteristics. In recent years, authors and academics have demonstrated an increasing interest in this subject (Yousufi et al., 2017, p. 3). Each word is carefully assessed for both its literal and lexical meanings. Depending on their frequency, choice, combination, scope, or absence, words can have varying effects in a given circumstance

*Corresponding Author:

Email: aryan200x@gmail.com (F. Fayez)

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(Fazl, 1998, p. 29). With the development of stylistics, the study of linguistic components and language and text arrangement gained importance. Alawi Moqadam (1998) stated that the lexical layer is one of the elements under consideration. When determining styles, the lexical layer prioritizes language because it sees the variety of styles as the ability to manipulate words. Compared to other linguistic features, the word's notion is more original and exhibits characteristics of life and vitality that are akin to those of a human being (Alawi Moqadam, 1998). This quality gives this concept a solid base (Fatohi, 2012, p. 249). The literature on this subject clearly demonstrates the importance of the lexical layer in the production of a literary work. Without a doubt, words play a significant role in defining a person's style. Mahmood Fatohi clarified in one of his published works that a poet or writer's vocabulary choices greatly influence the range of genres they can utilize (Fatohi, 2012, p. 250). Style is the deliberate use of particular terminology, definitions, and phrases. To communicate the same idea, different writers use different lexicon and idiomatic expressions, which results in a variety of writing styles (Talebian, 1999, p. 16).

2. Literature review

Researchers have investigated and evaluated a variety of literary texts based on the five layers of layered stylistics, and they have produced the intended results. Layered stylistics is frequently utilized in the analysis of literary works and texts. To the best of the authors' knowledge, no published work or article has addressed the lexical layer and stylistics of Abdul Qayum Qawim's poems. But comparable studies on Iranian poets have already been done, and the researcher in this study has profited from them by using them as a model for the theoretical foundations part, of which a few will be provided below. The Book of Stylistics (Theories, Approaches and Methods) by Fatohi (2012) covered multilayer stylistics and provided lexical layer indications. In the paper "Lexical layer stylistics of Sayed Hassan Hussaini's stability poems," published in 2018, Sadeqi examined two levels of formal and conceptual vocabulary, concluding that the majority of the words used in Hussaini's poems have religious or epic connotations (Sadeqi, 2017). The study "Lexical Layer Stylistics of Kamaluddin Ismail's Poems" by Alinaqi and Mohseni Nia (2021) revealed that sensory space outweighs abstract space in Ismail's poems. Based on Dr. Fatohi's book of stylistics, (Hemmati et al., 2018) wrote an essay titled "Layered stylistics of Farrukhi Yazdi's poems" and noted that one of the characteristics of Farrukhi's unique style is the abundance of sensual, sumptuous words with structural codes. The essay "Layered stylistic analysis of Salman Herati's poems" by Jahangirian and Fallahi (2022) examined Salman Herati's collections from five different perspectives: lexical, phonetic, syntactic, rhetorical, and ideological.

3. Objectives of study

Abdul Qayum Qawim is a renowned polymath with exceptional expertise in Persian/Dari literature. The user has made notable and substantial contributions to the fields of languages, art, science, and research. He has published extensively in academic journals in Afghanistan, Iran, Tajikistan, India, and other neighboring countries. Currently, there is a limited amount of published research regarding Professor Qawim's qualifications and responsibilities. The essay's innovative and unique approach indicates the necessity for further inquiry into this particular subject. The objective of this paper is to conduct a stylistic analysis of Abdul Qayum Qawim's poetry, with a specific focus on its lexical aspects. The objective is to gain a deeper comprehension of the poet's viewpoint on his own artistic creations and to identify the linguistic techniques he utilizes in the poem. Can one

effectively interpret and understand the poet's poetry in different contexts? This study focuses on analyzing the qualities and substance of Abdul Qayum Qawim's poetry as the dependent variable. The focus of the study revolves around Qawim's poetry. The main hypothesis posits that these poems exhibit distinct linguistic properties. A descriptive-analytic methodology was employed for the inquiry.

