



## A Stylistic Analysis of the Poem ‘Ne Çıkar Bahtımızda, Ayrılık Varsa

Yarın’ by Gündoğdu Duran<sup>1</sup>

Buket GÜNER<sup>2</sup> & Rana SUAYİN<sup>3</sup>

**Öz:** Bu çalışma Gündoğdu Duran'ın ünlü klasik Türk müziği örneklerinden 'Ne Çıkar Bahtımızda Ayrılık Varsa Yarın' isimli eserinin farklı yönlerden biçembilimsel analizini yapmayı amaçlamaktadır. Şairin ifade tercihleri onun tarzını, eserin eşsizliğini ve ona biçilen değeri belirler. Bu nedenle ifade biçimlerini dilbilimsel açıdan incelemek eserin yorumlanmasına büyük katkı sağlamaktadır. Bu çalışmada, dilbilimsel araçlar ile anlam arasında ilişki kurulmuş; şiirde anlam ile dilbilimsel öğeler ve şairin tarzı ile okuyucuda uyanan his ve düşünceler arasındaki ilişkiyi ortaya çıkarmak amaçlanmıştır. Metnin harfîyen yorumlanmasına yönelik olarak, asonans, mecazi dil öğeleri, kafiye şeması ve ritim gibi farklı stilistik araçlar ayrı ayrı ele alınmıştır. Ayrıca, şiirsel içerik ve etkilerin anlaşılmasına yardımcı olmak için öne plana çıkarma tekniklerinden olan paralellik ve dil sapmaları dil bilgisi ve anlamsal boyutları ile analiz edilmiştir. Bu analiz ile aşk, hayat, ölüm, umut ve acı temalarının dilbilimsel araçlar ile işlenişini ele alınmıştır. Bu analiz, tüm yapısal ve anlamsal girişimlerin şiirin genel yorumuna katkıda bulunan olası açıklamalara sahip olduğunu ortaya koymaktadır.

**Anahtar Kelimeler:** Biçembilim, dilbilimsel öğeler, edebi öğeler, biçembilim araçları

**Abstract:** This paper aims to analyse the lyrics of Gündoğdu Duran's famous classical Turkish Music, “Ne Çıkar Bahtımıza, Ayrılık Varsa Yarın” on different levels of stylistic analysis. The choices of expression in a literary work determines its style, distinctiveness and expressive value. The poem is analysed using linguistic tools with a view to have a better understanding of its meaning. This analysis reveals how meaning is related to linguistic elements in this poem and how its style contributes to the feelings and thoughts it evokes in the reader. With the aim of developing a literal interpretation of the text, different stylistic devices of assonance, figurative language, rhyme scheme and rhythm were scrutinized. Also, the patterns of foregrounding through parallelism (phonological, lexical and grammatical) and through deviation (graphological, grammatical and semantic) are closely examined and guide our interpretation of the poetic contents and effects. Foregrounding and deviation serve as an effective literary tool, that can create emphasis, evoke imagery, and convey nuanced layers of meaning. With this analysis, we comprehend the basic themes of love, life, death, nature, hope and grief which are intertwined in harmony and acknowledge the endless and cyclical cases by the use of the specific linguistic devices and patterns mentioned above. This analysis also reveals that all structural and semantic attempts have possible explanations contributing to the general interpretation of the poem.

<sup>1</sup> Bu makale, Erciyes Üniversitesi ev sahipliğinde düzenlenen 36. Ulusal Dil Bilim Kurultayı'nda sunulmuştur.

