

Investigating the Representation of Mythological Symbols in the Poetry of Şêrko Bêkes and Ahmad Shamlou

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Abstract

Şêrko Bêkes was one of the poets, along with other Kurdish poets that published “Rwanganah” manifesto, who played a significant role in establishing and improving contemporary Kurdish poetry. Bêkes’s poetry represented social issues, and cultural and economic poverty of Kurdish society. He was one of those Kurdish intellectuals who was concerned with the history of humanity and thus used mythological signs and symbols in his poetry. In his poems and other modes of writings, he has employed national myths and those of other nations to enrich his works in order to encourage and motivate the revolutionary fighters. Ahmad Shamlou preserves his persistence in the field of Persian literature by his prose poetry. Shamlou was committed to the social ideals of people and his poetry thus included socio-political demands of the community in which he lived. In order to express the social issues, Shamlou used a great deal of symbols, particularly mythological symbols. Mythological symbols have enriched Shamlou’s poetry and established a link between the present and past times in his works; moreover, these features have made his poetry more literary and figurative. Shamlou, due to the political repression of his time, took advantage of the mythological sings to express people’s sufferings and problems in an indirect and artistic way. In this path, Shamlou employed both Iranian and international myths. In this research, it is attempted to explore the representation of mythological symbols in the poetry of Şêrko Bêkes and Ahmad Shamlou.

Keywords: Symbols, Myth, Social and Economic poverty, Persian Poetry, Şêrko Bêkes, Ahmad Shamlou

Historical and Typological Investigation of Persian and Kurdish Translations of *The Holy Quran*

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Abstract

With the advent of Islam and its expansion among non-Arab nations, the Iranians embraced it openly and did their best to promote it. In this respect, translators and commentators of both Persian and Kurdish origins paid attention to the sciences related to *The Holy Quran* and tend to make it understandable for their people via translation. Although Persian translations were conducted before Kurdish ones, this superiority was somewhat disappeared with Kurdish translators' efforts to the extent that today over fifty translations and exegeses of *The Holy Quran* are published in Kurdish. In this research, utilizing a descriptive-analytic method through a critical approach, Persian and Kurdish translations in the course of history and their historical evolution process shall be explored. Additionally, it is attempted to examine the typology of these translations and focus on their features according to the principles of translation. Results delineate that the first Persian translation goes back to the third century (A.H) while the oldest available Kurdish translation returns only to a century ago. Among different Kurdish accents, that of Sorani is used more in translations of *The Quran*. Kurdish and Persian translations are of the following types: word-by-word, content-based, free, commentary-like, and literary translations.

Keywords: *The Holy Quran*, Kurdish Language, Persian Language, Translations of *The Quran*, Commentary on *The Quran*

A Stylistic Comparative Study of Siwara Ilkhanyzade's Ode "Halow" and Omar Abu Rishe's Ode "Al-Nasr"

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Abstract

The allegory plays a central role in didactic literature. A large number of poets and authors have used this literary device for their purposes. The two stories, "Al-Nasr" by the Syrian poet Omar Abu Rishe and "Halow" by the Kurdish poet Siwara Ilkhanyzade, are categorized as allegorical poems. The title of both poems, "Al-Nasr" and "Halow" mean eagle in Arabic and Kurdish respectively. These two odes shares a lot concerning their form and content, meanwhile each bears its own uniqueness, which leads the scholars of comparative stylistics to examine both poems. The layer-comparative stylistics study brightly illustrates the position and the role of language in formation of each poet's style. This article is an attempt to address and compare the style of both poets at three different layers including phonetic, structural or synthetic, and rhetorical. Some similarities at the synthetic and rhetorical layers could be regarded as the conclusion of the research. The methodology followed in the paper is the descriptive-analytical method.

Keywords: Stylistic Study, Halow, Al-Nasr, Siwara Ilkhanyzade, Omar Abu Rishe

The Semiotic Analysis of Parto Kermanshahi's "The Armenian" and Akhavan Sales's "The Winter"

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Abstract

"The Winter" is considered as one of the most notable poems of Mahdi Akavan Sales. In Parto Kermanshahi's works, the most famous poem appears to be one entitled "The Armenian." In this research, these poems have been studied from a contextual and semiotic perspective. The results demonstrate that Parto was influenced by Akhavan's "The Winter" at the tow levels of general image and in signs while composing "The Armenian." In terms of plot, a homeless person asking a Saghi to take refuge at his home through night and the person's distrust against people, and fear of the environment include the shared features. At the semiotic level, the encounter of signs such as the Luli and the Homeless, the Christian and the Armenian, the Cup and the Glass, and other similar elements are common in both poems. However, at the semantic interpretation level, signs that caused Akhavan's poem to be more interpretable are more comprehensible than Parto's inserted signs. Yet, two lines of Parto's poem are capable to be interpreted along with that composed by Akhavan. The distinguishable point between both poems is the freshness and humor in Parto's poem, against the serious tone of Akhavan's Poem.