4. Importance of research

Stylistics is the scientific study of language elements, encompassing several levels and characteristics. One significant level of stylistic analysis involves examining the word choice system and the types of words used in a document. Stylistics analyzes the deeper levels of the text to identify instances of word originality, imitation, and repetition. The current research is significant and addresses the requirements of the modern era in the field of Persian language and literature Dari, based on these advantages. The author of this article has strived to capture the unique style and various aspects of the poet's work, and has thoroughly examined and evaluated its vocabulary. Stylistics is the scientific study of studying and examining the components of speech, encompassing multiple layers and facets. Understanding the system of word selection and the types of words used in a text is a crucial aspect of stylistics that warrants discussion and investigation. Stylistics analyzes the deeper levels of the text to identify the use of innovative, imitative, and repetitive words. This research is significant as it addresses the needs of the modern day in the field of Dari Persian language and literature. The article's author has discussed the objective of attaining the unique style and many aspects of the poet's poetry, and has thoroughly investigated and evaluated its lexical composition. Conversely, identifying someone's style provides valuable insights on their personality, knowledge, thoughts, opinions, and speech patterns. Consequently, style is highly beneficial for studying an individual or their speech behavior. Indeed, the knowledge of the style is vital in order to examine and research an individual's behavior, speech, and expression.

5. Research Questions

- Are there distinct linguistic components in Abdul Qayum Qawim's poetry from the book "Crying in Silence"?
- Which lexical element does Abdul Qayum Qawim utilize the most frequently in his poems?
- What effect does the poetry of Abdul Qayum Qawim have on the reader in terms of content?
- Which lexical layer components of the poems by Abdul Qayum Qawim have been examined?

6. Hypotheses

The hypothesis suggests that the linguistic layer of Abdul Qayum Qawim's poems is the most probable means of expressing societal topics. Each variety of Abdul Qayum Qawim's poetry is believed to have distinct stylistic qualities. The hypothesis posits that the incorporation of a lexical layer in Abdul Qayum Qawim's poems has a multifaceted impact on both society and the reader.

7. A Multi-dimensional Analysis of Lexical Stylistics

As Mahmood Fatohi stated in his valuable work "Approaches, Theories and Methods", it is well known that a large part of the character of a style lies in the choice of words. According to him, words are not static and frozen. Rather, words are alive and dynamic, have a history and a biography, and can even be said to have an emotional and cultural personality. On the other hand, some words are inflexible and others change their

form and meaning due to the pressure of different contexts, creating a constant conflict and motivation for the writer's imagination (Fatohi, 2012, p. 249).

In other words: Words have multiple semantic properties and types of connotations in relation to structural features. Therefore, the meaningful and important uses of a part of speech or lexical class in the text are important. With these advantages in mind, we will discuss each of the lexical features in Abdul Qayum Qawim's poems individually and analyze their lexical analysis.

Multi-layered stylistics is a method of stylistics that examines salient features and effective characteristics in determining the individual style of the text in five layers and determines and introduces their role and value in each layer. In this method, the relationship between the external elements and features of the text with the content and theme of the speech is observed (Fatohi, 2016, p. 237).

What is Stylistics?

Different statisticians and linguists have offered differing interpretations of what stylistics actually is. As such, stylistics can be understood in a multitude of ways. Finding writing and speech patterns is a crucial component of linguistic style analysis (Simpson, 2004). Hough (1969) wrote a great deal about stylistics because he believed it to be a lesser part of language and literary studies. According to Widdowson (1975), stylistics is the language examination of literary discourse. Style analysis is the study of distinctive language use and the reasoning underlying its intended impact and meaning. The use of unique language phrases by writers is central to the ideas of stylistics and style. Based on the data of Verdonk's 2002 Finding and classifying language components is the main goal of a thorough linguistic investigation. The primary goals of literary studies are to enhance understanding, interpretation, and analysis. Meaning, form, sound, and text structure are the four conventional levels of linguistic description to which every thorough stylistic study must conform. Learning stylistics improves one's cognitive capacities and creates opportunities for teaching literature, foreign languages, and other academic subjects. Crystal and Davy assert that stylistics and style are two different things. They argue that stylistics is an important area of linguistics that clarifies nuances and highlights the causes of confusion. The extent to which an expressive mood can make a significant impression is another aspect of style (Crystal and Davy, 1969, p. 8).