<sup>2</sup> Doktora Öğrencisi, Erciyes Üniversitesi, Sosyal Bilimler Enstitüsü, İngiliz Dili ve Edebiyatı Ana Bilim Dalı, Kayseri/ Türkiye, E-posta: [bukettanyeri@gmail.com](mailto:bukettanyeri@gmail.com) ORCID: [0000-0002-6166-5810](https://orcid.org/0000-0002-6166-5810)

<sup>3</sup> Doktora Öğrencisi, Erciyes Üniversitesi, Sosyal Bilimler Enstitüsü, İngiliz Dili ve Edebiyatı Ana Bilim Dalı, Kayseri/ Türkiye, E-posta: [suayinrana@gmail.com](mailto:suayinrana@gmail.com) ORCID: [0009-0004-1983-2680](https://orcid.org/0009-0004-1983-2680)

**Introduction**

In stylistic analysis, the main purpose is to explain how the words of a text create the feelings and responses we get when we read and listen to them. In this analysis, we aim to scrutinize stylistics by analyzing a poem by the Turkish composer and songwriter Gündoğdu Duran. We will try to structure our analysis relating linguistic elements to both meaning and emotions.

“Ne Çıkar Bahtımızda, AyrılıkVarsa Yarın” is a poem written and composed by Gündoğdu Duran in 1959. This Turkish songwriter and composer has nine other poems in his collection and all of them were written to be composed as a song. None of the poems in his collection have titles but instead are referred to by the first line of the first stanza. Therefore, the first lines of the poems are used as the name of the song versions, as well. The poem is an example of a typical Gündoğdu Duran style with some irregularities containing both ‘grief’ and ‘hope’ in contrast to ‘traditional’ Turkish classical music, which displays an external deviation. In traditional Turkish classical music, the pang of love is discoursed solely with grief and hopelessness. However, in this poem there are signs of both hope and hopelessness; death and immortal cyclical nature, so, binary oppositions are observed.

To start with an initial interpretation of the poem, we can argue that although the words and meanings express ‘hope’, there is no dynamic emotion in the poem in line with this positive feeling. It can be noted that the poem is an address to a lover to share the poet’s references to ‘immortal love’. The themes of life, nature and love are intertwined in harmony to acknowledge endless and cyclical cases. The poem does not overtly describe ‘death’ as an inevitable end but the poet appears to be saying that their love is endless in contrast with the arrival of winter and death.

Our main interpretation of the poem is that the poet aims to soothe both his lover and himself after their separation. However, instead of using positive, optimistic and hopeful lexical items, he uses negators together to give that positive meaning. In Turkish sentence structures, the use of two negators together makes the meaning positive. This technique prevents the poem from giving an active and dynamic understanding. The negator ‘*sanma ki*’ [don’t think] is foregrounded at a number of different levels; graphology (enjambment - the second half of the sentence is written in the following line), grammar (through an inversion of the expected adjective phrase order) and semantics (by having anthropomorphizing in ‘*titreyen dal*’ [trembling rod]). All these deviations put emphasis on the negation in ‘*sanma ki*’ [don’t think] and contribute to the sense of the poem being gloomy. Although the complexity of the subject

matter in the poem is not difficult to interpret, stylistic features chosen by the poet seem a bit unusual.

In Merriam-Webster, the term 'stylistics' is defined as "an aspect of literary study that emphasizes the analysis of various elements of style". Leech and Short (1981) also define it as "the linguistic study of style" (p. 13).

The style of a writer or a poet explains why he chooses to use one word over the other or one pattern over the other. The choices of expression in a literary work determine its style, distinctiveness and expressive value. The term 'stylistics' involves both style and linguistics, as its name suggests. Carter and Stockwell (2008) pointed out that with linguistic analysis, readers can develop a point of view for looking in a text, and they can ask questions about the language of the text that they want to understand better.

Stylistics works as a linking bridge between two important fields, i.e., linguistics and literature (Jaafar, A., 2014). It is one of the many different methodologies for analysis of texts. Although it helps to elucidate how interpretation is formed, literature specialists criticize this approach as being too mechanical (Fowler, 1986). However, stylistic analysis offers a rewarding tool to clarify why certain texts are valued and provide insights into the process of literary evaluation (Short & Semino, 2008). Stylistic analysis is also called literary linguistics and linguistic criticism (Short & Semino, 2008) and this approach examines every detail of the language of literature to understand how readers come to their unique understanding of a particular piece of writing (Leech & Short, 1981; Simpson, 1999; Short & Semino, 2008).

