# From Lack to Excess in Words; Lacanian Reading of *Palace of Sad Birds* and *The Previous Stroke*

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## Abstract

Despite human reliance on language as a means of conveying messages and a tool that apparently satisfies major needs, Lacan believed that language is not only insufficient for human being as a subject of desire, but can also cause him/her to stay away from his/her lost purpose and desire. According to Lacan, language is the realm of the unconscious. Hence, it satisfies not the demand of the ego but the desire of The Other; Therefore, for its reproduction, it must rely on two constructive elements, "lack" and "excess", in order to remain stable. In this research, through qualitative and quantitative analysis and a Lacanian psychoanalytical reading of the stories Bakhtiar Ali's *Palace of Sad Birds* and Mohammad Sohrabi's *The Previous Stroke*, the following results are shown: The subject has accepted the lack of a phallus in his presence and has given himself to symbolic castration. This is true for Kamran, Khaled Amon, Mansour Asreen and the narrator of *The Previous Stroke*. Also, Susan's purpose in sending her suitors to travel and leave the city is to turn them into subjects of desire, For Susan, "the city", "war" and signifiers that referred to it are jouissance and representatives of excess desire. The narrator of *The Previous Stroke* tries to fill the lack of the other as the lack of speech through swearing. Of course, the lack is never filled in speech because the speech always exceeds his intention.

**Keywords**: Lacan, Bakhtiar Ali, Mohammad Sohrabi, *Palace of Sad Birds*, *The Previous Stroke*, Speech.

# The Effects of Social Variables of Age, Education and Gender on Metathesis Based on Variationist Sociolinguistics: A Case Study 'Chokla' in Hawrami Kurdish

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## Abstract

This research report presents a quantitative investigation into the impact of social variables including age, education and gender on a specific phonological variation (Metathesis in word [*tʃoklæ*]) in the Hawrami language, specifically the Paveh dialect. The study examines a group of 60 individuals (30 men and 30 women) across four different age groups, utilizing the variationist sociolinguistics framework. Data collected from the main group is compared to data gathered from a standard group of illiterate men and women over 60 years of age. The study focuses on metathesis of the word [*tʃoklæ*], which exhibits the most differences between the standard and main groups. The research findings indicate a significant relationship between age and gender variables and the phonological diversity under study. The level of education, however, does not show a significant relationship with the occurrence of the metathesis process in the word [tʃoklæ], as the rate of significance of the relationship is greater than 0.5 ($\alpha=0.683$). Additionally, the results demonstrate that gender has a greater impact on the metathesis process in the word [*tʃoklæ*] than age.

**Keywords:** Variationist Sociolinguistics, Phonological Process, Metathesis, Hawrami Kurdish.

# The Gothic in Eastern Literature (Kurdish and Persian) with Reference to *Death of the Second Single Child* and *Prince Ehtejab*

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## Abstract

The Gothic style was a mode of story writing which became popular in the eighteenth and the beginning of the nineteenth century in Europe when suppression caused by church and religious beliefs on the people was dominant. These stories are created based on imaginary and unreal situations. The role of gothic writers is to analyze the psychological disorders; therefore, novels written in the gothic style are also known as black romance. In Eastern literature (Kurdish and Persian), some socio-political events encouraged story writers to go for surrealism and magical realism adapted with social infrastructure of their community. In this research, Gothic elements in Hoshang Golshiri's *Prince Ehtejab* and Bakhtiar Ali's *Death of the Second Single Child* have been explored through their relevance to Iranian and Kurdish society. Moreover, the style of both authors has also been investigated. The results indicate that Hoshang Golshiri and Bakhtiar Ali have used Gothic techniques in their stories in accordance with the social conditions of their society. The Gothic is a means to reflect the social and political conditions of these authors' era, where tensions caused by social issues in turn, yields to socio-political situation of their era in a Gothic format.

**Keywords**: The Gothic, Western Literature, Kurdish Literature, Contemporary Literature, *Death of the Second Single Child*, *Prince Ehtejab*.

# An Analysis of the Zagrosian Authenticity of Kāwa and Ḍaḥḥāk's Narration

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**Abstract:**

"Kāwa and Ḍaḥḥāk" is a mythological narrative in Kurdish culture and literature, which is known as "Fereidun and Ḍaḥḥāk" in Darid literature. This different heading expresses the fundamental differences in the structures and motives of these narratives and reveals that these narratives have evolved in two separate climates. This mythological narrative has been examined from different perspectives, some of them are related to the time and place of its formation. There are two perspectives in this regard: First, the historical perspective that considers it to be the narrator of the fall of the Medes in Zagros; Second, the cultural perspective that attributes Kāwa's blacksmithing to the time of the emergence of urbanization in Parthian period. A concrete approach within this perspective dates the origin of narrative back to Khorasan. This research in a descriptive-analytical method and by means of internal evidence considers this story as a mythical narrative (not historical) which growth from Zagros Mountain and traveled to different places, including Khorasan. In its course, this mythical narrative saw metamorphosis and accepted newer elements, especially from Zoroastrianism, and in the final processing, it made use of Shahnamahs.