7.1 Formal layers of vocabulary

7.1.1 Sensual and mental vocabulary

The words that refer to ideas, properties, meanings, and mental concepts are abstract, and the words that refer to real and tangible objects are objective and sensual. When one of these words is used more frequently in a text than the other, they determine the style of the text in their direction. Spiritual words are darker because they do not give a clear picture of their meaning in the reader's mind (Fatohi, 2012, p. 251).

I was amazed until my gaze fell upon this world
Tears of boundless longing flowed like a sea from my eyes
(Qawim, 2011, p. 40)

A hundred daggers of oppression pierced my body
This heart would not run away from love
(Qawim, 2011, p. 54)

In the dreams of windows, we are interpreted
In the expansion of the event, we become an image
(Qawim, 2011, p. 75)

The bird of hope died from the confinement of space
Wingless and featherless, I cried for a simple cage
(Qawim, 2011, p. 95)

The finger that was a rhymor of dreams
It was brutally severed with the blade of violence
(Qawim, 2011, p. 94)

The star of my gaze, which transcends the realm of separation
It has traveled to see the moonlight
(Qawim, 2011, p. 79)

In the above verses, the words "longing, oppression, love, sleep, hope, bad nature, and parting" are all spiritual, and "tear, dagger, window, chicken, blade, and cloud" are emotional words of the spectacular kind and the tactile. It should be mentioned that the poet mixed these two words in a compound form to make them easier for the audience to understand.

7.1.2 Common and proper vocabulary

Proper words are those that refer only to a specific person, and it is a noun that takes fewer suffixes and is pluralized (Farshidvard, 2005, p. 184), the common noun is the opposite of the proper noun.

Common nouns and proper nouns belong to the categories discussed in the lexical layer section. Therefore, we remind you of their definition: a proper noun is a noun that refers only to a specific person of the same type and is rarely pluralized compared to a common noun (Farshidvard, 2005, p. 184). The opposite of this theme evokes the notion of common noun.

It should be noted that the use of common and proper nouns in the poet's sonnets is almost parallel and differs from each other with a small percentage.

7.1.2.1 Proper vocabulary

My heart has become a target for arrows of suffering and hardship
Crimson tulip fell from my wet eyes instead of tears
(Qawim, 2011, p. 41)

He has gained wisdom from the words of Sanai,
Both from Attar and from other poets, including Molavi.
(Qawim, 2011, p. 34)

The garden embraced the Syrian flower
union broke the stature of separation
(Qawim, 2011, p. 56)

The black hands of war have taken your soul,
May your spirit find its place in the paradise of Eden.
(Qawim, 2011, p. 38)

In the above verses, the words "Red tulip, Syrian flower, Molavi and Paradise" are proper nouns.

7.1.2.2 Common vocabulary

We must protect our homeland from the wounds of time
To entrust it to men and women is even more necessary
(Qawim, 2011, p. 52)

I was amazed until my gaze fell upon this world
Tears of boundless longing flowed like a sea from my eyes
(Qawim, 2011, p. 41)

Do you know why the memory of the garden has become sad?
Someone has stolen the laughter from the lips of the flowers
(Qawim, 2011, p. 40)

Peasants, Nowruz has come for you
Every day is filled with the fragrance of spring for you

(Qawim, 2011, p. 55)

According to the above verses, it can be said that the words "garden, man and woman, sea, peasant and children" are common nouns. Moreover, the study of the poet's sonnets shows that 49 proper nouns and 51 common nouns are mentioned in the verses.

7.1.3 Slang and glorious words

These are the words and interpretations that are popular among the lower strata of society. This part of speech is not acceptable in official situations, as it is unfamiliar, coarse and sometimes rude, and far from polite. On the other hand, the words that have a high reputation and social prestige are called "distinguished words" (Fatohi, 2012, p. 253).

7.1.3.1 Slanginess of words

The comfortable body grew weary with the onslaught of the army
of sorrow,

Chaos and lamentation reigned in the simplicity of desires.

(Qawim, 2011, p. 41)

When the new year begins, life is renewed,

The beginning of a new year brings vitality to mankind.

(Qawim, 2011, p. 49)

Oh soulmate, hasten to the moon of Farvardin,

You can tell she is wrapped in a blue robe of poetry.