Stylistic analysis does not only embrace a structuralist approach but also it scrutinizes social and cultural context in which literary works are written (Mohsin et al., 2023). Stylistic analysis adopts both pragmatic and linguistic approaches. In most of the stylistic analysis, linguistic and literary elements such as word choices, sentence structures, narrative techniques and deviations are explored (Mohsin et al., 2023).

Leech and Short (2007) identify four main categories of stylistics study including lexicon, grammar, cohesion, and 'figurative language' in their model. Also, to analyse any text the following levels of stylistic are considered important:

Phonological level: Phonological level studies the sound system of any given language and formal rules of pronunciation.

Graphological level: Graphology examines how written language is put together. It examines aspects like spelling rules, punctuation marks, capitalization, the fonts used, how paragraphs are structured, and the spacing between lines.

Grammatical level: This analysis deals with how sentences are built and how they work. It focuses on deconstructing the internal organization of sentences, including smaller components like clauses and phrases, as well as individual words like nouns and verbs. The aim is to identify the different parts of speech and their order within the sentence, while also scrutinizing any elements that foregrounds or deviates from the expected pattern. This helps us understand how emphasis is created and how meaning is conveyed in a language.

Lexical level: This field of study investigates the principles that govern how individual words and phrases combine to form various structures within diverse linguistic contexts.

Among all the other works of literature, poems can be interpreted in various ways with their thought-provoking themes (Akyel, 1995). In their analysis, Imran et al. (2021) developed a systematic interpretation of Edgar Allan Poe's poem, *A Dream Within a Dream*, on pragmatic, phonological, and morphological levels. Stylistic analysis is conducted to uncover unusual and distinctive features of the poem. This paper will analyse this particular poem by answering the following research questions.

### **Research Questions**

- 1) What are the stylistic features of Gündoğdu Duran's poem "Ne Çıkar Bahtımızda Ayrılık Varsa Yarın" [What if there is separation in our fortune].
- 2) How do those stylistic features contribute to the construction of the theme of the poem?

### **Methodology**

In this section a stylistic analysis of the poem "Ne Çıkar Bahtımızda Ayrılık Varsa Yarın" [What if there is separation in our fortune] written by Gündoğdu Duran will be provided. This analysis includes the lexico-syntactic choices, grammatical, phonological, semantic and graphological levels of analysis. Starting with an examination of the lexical and grammatical features is a good initial step for conducting a more detailed linguistic analysis of the poem.

### **Discussion**

#### **Lexical and Grammatical Features**

We would like to start our analysis of lexical features by considering the open class words in the poem. Open class words are the ones that give a sentence its meaning, richness and depth while closed class words act like the glue holding the open class words together. Table 1 shows the distribution of open class words in this poem, categorizing them as nouns, verbs, adjectives, and adverbs.

**Table 1. Distribution of Open Class Words in “Ne Çıkar Bahtımızda Ayrılık Varsa Yarın”**

Nouns	Main Verbs	Adjectives	Adverbs
Baht [fortune]	Ne Çıkar[so what]	Şu[those]	Gülerek[laughing]
Ayrılık[separation]	Sanma[don't think]	Titreyen[trembling]	
Yarın[tomorrow]	Varsa [if there is]	Düşen[falling]	
Hikaye[story]	Biter (x4) [ends]	Böyle[such]	
Dal [rod]	Ağlama[don't cry]	Bir [a/one]	
Yaprak [leaf]	Bak [look]	Kara (x4) [black]	
Sevda [love]	Olma [don't be]	O [that]	
Saç [hair]		Dökülen [flaking,	
Ak [hoar]		deciduous]	
9	7	9	1

As clearly seen in the above table, the poem mainly consists of nouns and adjectives. The nouns are mostly abstract (*ayrılık [separation]*, *sevda [love]*, *güzellik [beauty]*, *baht [fortune]*) and the concrete nouns are mostly related to nature and humanity, so it is possible to categorize the nouns into two main semantic fields.