Keywords: Parto Kermanshahi, Akhavan Sales, Semiotic Criticism, "The Winter", "The Armenian"

The Analysis of Benediction in Ferdowsi's *Shahnameh* and Kurdish *Shahnameh*

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Abstract

Whereas praising and blessing are the sub-themes of the stories, their manifestation in epic stories originally goes back to other literary genres including epical and lyric poetry. In composing Kurdish *Shahnameh*, Almas Khan Kandouleei, affected by oral tradition and native culture, employs a number of lyric concepts in accordance with his local manners and cultural conditions. The current paper, following a descriptive-analytical method, aims at measuring the frequency of praising and distinguishes their cultural differences while investigates and compares the way praises are expressed by epic heroes. The study focuses on five common stories in Ferdowsi's *Shahnameh* and Almas Khan Kandouleei's Kurdish *Shahnameh*, including Bijan and Manijeh, Rostam and Sohrab, Rostam and Esfandiyar, Siavash and Shoghad. The significant conclusion of the current paper is that the expression of praise samples in Ferdowsi's *Shahnameh* is more brief and laconic than Kurdish *Shahnameh*; moreover, Almas Khan Kandouleei's tone in negative praises (the curses) is considerably bitter and nipper than those observed in Ferdowsi's tone.

Keywords: Praise, Kurdish *Shahnameh*, Ferdowsi, Almas Khan Kandouleei

The Experience of Exile in Kurdish Literature (Mawlana Khalid, Nali, Haji Qadir, Piramerd, and Zeewar)

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Abstract

This paper is an attempt to shed light upon different types of exiles, their specific characteristics, and the temporal and spatial aspects of them in Kurdish literature. Thus, the experience of exile for such men of letter in Kurdish literature as Mawlana Khalid, Nali, Haji Qadir, Piramerd, and Zeewar turns out to be a different experience. The first stage of exile starts with Mawlana Khalid, an exile within the religious framework, and its world vision is different from the other stages. That is, Mawlana Khalid and Nali viewed homeland and country through religion and did not pay a considerable attention to nation. After Mawlana Khalid, the next stage starts with Haji Qadir Koyi, and that is nationalism. Although Haji Qadir was exiled in the world of authority, he transformed his exile as an occasion to serve his nation and raise awareness among his people. This stage become a turning point in the literary works to focus on the issues related to authority. The exile of Haji Qadir and his fellows introduced homeland, country, and nation as a subject for poetry.

Keywords: Exile, Mawlana Khalid, Nali, Haji Qadir, Piramerd, Zeewar.

Exploring Significant Issues on Punctuation: Definition, Analysis, and Categorization

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Abstract

All different kinds of writings, and academic writings in particular, need an ordered system of punctuation. Oral tradition of language is sharply differentiated from the language of writing in terms of several significant factors, punctuation being one of them. The present study has been conducted to demonstrate the significance of punctuation in academic and bureaucratic texts. On the other hand, in the texts of creative literature including poetry and fiction, punctuation system does not follow a fixed framework due to their nature; however, in academic writing the case is considerably distinguishable. As the present study demonstrates, punctuation is not supposed to be authorized in terms of the oral modes of language. It should rather be based on the structure and grammar of that language as well. Moreover, sentences include one or more words and they are all ended up with full stops. Although attempts have been made to conduct researches in the area of punctuation in Kurdish writing, punctuation in Kurdish does not follow a coherent and unified system.

Keywords: Punctuation, Orthography, Language, Prose, Oral Language, Written Text.

The Function of Color in the Poetry of Mewlewi Kurd

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Abstract

One of the most effective devices for artistic-literary creation is color, for it is not only a natural phenomenon, but a psychological and aesthetic fact also. With literary imaging, color plays an important role in inducing diverse concepts to the audience. The interpretation and analysis of the function of color in poetry can familiarize the reader with the intellectual world of the poets, and reveal the mental status and hidden aspects of their personalities as well as their works. Using a descriptive-analytical method, the present paper seeks to illuminate the approach Mewlewi Kurd takes in regard to colors, and the images he creates. Studies show that colors and color diversity in the poetry of Mewlewi Kurd are of considerable frequency. The colors recurrent in his poems are mainly black, yellow, white, and green. Colors symbolize the social situation, zeitgeist, events of the personal life, and religious beliefs of the poet. In addition, the frequency of the color black, as well as dark colors in the poet's poems reflects the overwhelming feelings of despair and distress in a period of the life of the poet that unpleasant events such as sickness, and the death of child and spouse are involved.

Keywords: Kurdish Poetry, Color, Symbol, Mewlewi Kurd.