(Qawim, 2011, p. 50)

The garden of my heart has turned to autumn, it lacks freshness,

It is no longer fun to see my flowers

(Qawim, 2011, p. 61)

In the above verses, the words lamentation, meaning noise, Sar, meaning to begin or start, kurta, meaning shirt, and kaif, meaning to enjoy something, are all considered slang words.

It should be mentioned that in connection with this case 10 other examples are used in the poet's sonnets.

7.1.3.2 The splendor of words

7.1.3.3 Words encoders

Encoder is one of the most important terms in semiotics, because any encoder is a knowledge system that provides the means to produce, receive, and interpret texts, and it is often context- and culture-based. It is obvious to everyone that language is the most complex code. This is because all other codes, including codes of manners, dress, food, moods, gestures, movement systems, etc., can be described by language (Sujudi, 1999, p. 150).

According to Mahmoud Fatohi's book, semiologists have presented various classifications of social codes. These include verbal, physical, commodity, structural, and process codes (Fatohi, 2012, p. 269).

In other words, the codes of linguistic indicators and the semiotics of words are elements that connect the text to social and cultural contexts and subtexts. In fact, the meaningful relationship of words to ideology and power can be made clear through the frequency of social, cultural, political codes and other social structures (Darpar, 2014, p. 260).

The contentious issue is that the use of structural codes is more than process codes and has an obvious and tangible presence. Considering the analysis of the sonnets, we give the structural codes of Abdul Qayum Qawim's sonnets according to the ideology of the content text, which are:

7.1.3.3.1 Lyrical encoders

You are the prosperity of the world of beauty

Your stature has established the resurrection

(Qawim, 2011, p. 4)

As you pass by with grace in my sight

My eyes bleed from the sorrow that has consumed me

(Qawim, 2011, p. 28)

How long will you torment me with sorrow

Neglect me, avoiding the sight of your own face?

(Qawim, 2011, p. 30)

7.1.3.3.2 Nature encoders

The wind blows gently from the mountains

Spreading a fragrance as if it were camphor

(Qawim, 2011, p. 51)

The sun in its majestic splendor changes from winter to spring

Sometimes it comes out from behind the clouds, sometimes it

hides in them

(Qawim, 2011, p. 51)

7.1.3.3.3 Encoders of body parts

Her hair turned black because of countless sins,

This unbelief, what thoughts did she have to become a Muslim?

(Qawim, 2011, p. 54)

7.1.3.3.4 Dervish encoders

Even in the magic slum I was not credible

In this world there is no one as notorious as I am.

(Qawim, 2011, p. 43)

If the alley of the slums is safe

Why did the sheikhs and elders flee this neighborhood?

(Qawim, 2011, p. 80)

7.1.3.3.5 Religious encoders

May your glorious spring remain safe, my homeland

This wish is forever embedded in our hearts

(Qawim, 2011, p. 52)

Even though I wear a black robe and am a stranger to everyone

Oh God, increase prosperity in my last life.

(Qawim, 2011, p. 62)

Death is in front of us at every moment

Therefore, we must fall into thoughts of the hereafter

(Qawim, 2011, p. 42)

7.1.3.3.6 Ethical encoders

It is a mistake to bow down to any unworthy person,

The dignity of your ambition has fallen into every well, which is
why.

(Qawim, 2011, p. 42)

We must protect our homeland from the wounds of time

To entrust it to men and women is even more necessary

(Qawim, 2011, p. 52)

7.1.3.3.7 Epic encoders

Our homeland has many stories from centuries,

The tales of Rostam, Khusrow, and Alexander.

(Qawim, 2011, p. 52)

When the oppressor dug the well of wickedness
From the heart of Tahmatan, honor is lost
(Qawim, 2011, p. 94)

It should be mentioned that the lyric coding is more frequent in the poet's sonnets than other coding. If we examine the sonnets of Abdul Qayum Qawim, we find 7 examples of lyrical encodings and 3 examples of natural encodings, and the rest are limited.

7.1.3.4 Pointer

The linguistic element of pointer is tied to the situational context, it refers to the place, time and person recognized by recognizing the performance situation of the speech. "The social indicator is an adjective and a nickname chosen according to the social status of the persons" (Safawi, 2004, p. 167).