**Table 2. Distribution of the Concrete Nouns within Two Main Semantic Fields**

Related to Nature	Related to Humans
Dal [rod], yaprak [leaf], toprak [soil]	Saç [hair], ak [hoar]

These two semantic classes can be perceived as an interconnection between nature and man. Both nature and humans grow old and die. The relation between these two elements were utilized by the poet to discuss the meaning of ‘end’ and ‘death’. As for the verbs in the poem, it is seen that the poem is addressed to another person/lover not the audience. With this, it can be concluded that there is discourse deviation. The cyclical and ongoing process of nature is established with the use of present simple verbs such as ‘çıkar’ [happens] and ‘biter’[ends]. We got the understanding of the fact that the poem addresses another person/his lover through the use of directive verbs such as ‘sanma’ [don’t think], ‘ağlama’ [don’t cry], ‘olma’ [don’t be], and ‘bak’ [look]. All the directives carry the same purpose and they are used not for commanding, or warning but for advice. There are no examples of neologisms (unusual words), which is common to other works of Gündoğdu Duran.

The second and third lines of the two stanzas consist of grammatical parallelism. Both in stanza 1 and stanza 2, the second lines start with the same directive verb ‘sanma ki’ [don’t think]. This parallelism foregrounds the meaning of repeated verb.

Stanza 1, Line 2:

“Sanma ki hikâyesi şu titreyen dalların” [*don’t think the story of those trembling rods*]

Stanza 2, Line 2:

“Sanma ki güzelliğin, o ipek saçlarına” [*don’t think your beauty, onto your silky hair*]

The second lines in the two stanzas show some other similarities. In both lines, the directive ‘sanma ki’ [don’t think] is followed by the subject of the subordinate clause. In other words, what will not finish in the first stanza is ‘hikaye’ [story] while what will not finish in the second stanza is ‘güzellik’[beauty]. To keep this parallelism, the poet purposefully deviates from the definite noun phrase ‘hikayesi şu titreyen dalların’ [the story of those trembling rods] in the first stanza. Normally in these kinds of noun phrases the possessive noun is followed by the head noun in Turkish (şu titreyen dalların hikayesi) [those trembling rods’ story]. Another similarity occurs in the adjective phrases. In both phrases, demonstrative adjectives (‘şu’ [this] and ‘o’ [that]) are followed by descriptive adjectives. Moreover, they both display an example of enjambment.

Stanza 1, Line 3:

“Düşen yaprakla biter.” [ends with deciduous leaf]

Stanza 2, Line 3:

“Dökülen akla biter.” [ends with flaking hoars]

In the 3<sup>rd</sup> lines of stanza 1 and stanza 2, the grammatical, structural and phonological parallelism is more obvious. They both start with participles ‘düşen’ [falling] and ‘dökülen’ [flaking] and consist of rhyming nouns including the contraction of particle ‘ile’ [with]. They both repeat exactly the same present simple verb ‘biter’ [ends]. Both personal specific situation and cyclical natural matter are discussed using the use of present simple tense.

There are no indefinite noun phrases in the poem. Every noun phrase starts with a demonstrative adjective. Even if there is the indefinite article ‘**bir** kara sevda’ [a black love/ bad romance], it is preceded by a demonstrative adjective ‘**böyle** bir kara sevda’ [such a black love/ such bad romance]. This case suggests a specificity in the poem. However, the use of natural elements provides us with both specific and general interpretations at the same time.