Stylistic Comparison of Elegy between Ahmad Beg Komasi and Mewlewi Kurd in Mourning for Their Wives

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Abstract

Elegy can be written in a variety of poetic forms. In Arabic as well as Persian literature, the most dominant form of elegy is the ode. In Kurdish literature, Masnavi, a poem written in rhyming couplets, is also a fashionable poetic form for elegy. Ahmad Beg Kumasi and Mewlewi Kurd are the two great poets who have deep and emotional links with each other. In terms of style of poetry and social thought, the relationship between the two poets is remarkable. In the present study, we examine the rhetorical, musical, linguistic, and intellectual functions of the poets based on the traditional three-level stylistics study; furthermore, we will illustrate the similarities and differences in the style of the two poets at different levels. First, we show that the intellectual and linguistic link between Ahmad Beg and Mewlewi is evident. Second, both poets avoid linguistic and rhetorical exuberance. Third, unlike Arabic and Persian literature, elegy in Kurdish literature is often Masnavi, and lacks the traditional poetic rhyming. Fourth, the elegies by the two poets are the most aesthetic and the most impressive of their pomes. The complaints about hardships in the life, and the recollection of the virtues of the late person is one of the main themes of the elegy of the poets.

Keywords: Elegy, Mewlewi Kurd, Ahmad Beg Komasi, Stylistics.

Space Metaphor in Kalhuri Kurdish: A Semantic-Cognitive Study of the Spatial Preposition /naw/

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Abstract

The present study aims to investigate one of the most widely used prepositions, i.e. /naw/ in Kalhuri Kurdish dialect from cognitive perspective. The methodology of this qualitative study is descriptive-Analytic. The data, whose authenticity has been approved by native speakers, has been extracted from interviewing with Kurdish speaking speakers. Also, in order to analyze this Kurdish preposition as a spatial preposition, the theoretical tools used are image schemas in cognitive approach. In this regard, by using container image schemes, the present study intends to show that in the semantic network of this spatial preposition, there are three distinct meanings: “in”, “inside”, “during” and one semantic cluster that its prototypical meaning is “in”. Also, this spatial preposition conceptualizes abstract concepts, as if they have containment that each can be taken inwards and outwards. The findings show that this spatial preposition establishes the “container/containee” relation between the arguments of a predicator.

Keywords: Spatial Prepositions, Kalhuri Kurdish, Cognitive Semantics, Space Metaphor, Container Image Schema

Kurdish Allegory and Calendar in Nizami Ganjavi's *Leyli o Majnun*

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Abstract

Kurdish language and culture has an expansive oral literature, which in addition to its age and value would be very helpful to understanding the narrow and vague allusions of some poets. Nizami Ganjavi is one of the poets influenced by the language and culture of his mother being Kurdish, and the manifestation of this influence appears all through his poetry book Khamsa. His *Leyli O Majnun*, a book of poetry written in rhyming couplets, comes hard to grasp in some parts since there are some words, collocations, and references to the Kurdish popular culture and literature in the book. Moreover, the lack of understanding, as well as the negligence of the editors and critics of the book has not delivered a clear and polished meaning of the book. In this research, we intend to clarify the ambiguity within a verse of allegorical allusion known as “Sarebouzi Myth” which has its roots in Kurdish mythology.

Keywords: Nizami Ganjavi, *Leyli o Majnun*, Allegory, Kurdish Language.

Structure and Semantic Links of Kurdish-Persian Macaronic Poetry

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Abstract

Kurdish poets have always paid a special attention to the sonnets of Hafez. “Macaronic Allusion” is a literary device that is the result of Kurdish-Persian Macaronic Poetry. The present paper seeks to take a glimpse at the definition of Macaronic and its types, analyze the Kurdish-Persian Macaronic Poetry in terms of. macaronic allusion, and describe the place of macaronic poetry in Kurdish literature. The study shows there is a obvious difference in the skill among the Kurdish poets in creating a semantic link between the two lines of a verse and preserving the structure of the sonnets. To show this, an excerpt of ten sonnets from ten Kurdish poets has been made. Four of the ten sonnets are various macaronic pieces from one same piece of poem in Divan-e-Hafez by Hafez, as a result, it would better fit the purpose of this paper as a comparative study. The other six macaronic poems are pieces from the poetry of different poets. In this research, we first give a brief account of the life and literary career of each Kurdish poet and their macaronic. Then, we take the discussion furthur to explain the link among Kurdish and Persian lines, the meaning of Kurdish lines in relation to the structure, and content. The dialects used in Kurdish literature are different and includes Kermanshahi, Sorani, Hawrami and Kalhori.

Keywords: Macaronic poetry, Allusion, Kurdish Poetry, Hafez, Semantic Link.



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