According to the analysis of Professor Qawim's sonnets, it can be said that the person index has a high frequency in terms of time and place. In the index of persons, the names of the persons are frequently mentioned, and in the index of place and time, the same attention is paid to the component related to each person.

7.1.3.4.1 Index of persons

A madman in the desert
He walked hurriedly, with his hair and head full of dust
(Qawim, 2011, p. 45)
O knowledgeable and witty poet, O Asi
In the realm of poetry, you are mighty, oh Asi
(Qawim, 2011, p. 37)
Mystic and wise Molavi
A poet with wit and power, Molavi
(Qawim, 2011, p. 33)

Looking at the definition of the pointer in the above verses, we can say that "insane, sinner and molavi" are the persons mentioned by the poet in the context of the situation.

It should not go unmentioned that there are 8 other elements in the poet's sonnets that are related to this option.

7.1.3.4.2 Index of time

Spring is the source of beauty and abundance for the new year
From its stature nature takes a different form
(Qawim, 2011, p. 49)
Every morning that chambers drove me from her doorstep
My passion brought me to her door another evening
(Qawim, 2011, p. 43)
So that he tells his stories in the ears of my heart
Molavi speaks of separation day and night
(Qawim, 2011, p. 36)
Beyond the distant centuries
Molavi is always there for us
(Qawim, 2011, p. 35)

The index of time in the above verses are the words "new year, every dawn, day and night and distant centuries." Besides these examples, the poet's poems also mention 12 other cases in this context.

7.1.3.4.3 Index of place

The skirt of the desert is colored by blooming tulips
Or perhaps the ray of Azar has fallen on the flat desert
(Qawim, 2011, p. 50)

Not that the water has fled from the plains and meadows
As you see, the mirage has also wandered
(Qawim, 2011, p. 79)

The garden embraced the Syrian flower
Union broke the stature of separation
(Qawim, 2011, p. 56)

I said, I will go to the garden and sit on the feast of flowers
But I saw that the thorns blocked my way
(Qawim, 2011, p. 73)

It should be noted that in the above verses, the words "desert, plain, and garden" serve to indicate location. After analyzing the poems, we can say that in this case we can see 7 other poetic examples.

7.1.3.5 Opposition or conflict

One of the controversial components is the lexical "contradiction and contrast". As repetition and semantic synonymy are means of emphasis, contrast and confrontation can also play such a role. The lexical relationship of contrast or opposition is when two or more words are in opposition to each other in terms of meaning and function. This relationship can have several esthetic and conceptual functions, one of which is emphasis. This is because it is obvious that when we include the opposition and contradiction of a word in a text, we somehow refer to that word in the language and create a cohesive link between the two words (Khatabi, 1991, p. 24-25).

In other words, opposites are considered the principle of cognition in linguistics, and in order to recognize a phenomenon, a person turns to its opposite principle (McCarrick, 2003, p. 175).

Oh, cupbearer, spring has come, bring another cup or two
That I may be free from the chains of sorrow, other days
(Qawim, 2011, p. 43)

To give oneself in love requires maturity
In the furnace of her love no other was to be found
(Qawim, 2011, p. 44)

My eyesight was impaired by excessive grief
My stature and greatness broke because of sorrow
(Qawim, 2011, p. 61)

The day of men became an example of the darkness of night
Until your incomparable beauty shone the full moon
(Qawim, 2011, p. 74)

The cry grew cold in the silence of my speech
And the high stature of the melodic sound bent
(Qawim, 2011, p. 93)

In the above verses the words "bound and free, ripe and unripe, blind and seeing, black and light, long and bent" contradict each other.

Moreover, it should be said that (11) other poetic examples have been used in connection with this theme.

7.1.3.6 Synonym and repetition

Repetition is also one of the key concepts emphasized in stylistics today as an influential factor in bringing about the desired concept and meanings, unlike in the past when it was considered one of the original techniques (Dad, 1999, p. 156).

Repetition can be the basis for vocabulary emphasis. According to Nazek Malaeka, "the poet pays attention to the specific phrase and insists on it" (Shushtari and Lutfi, 2019, p. 8). It is worth mentioning that repetition can be discussed and studied as an important component in the three levels of content,

phonetics, and vocabulary. As we know, repetition has various forms, including repetition of letters, repetition of auxiliaries, words and sentences, and other parts (Shushtari and Lutfi, 2019, p. 9).