### **Phonological and Semantic Features**

Rhyme is a pattern of parallelism at the phonetic level. In the rhyme scheme of this poem, the first two lines rhyme with each other (A), and the following three lines form a separate rhyme (B), creating a pattern of AABBB. Rhyme schemes can add to the rhythmic quality of a poem by providing regular patterns of repetition. Although this scheme is not a very common scheme, it helps to establish the rhythm and tone of the poem. The repetition of similar sounds at the ends of lines can create a sense of continuity and flow. In this poem, the first two lines of the first stanza end with the rhyming sounds of ‘-arın’ and the first two lines of the second stanza have the rhyming sounds of ‘-arına’ at the end which makes the poem rhythmical. The third, fourth and fifth lines of each stanza are repetitions except the first word of the third lines which also constitute phonological and grammatical parallelism. The words ‘düşen’ [falling] and ‘dökülen’ [flaking] both serve as the modifier to the head noun and also include the repeating sounds ‘**d...en**’. This phonological similarity “invite{s} the reader to search for meaning connections between the parallel structures” (Short, 2018, p. 14). These two words are used quasi-synonymically in that they share some semantic overlap and may be used in similar contexts. They also possess distinct connotations and may not be completely interchangeable.

Rhythm refers to the pattern of stressed and unstressed syllables in speech or writing, which can create a sense of musicality and flow. Turkish is a language that uses stress but not in the same way as English where stress can change the meaning of words. In the Turkish language, stress is more predictable and generally falls on the final syllable of most words.

Although it is relatively light in lexical or grammatical significance, stress in sentence level and stress in word level can function to create a rhythm in a poem. In this poem, when we analyse the stressed words in each line, it would be appropriate to consider the content words chosen intentionally to convey the intended message and feeling to the reader. The content words in the first line of the first stanza ‘bahtımızda’ [in our fortune], ‘ayrılık’[separation], ‘yarın’ [tomorrow] create emphasis on the theme of uncertainty, unknown future and impending separation. While the stress in sentence level serves to emphasize the intended theme, the stressed syllables serve to add rhythm to the lines.

“Ne çıkar bahtımızda, ayrılık varsa yarın” [What if there is separation in our fortune]

In the Turkish language, the main stress is generally on the final syllable of a multisyllabic word with some exceptions (Dursunoğlu, H.,2006). The rhythmic repetition of stressed final syllables of each word in the phrase ‘ayrılık varsa yarın’ enhances the rhythm of the line.

“Düşen yaprakla biter” [ends with falling leaf].

The stressed words ‘düşen’ [falling] and ‘yaprakla’ [with leaf] adds to the imagery of revival of nature and its resemblance to the endlessness of the poet’s love. The rhythmic pattern is established with the use of stressed syllables in the words ‘düşen’, ‘yaprakla’, ‘biter’.

“Böyle bir kara sevda, kara toprakla biter”

The repetition of the line with its stressed words ‘kara’ [black] and ‘biter’ [ends] reminds us of the fact that death is inevitable only that which can put an end to the poet’s love. This line also rhymes with the previous line.

“Ağlama, olma mahsun, gülerek bak yarına” [Don’t cry, don’t be sad, look at the future laughing]

The rhythm is enhanced by the rhythmic repetition of stressed syllables in ‘gülerek bak yarına’[...to future]

“Sanma ki güzelliğin o ipek saçlarına”[...to your silky hair]

The use of stressed words ‘güzelliğin’ [your beauty], ‘ipek’ [silky], ‘saçlarına’ [ to your hair] draw attention to the loved one’s beauty and fragility. The use of stressed syllables in the phrase ‘o ipek saçlarına’ adds to the rhythm of the poem by rhyming with the previous line.

“Dökülen akla biter”



The stressed words ‘dökülen’ and ‘akla’ emphasize the imagery of loss and the stressed syllables rhyme with the phrase ‘Düşen yaprakla ...’ from the third line of the first stanza. In the 3rd and 4th line of the first and the second stanzas, foregrounding by parallelism can be seen with the use of repetition of the whole line “Böyle bir kara sevda, kara toprakla biter”. This parallelism in both stanzas emphasizes the fact that his love will not end in this world and it will lead to death in the end.

