



## Investigating the Archetype of Hero's Journey in Almas-Khan Kandoolaei's *Khorshid and Kharaman*

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### Abstract

Joseph Campbell introduced the universal archetype for the monomyth theory of hero's journey according to Freud and Jung (regarding discovery of the unconscious). He contended that this archetype is universal and stories in different countries imitate it. Drawing from analytical-descriptive method, the present study addresses the archetype of hero's journey in a lyric-epic Kurdish poem entitled *Khorshid and Kharaman* by Almas-Khan Kandoolae. This study aims to examine different characteristics of the journey according to Campbell's theory and the extent to which *Khorshid and Kharaman* imitates it. The findings demonstrate that the given archetype is utilized in Kurdish narrative works and the conformity of its seventeen stages with this theory highlights its universality. The mentioned poem imitates three stages, namely *departure*, *initiation* and *return* with regard to Campbell's archetype of hero's journey. Khorshid Khavar, the hero, moves from immaturity to maturity, revival and knowledge with the help of journey archetype in collective unconsciousness.

**Keywords:** *Khorshid and Kharaman*; Almas-Khan Kandoolaei; Hero's Journey; Joseph Campbell



## Structural Investigation of the Story of Moses and the Stonecutter

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### Abstract

The story of Moses and the shepherd is one of the most influential stories that Rumi has built and brought skillfully in Mathnavi. The origin of this story is apparently unknown, but some believe that the story of Moses and the righteous servant in the Holy Qur'an has persuaded Rumi to compare Shari'a with Tariqa. After Rumi this story has been narrated in another form called Moses and the stonecutter which is believed to be written by Obeid Zakani; but with paying a little attention to its style and comparing it with other Obeid's works, this assignation seems improbable. This story has also been welcomed by Kurd singers and they recomposed it in Kurdish language. Among them we came across with Kurd poet Mirza Ahmad Dawashi (1280-1359) who paid a great attention to this story and skillfully versified it in Kurdish. Now in this paper, using the descriptive-analytical method and with a structural critique approach, we attempt to investigate the story of Moses and the stonecutter which is versified by Dawashi in 129 verses, and to analyze its elements. The results show that this story has all the elements of a complete narration and the author has successfully used these elements to develop the theme.

**Keywords:** Kurdish Poetry; versified Story; Mawlavi; Moses and the Shepherd; Mirza Ahmad Dawashi; Moses and the Stonecutter



**A Morphological Reading of Ahmad Khani'S *Mem and Zin*  
in Terms of Vladimir Propp's Narrative Theory**

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**Abstract**

Thanks to modern literary theories, critical approaches will help the critics to appreciate and explore a literary work. The practice of traditional literary criticisms was based on incorporating the intentions and biographical context of the author, while the modern literary theories provide the critics with different lenses allowing the critics to consider literary works based on certain assumptions within that school of theory and yield to new conclusions. Morphology of stories is one of those approached addressing the literary work (fiction) in a structured way and attempts to analyze the story on the basis of the roles of the characters and the movements in it. Using the descriptive method based on content analysis technique, library sources, and applying Vladimir Prop's morphological theory, this paper aims to investigate the story of *Mem û Zîn* (Mem and Zin) by Ahmad Khani (1650– 1706) based on the story of Mam and Zayn by Mohammad Saeed Ramazan bouti. The findings demonstrate that the story of Mem and Zin has 21 functions out of 31 functions of Props and has two main and minor stories. The main story comprises of 6 moves and the minor one has 3 moves. The sequences of the functions, especially in the initial seven functions are not observed, and some of them appear in the middle and late stages of the story. There are also 13 characters in the main story and 7 characters in the minor story appearing in the following personae: Hero, Helper, Villain, False Hero and Donor.

**Keywords:** Morphology; *Mem and Zin*; Narrative Theory; Move; Story; Function



**A Comparative Study of Romantic Elements  
in the Poetry of Khalil Mataran and Mamousta Besarani**

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**Abstract**

The Romantic School was founded in the late eighteenth century under the influence of political and intellectual developments and social classes. The Characteristics of this school, as opposed to the classical school, are: emotional power, honest experience, love of beauty and exemplary patterns, strange feeling, love of the home, love of nature and melt in it. In Arabic literature, Khalil Matran is known as the pioneer of the Romantic school. The fascinating nature of Lebanon, her innate talent, gentle emotions and critical thinking helped her in this way. In Kurdish literature, Molavi is also known as the pioneer of this school. However, given that Besarani lived almost a century and half before Molavi and the characteristics of the Romantic school thrive throughout her poetry, the pioneer of the Romantic school in Kurdish literature was Bismarani, whose work has been mostly neglected by researchers. The authors of the article seek to identify this poet by the means of a descriptive-analytical method, to prove that he is a pioneer in the Romantic school and also to rely on the American adaptive school of Romantic poetry with the romantic compare and study the romantic poems of contemporary Arab poet Khalil Matran. The findings confirm that both poets are pioneers in Romanticism and have shown that both poets took advantage of all the romantic features, first describing nature then fantasy and love of the home.