7.1.3.6.1 Repetition

The wind blows gently from the mountains
Spreading a fragrance as if it were camphor
(Qawim, 2011, p. 51)

The bitterness of sorrow was not lessened by the longing for hope
The sweetness of the world did not increase in abundance
(Qawim, 2011, p. 54)

These drunken nightingales in love
Became singing poets through the grace of their beloved
(Qawim, 2011, p. 58)

An infinite promise of happiness came
From the melody of the waterfall and the dance of the sea
(Qawim, 2011, p. 57)

According to the above verses, it can be said that the words "soft, soft, abundant, abundant, drunk, drunk, and universe, universe" are repeated. On the other hand, it should be noted that another example of poetry on this subject has also been quoted.

7.1.3.6.2 Synonym

We are troubled and grieved by your absence
With grief and lamentation, hopeless and sad
(Qawim, 2011, p. 38)

Look at my weak body, tired and sick
There is no one who thinks of healing me
(Qawim, 2011, p. 62)

As we all know, in the above verses the words troubled and sad in the first stanza and sorrow, lamentation, despair and sad in the second stanza are synonyms.

In the second stanza, weak, weary and suffer in the first stanza are synonyms for each other. It should be said that (3) other cases have been cited in this context.

7.1.3.7 Vocabulary marking

According to Mahmood Fatohi, there are the following types of markups: formal, disposed, semantic, situational and obligatory. In general, the words do not equally carry the mentality and

attitude of the writer. Some of them are neutral, that is, they are free from implicit meanings and concepts and cultural and social values, while others contain implicit meanings and transient concepts and values. On this basis, "linguists have divided words into two categories: unmarked and marked" (Fatohi, 2012, p. 262).

Linguists classify words according to whether or not they have a certain orientation to their explicit meaning and divide them into two groups of marked and unmarked words (Abbasi, 2014, p. 60).

It should be noted that unmarked words are those features of language (sounds, words, syntax) that are simple, normal, neutral and universal, and they are also called pre-patterns or basic values of language, and these words are the most natural, simple and at the same time the most basic words of language, which are also called core" (Abbasi, 2014, p. 263).

According to the research conducted, I have come to the conclusion that the poet has benefited more from unmarked words than from marked words.

A hundred daggers of oppression pierced my body
This heart would not run away from love
(Qawim, 2011, p.54)

I said I would sit patiently on the ship of endurance
But the storm of your absence came like a tempest
(Qawim, 2011, p. 31)

His appearance is adorned with the light of knowledge
Molavi's inside is pure and clean
(Qawim, 2011, p. 34)

The wind blows gently from the mountains
Spreading a fragrance as if it were camphor
(Qawim, 2011, p. 51)

Considering the above definition, it can be said that in the first and second stanzas the words "the road of love and the ship of patience" are marked, and in the third and fourth stanzas the words "appearance, inwardness, and perfume" are unmarked; Because contradictions, contrasts, and indicators are also considered unmarked words.

Word selection in the lexical layer

Word selection						
Sensual	Intellectual	Common	Specific	Slang	Distinguished	Antiquity

Ideological or theory in the word

Coders		Marking		Pointer			Other components		
Structural	Process	Marking	Unmarked	Time	Place	Persons	Contradiction	Repetition	Synonym

8. Conclusion

The study examines the description and analysis of the lexical layer of Abdul Qayum Qawim's poetry, yielding the following conclusions. Upon analyzing the lexical layer of the sonnets chosen from Professor Qawim's collection of poems "Crying in Silence", it became evident that emotive words were used frequently, and the inclusion of abstract words did not result in any confusion regarding the subject matter. Instead, the poet

employed both types of words in a cohesive manner to enhance the audience's comprehension. He employed less conspicuous vocabulary when choosing his words. Simultaneously, he employed both human and temporal indicators. The poet's sonnets frequently explore societal themes and occasionally incorporate lyrical elements. The poet's technique conveys his mental and emotional emotions through the use of evocative language. To gain a comprehensive understanding of the poet's

poetry and style, it is recommended that researchers undertake thorough research on further aspects of the poet's poems.

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