Within this line, the poet also repeated the word ‘kara’ that modifies ‘sevda’ and ‘toprak’ foregrounding the blackness of both his love and the earth. In the Turkish language, like in most languages, black has negative connotations such as death and mourning. In the poem, the writer repeats the word four times to foreground an all-consuming love which eventually will end with death of the lover no matter what happens to the loved one.

Also, there are a number of assonantal patterns within these lines, which help link important words together. In the first line, all the words except the first word share the same vowel ‘a’ which gives an assonantal pattern to the line.

“Ne çıkar bahtımızda ayrılık varsa yarın”

Here, this phonological parallelism in the words ‘baht’ and ‘yarın’ indicates a semantic relation as well in that they both refer to future using them together with the word ‘varsa’ which adds a hypothetical meaning, again referring to an unknown future.

In the first line of the second quintet, the poet utilizes assonance as a phonological tool by repeating the same vowel ‘a’ in five of the six words in the line.

“Ağlama, olma mahsun, gülerek bak yarına”

Here, the words ‘ağlama’ and ‘mahsun’ are related in meaning, both having connotations of sadness and sorrow. The words ‘bak’ and ‘yarına’ have the connotations to future and hope. The only word that is not linguistically parallel to the other words in the line also functions as a transition from a sad tone to a more positive and hopeful tone. The poem is narrated from the lover’s perspective and this focus on a hopeful future shows the lover’s deep feelings about being together with his lover.

In the first three words: ‘ağlama’, ‘olma’, ‘mahsun’, the repeated sounds are both voiced sounds. Also, the sound ‘ğ’ in the word ‘ağlama’ is a voiced velar fricative, often realized as a silent or weakly pronounced consonant in Turkish. This parallelism in sound structure in the first part of the line ‘Ağlama, olma mahsun,...’ makes the lover’s voice sound soft, warm and

sensual towards the loved one. In contrast to the line mentioned above, in the lines from the first and second stanzas:

“Sanma ki hikâyesi şu titreyen dalların

Düşen yaprakla biter.

...

Sanma ki güzelliğin o ipek saçlarına,

Dökülen akla biter.”

In these lines, there is a dominance of voiceless sounds which often have a clear quality, which can add a sense of precision to the language. These sounds can create a sharp and focused tone, conveying a sense of clarity and directness in the poem's expression. This phonetic choice shows the lover's certainty about his endless love.

In the words ‘güzelliğin’ [your beauty] and ‘ipek’ [silky], assonance is employed with the sounds ‘i’ and ‘e’. This parallel usage indicates the relation between beauty and the metaphor of silk used to describe beautiful hair.

### ***Deviation***

Gündoğdu Duran's poems all include many different examples of deviation and this piece of work is no exception. The most striking aspect of graphological deviation in this poem is the enjambment observed in both stanza 1 and 2. One effect of this deviation is to foreground the idea expressed here. Thanks to this deviation, the poet puts a distance between the directive verb ‘sanma’ [don't think] and all the other negative semantic features. This gives the poem a black gloomy feeling although the meaning is positive. Another effect of this deviation concerns the performance of this poem as a song. As the sentence is not over in the same line, performers need to slow down and this slowness also contributes to the gloomy atmosphere of the poem. In addition to the graphological deviations, there are also a number of grammatical deviations in the poem. Many of these occur through the poet's tendency to use inversion to foreground the meaning and maintain parallelism in rhyme. These inversions contribute to our understanding of the poem as being gloomy although it includes the semantic elements of ‘hope’ and ‘endless love’.