**Keywords:** Romantic School; American Comparative School; Khalil Matran; Besarani



## The Inflection of Verb and its Categories in Kalhori Kurdish from Bauer's Generative Morphology Perspective

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### **Abstract**

The present study aims to investigate the inflection of verb and its categories from generative morphology perspective. The nature of the methodology of this qualitative research is descriptive-analytic, and data has been collected through interview with Kurdish language speakers, and then the authors have analyzed them based on the generative morphology. The authors have tried to analyze the inflectional categories of verb encompassed mood affixes, negation affixes, and personal affixes. This study is going to seek a suitable answer to this question that how the inflection process can be applied on verbs in Kalhori Kurdish and what is the constraint on this category in this dialect inflectionally. This article is going to find out how the views of morphologists, such as Bauer (1996) can justify the inflection on the category of the verb in this dialect. The results showed that the inflection of verb is fully justifiable in Kalhori Kurdish from Bauer's generative morphology.

**Keywords:** Inflection Process; Verb; Generative Morphology; Kalhori Kurdish



## A Critical Review of Kurdish Language Branches Based on Geographical Residency

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### Abstract

There is no unanimous agreement among linguists and sociolinguists regarding the definition and distinction among terms and concepts of language, dialect and accent. Even some researchers, who study the relationship between language and society, employ both sociolinguistics and sociology of language differently to make a distinction between both of them, while some other use them interchangeably just to say that both are the same. The same issue can also be observed regarding the Kurdish language division, its branches, dialects, accents, and even the numbers of the branches. That is, most researchers who study Kurdish language are in disagreement regarding not only the definition of the terms and the number of Kurdish branches, dialects and accent but also in the basis on which the the divisions and definitions are done and most of them do it geographically rather than considering linguistics elements and features. This paper, firstly study the historical and geographical aspects of Kurdish language and put under criticism all those Kurdish language divisions done by the researchers in the field of Kurdish language study. Then, the researcher concluded that the current Kurdish language divisions are all suffer serious problems. Finally, the researcher offers new suggestions and directions for future divisions as well as approximate places in which Kurdish language and its major branches are distributed.

**Keywords:** Kurdish Language; Dialect; Accent; Kurmanji; Sorani; Kalhuri; Hawrami



## Symbols of the Animal Designs of Kurdistan Glim

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### Abstract

Iran, with its many ethnicities, has a remarkable art in the context of glim. West of Iran, especially in Kurdistan province, this art is full of various manifestations of planning. In the province of Kurdistan, with the woven machinery and the widespread factory production, which often overshadows the handicrafts, it is still found in villages and among the glimbafi tribes, so Kurdish glimmers are no exception and the industry is slowly being forgotten. The importance of this art and the symbolic type of paintings woven into the text of the caricature calls for the necessity and importance of this research. The present article examines the animal motifs of Kurdish carpets and the symbols of animal carpets in the carpets of Kurdistan province. Hence (3 samples of cartridges) were purposively selected. This article is a descriptive-analytical one and the data collection from library sources and field sample identification is obtained. These symbols convey different meanings about Kurdish culture. The motifs include animal, geometric, tooling and plant motifs, which are discussed in this article. The woven roles in this art are based on the nature of his life and his modeling of beliefs and roots in the beliefs of the Kurdish people.

**Keywords:** Culture; Symbols, Gullim; Animal Motifs; Kurdistan Province



## Contemporary Kurdish Novel:

### A Practical Investigation of Five Recent Novels

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#### Abstract

This practical critical research addresses five Kurdish novels written in the recent years. These novels can represent the modern Kurdish novel, of course with other novels of the same level. In the first section, we present the emergence and development of the Kurdish novel, which takes around the whole of the twentieth century. Next, the birth of the novel in Western culture and literature is examined, and then compared with those of Kurdish. It is argued that the real rise of a modern Kurdish novel begins with the 21st century. In the second section the review of the works already conducted on Kurdish novel is presented. The last section is devoted to the critical analyses of these five Kurdish novels. The novels include *Dust and Dander*, written by Nabaz Goran (2017), *The Time of the Weeping of Balqis*, written by Jabar Jamal Gharib (2018), *The Memory of Perfume and Fire*, written by Bayan Salman (2018), *Guardians of God*, written by Atta Mohamad (2019), and *Daryas and the bodies*, written by Bakhtyar Ali (2019).