Semantic deviation is an effective literary device that can be used to create emphasis, to evoke imagery or to deliver multiple layers of meanings. In this poem, the poet utilized deviation. In the line: ‘Sanma ki hikayesi şu titreyen dalların’, the word ‘titreyen’ [trembling] deviated from

its literal meaning by modifying a non-human object. The word 'sallanan' [shaking] could be used, but the poet aimed to add a tragic feeling as the word 'titreyen' would be literally used for a person who trembles due to being cold, afraid or sorrowful. Here, the imagery of nature as an endless cycle of life and death, the poet wants to emphasize the endlessness of his love. This comparison of nature and love can be interpreted as a metaphor; resembling the natural revival to the survival of his love till death comes. Another instance of semantic deviation is found in the phrases: 'kara sevda' [black love/ bad romance] and 'kara toprak' [black soil/ mother earth]. Here, 'sevda' [love] is modified by 'kara' [black] which can literally modify only concrete objects while it describes an abstract noun 'sevda' here. This deviation is employed to evoke a gloomy and sad tone by using the negative connotations of the word 'kara'. In the Turkish language, the colour black symbolizes death and mourning.

Deviations from literal or expected meanings can create vivid imagery in a poem. By using figurative language, such as metaphors, similes, or personification, writers can evoke strong emotions in readers. In the phrase 'ipek saçlarına' [to your silky hair], the poet utilizes a metaphor by comparing the loved one's hair to the smoothness and softness of silk. Here, the lover, as the poet, wants to show how much he admires her beauty. In the following line, the phrase 'dökülen akla' [flaking hoar] also includes semantic deviation. The phrase "ak döküldü saçlarıma" [hoar flakes on my hair] is not a common usage in Turkish language. The word "ak" means "white" in Turkish, and "döküldü" means "fell" or "shed." Therefore, the phrase "ak döküldü saçlarıma" could be interpreted as "white fell onto my hair," which doesn't make much sense in a literal sense in Turkish. Its use in the poem can be interpreted as a metaphorical use of the word 'ak' comparing it to something that can fall or spill over.

### **Conclusion**

It is not coincidental that Gündoğdu structured the poem as he did, and, as explained above, all structural and semantic attempts have possible explanations contributing to the general interpretation of the poem. The final message of the poem is made clear; the poet's love is hopeless as being described with 'kara' and this hopeless love is so strong that only death can stop it. It can be concluded that all the explained features of the poem account for our initial interpretation. This stylistic analysis shows that all the examples of deviant language suggest a reason as to why they occur. In a nutshell, this analysis proves that the linguistic features of the poem are directly related to the meaning.

### **Referencing**

- Akyel, A. (1995). Stylistic analysis of poetry: A perspective from an initial training course in TEFL. *TESL Canada journal*, 63-73.
- Carter, R., & Stockwell, P. (2008). *The Language and Literature Reader*. New York: Routledge.
- Dursunoğlu, H. (2006). Türkiye Türkçesinde Vurgu. *Atatürk Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 7(1), 267-276.
- Fowler, R. (1986). *Linguistic Criticism*. Oxford: OUP.
- Imran, M., Ansar, M., Baig, Y., & Nabi, S. A. (2021). Stylistic Analysis of the Poem " A Dream Within A Dream" by Edgar Allan Poe. *Ilkogretim Online*, 20(6).
- Jaafar, E. A. (2014). A stylistic analysis of two selected poems. *Journal of the College of Education for Women*, 25(1).
- Leech, G.N., & Short, M. (1981) *Style in Fiction*. London: Longman.
- Leech, G. N., & Short, M. (2007). *Style in fiction: A linguistic introduction to English fictional prose*. London: Pearson Education.
- Mohsin, L. A., Afzal, M. I., Ramzan, S., Arif, S., & Noreen, M. (2023). LEECH AND SHORT'S MODEL: A STYLISTIC ANALYSIS OF SHAFAK'S THE ISLAND OF MISSING TREES. *PalArch's Journal of Archaeology of Egypt/Egyptology*, 20(1), 818-829.
- Short, M. (2018). *Exploring the language of poems, plays and prose*. Routledge.
- Short, M., & Semino, E. (2008). Evaluation and stylistic analysis. *The Quality of Literature*, 117-137.
- Simpson, P. (1999). Pedagogical stylistics and literary evaluation. *Journal of Literary Studies*, 15(3-4), 510-528.