**Keywords:** Kurdish Novel; History of Novel; Narration; Practical Criticism; New Literature; Critical Analysis



## Poetic Style of Chinar Namiq in terms of Functional Stylistics

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### **Abstract**

Style means the ways of using language. Each utterance is expressed in different styles. Researches noticed that literary expressions are higher than normal expression. The style of the writer comes from this literary background. There is no doubt that each text holds the identity of the owner, because it is the experience of that writer that is why the style of one is different from the other. The function of style denotes those different styles in each literary text. The function of style is to deal with inner and outer sides of the text. As a matter of fact Chinar Namiq as a women has her own style of writing poem this affected us to conduct this study (poetic style of Chinar Namiq in terms of function of style) and she'd light on some of her techniques that show her style. This research is arranged into two parts, part one is about terms of style and stylistic, Direction of style, Function of style. Part two is about Functional stylistics of Chinar Namiq's poems.

**Keywords:** Stylistics; Chinar Namiq; Message; Sender; Functional Stylistics



## The Linguistic Stylistic Level of Wafa's Poetry

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### Abstract

In Stylistics, the lingual, literary and intellectual features are called style creators. Prior to assessing each sorts of poetic style in Kurdish, the poetic styles of the outstanding poets in different eras have to be recognized. By revising the poetic style of stylist poets separately, the style of Kurdish poetry could be identified in different literary eras. The characteristics of any literary style in different literary periods could be determined following the understanding the characteristics of the contemporary poetic style in those periods. The present research was conducted on the linguistic level in order to highlighting and signalizing a part of the linguistic characteristics of Wafai's poetic. Also, this research has paid attention to the phonetic level of external music, in which the weight and the number of rows as well as internal music determined the word, the percentage of non-Kurdish and key words, personal style and periodic style.

**Keywords:** Style; Stylistics; Kurdish Poetry; Language Level; Phonetic Level



## Goran and Hemin in *Kurdistan* Newspaper Published in Tehran

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### Abstract

The present paper focuses on the articles on/by Goran and Hemin in *Kurdistan* newspaper (1338-1342), published in Tehran. These articles were written to clarify the literary and artistic status of these two distinguishing poets of our nation namely Hemin and Goran. The first part of the study is devoted to display the role and status of Goran as a poet in the renewal of Kurdish poetry that is side by side of his impact on the poets of Eastern Kurdistan. Moreover, all the articles, which were written for the death of Goran in the specific volume of that was devoted to his death, are tackled and investigated. As a result, many new views and facts are gathered about Goran that could be used as a basis for his role and status in renewing Kurdish poetry. The second chapter is devoted specifically to display Hemin's poems and articles. Attempt is made to pose the question why Hemin edited and amend his poems after their publication. That is in addition to tackling the changes in Hemin's views and stances from Kurdish nationalism into Iranian nationalism. Clarifying this significant stage in his life is the aim of this study since he wrote two poems for the Shah without commenting anything about them. This stance of Hemin is then analyzed from psychological perspectives.

**Keywords:** Goran; Hemin; *Kurdistan* Newspaper; Kurdish Poetry; Modernism



**Similarities and Differences between Central Kurdish and Persian  
in Terms of Historical, Cultural and Linguistic Features**

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**Abstract**

The current study explores the similarities and differences between Central Kurdish and Farsi languages. Both of them share highly similar origins with regard to social relationships and linguistic affinities. Basically both languages were utilized by Aryan community and they are categorized as Iranian and Zagros family languages. Kurdish and Farsi languages were spoken by both Aryan race people as their homelands. This study draws from library method and linguistic documents and, accordingly, proves through examples that Kurdish and Farsi languages are in one language group or family. Therefore, there are linguistic similarities between them. However, there are stark differences. Finally, grammatical and historical documents helped prove that although both have the same origin and they have had a common historical trend with many similarities, Kurdish and Farsi are regarded as two different neighboring languages and each of them is considered to be an independent national language.

**Keywords:** Linguistics; Similarity; Difference; Central Kurdish; Persian