**Extended Abstract**

This study presents a detailed stylistic analysis of the poem "Ne Çıkar Bahtımızda Ayrılık Varsa Yarın" by Gündoğdu Duran, a distinguished figure in classical Turkish music. This Turkish songwriter and composer has nine other poems in his collection and all his poems were written to be composed as a song. The poem, which blends themes of hope and despair, is examined through various levels of linguistic analysis to uncover its stylistic features and their contributions to its overall meaning and emotional impact. The choices of expression in a literary work determine its style, distinctiveness and expressive value.

**Research questions**

- 1) What are the stylistic features of Gündoğdu Duran's poem "Ne Çıkar Bahtımızda Ayrılık Varsa Yarın" [What if there is separation in our fortune].
- 2) How do those stylistic features contribute to construct the theme of the poem?

**Literature Review**

Stylistics is defined as an aspect of literary study that emphasizes the analysis of various elements of style. Stylistic analysis is also called as literary linguistics and linguistic criticism (Short & Semino, 2008) and this approach examines every detail of the language of literature to understand how readers come to their unique understanding of a particular piece of writing (Leech & Short, 1981; Simpson, 1999; Short & Semino, 2008). In most of the stylistic analysis, linguistic and literary elements such as word choices, sentence structures, narrative techniques and deviations are explored (Mohsin et al., 2023). Among all the other works of literature, poems can be interpreted in various ways with their thought-provoking themes (Akyel, 1995).

**Lexical and Grammatical Analysis**

The lexical and grammatical analysis highlights the distribution of open class words such as nouns, verbs, adjectives, and adverbs. The abstract nouns (e.g., ayrılık [separation], sevda [love]) and nature-related concrete nouns (e.g., dal [rod], yaprak [leaf]) shows an interconnection between nature and human experiences, symbolizing the cyclical nature of life and death. The use of directive verbs like "sanma" (don't think), "ağlama" (don't cry), and "bak" (look) indicates that the poem directly addresses the poet's lover, creating a discourse deviation that contributes to the personal and intimate tone of the poem. In several lines of the poem,

grammatical parallelism is utilized to foreground the resemblance of nature's endless cycle to a personal specific situation.

### **Graphological Deviations**

Graphological deviations, such as enjambment, are utilized to foreground certain ideas and they contribute to the poem's melancholic atmosphere. These deviations give a slow rhythm and an emotional weight to the lines. Furthermore, the poet frequently uses inversion to maintain a rhyming pattern and emphasize specific meanings which reinforces the poem's overall theme of enduring, yet hopeless, love.

### **Semantic Deviations**

Another prominent feature is semantic deviation with the poet's use of figurative language to evoke rich imagery and convey layered meanings. In the line: 'Sanma ki hikayesi şu titreyen dalların', [Don't think the story of those trembling rods] the word 'titreyen' [trembling] is attributed to rods, a non-human object, to add a tragic sentiment to the poem. Similarly, phrases like 'kara sevda' [black love] and 'kara toprak' [black soil] use the colour black to evoke connotations of death and mourning, further deepening the poem's gloomy tone.

### **Phonological Analysis**

Phonological tools, such as assonance and alliteration, are employed to illustrate how sound patterns can enhance the poem's emotional tone. For example, the soft and warm sounds in 'Ağlama olma mahsun' contrast with the sharper, more precise voiceless sounds in other parts of the poem, reflecting the certainty of the poet's love.

### **Conclusion**

Gündoğdu Duran's "Ne Çıkar Bahtımızda Ayrılık Varsa Yarın" shows how stylistic choices in poetry can powerfully enhance meaning. By analysing its lexical, grammatical, graphological, semantic, and phonological features, this study reveals how Duran skilfully intertwines form and meaning to create a moving exploration of love, separation, and death. The poem's stylistic richness not only enhances its emotional impact but also emphasizes the significance of linguistic abilities in conveying complex human experiences.

**Keywords:** Style, Stylistics, Linguistic elements, Literary elements, Stylistic devices