**Keywords:** Myth, Kāwa, Ḍaḥḥāk, Blacksmithing, Zagros, History.

# Comparative Analysis of Semantic Deviance Strategies in the Poetry of Shêrko Bêkas and Seyyed Ali Sälehi (Case Study: "You can recreate me with a sip of a kiss" and "The last romances of Rira")

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## Abstract

Semantic deviation, including various types, is one of the most important methods of deviation in the process of the creation of literary language and it plays an important role in representing aspects of meaning, imagination and image in literary language. Shêrko Bêkas and Seyyed Ali Sälehi as two important representatives of contemporary Kurdish and Persian poetry, have used different methods of semantic deviation in their literary creations, so the comparative analysis of different methods of semantic deviation in the poetry of these two poets is a necessity of research in this field. In this research, relying on different species of semantic deviation, we investigate and analyze the various appearances and functions of semantic deviation strategies in the poetry of Shêrko Bêkas and Seyyed Ali Sälehi, so that we can get a better understanding of the construction of literary language in the poetic language of these two poets and explain the connection of different frequencies and functions of semantic deviance strategies with the poetic worldviews in their poems. For this purpose, two collections of poems "You Can Recreate Me with a Sip of a Kiss" by Bêkas and "The Last Romances of Rira" by Sälehi have been used as the basis of analysis. The results of the research show that among the different types of semantic deviation, "abstraction", "Visualization" (with sub-branches: fluidity, materiality and animism), "coloring" (with sub-branches: coloring elements different from one's own color and coloring the abstract and by-nature-colorless objects or elements), "Synesthesia" and "paradox", are the most important and most frequent methods used by Bêkas and Sälehi in semantic deviations and according to the approaches, life experiences and specific worldviews governing the poems of each of these two poets, different types of semantic deviations (according to their nature) have appeared with different forms and frequencies in the poems of Bêkas and Sälehi. The research method is descriptive-analytical and the data has been collected in a library and document analysis method.

**Keywords:** Shêrko Bêkas, Seyyed Ali Sälehi, Literary Language, Deviation, Semantic Deviation.

# Critical Discourse Analysis of *My Uncle Jamshid Khan: Whom the Wind Was Always Taking*

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## Abstract

Bachtiar Ali's novel, *My Uncle Jamshid Khan: Whom the Wind Was Always Taking*, is one of the prominent novels in Kurdish literature that narrates the turbulent social life of the Kurdish nation in Iraqi Kurdistan. Using Fairclough's critical discourse analysis, which examines the text at three levels of description, interpretation, and explanation, to the ideologies inside and outside the novel and the type of encounter the novel has with them in the social and political context of Iraqi Kurdistan since the 80s and 90s has been paid. The findings indicate that by using magical realism in this novel, the author shows a good way to protest the existing situation and the increasing prevalence of problems and sufferings of the society, and shows his confusion from this situation in the form of imagination and reality., the author tries to criticize the dominant ideologies of this era such as Baathist fascism, the dominance of communist ideas, the imposed war between Iran and Iraq, civil wars between Kurdish parties and extremism. Islam has emerged as a phenomena such as the dominance of the media and the press in the social and political environment, as well as the problem of immigration and refugees. The main theme of the novel is a critique of the current situation and the ruling ideologies in these two decades of Iraqi Kurdistan, as well as expressing the confusion of the Kurdish nation and subject.

**Keywords:** Ideology, Bachtiar Ali, Kurdish novel, Fairclough's critical discourse analysis.

# Analyzing the debate between Khosrow and Farhad of the Narrative by Nizami Ganjavi and Khana Qubadi based on the Theory of Grice's Maxims

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## Abstract

According to Grice, professor of analytic philosophy in the twentieth century, the formation of any conversation depends on regarding four basic conditions. These principles include maxim of quality, maxim of quantity, maxim of relation, and maxim of manner. These four maxims are known as Grice's maxims. By explaining these principles, he has been able to present an effective theory in expressing the meaning of sentences. He has shown that the violation of one or more of principles which are mention before, it occurs for a certain reason. By applying this theory, it is possible to analyze the implicit meaning of texts, especially debates which are based on dialogues. The debate between Khosrow and Farhad is one of the most famous conversations in history of both Persian and Kurdish literature, one or more of Grice's maxims are violated in all its verses. In the present study, which is conducted based on a descriptive analytical style, samples of violation of principles in aforementioned debate by Nizami and its Kurdish translation by Khana Qubadi were investigated and the impact of violation these principles is stated in the mentioned translation. Results of this research indicate that the high frequency of violation of the maxims of relation and quality in Nizami poetry, in addition to creating atmosphere and creating artistic meaning, has made it difficult to translate and imitate this poem. For this reason, Khana Qobadi had to remove a part of debate to create an artistic atmosphere and he had to lengthen a part of the text and violate the maxim of quality

**Keywords:** Grice's maxims, Khosrow and Farhad Debate, Maxim of Relation, Maxim of Quantity, Maxim of Quality.

# Politics and Consequences of the Janusian Face of Modernity in Contemporary Iraqi Literature based on International Law (Case Study: Kazem Al-Sammavi and Shirko Bikas)

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## Abstract

In the twentieth century, modernity entered the domestic and foreign politics of the Middle East countries with its positive and negative (Janusian) faces. Contemporary Iraqi Kurdish and Arab poets such as Kazim Al-Samawi and Shirko Bikas in their poems identified such a detestable face, including the phenomenon of the nation-state, genocide and crimes against humanity, which were displayed by internal and external colonizers. It turned out that the historical beginning of this event was the beginning of the establishment and creation of heterogeneous nation-states in the Middle East by foreign colonizers, which were created from the division of the territory of the Ottoman Empire as puppet states under their tutelage. These two poets, in order to deal with this phenomenon, called for the violation of the rule of law "prohibition of resorting to force". This means that the people of their community encouraged the intifada and struggle and the "right to resort to force" in line with the right of "legitimate defense". The present descriptive-analytical research seeks to introduce these two poets and analyze their poems based on international law and the Universal Declaration of Human Rights in such a way that the duality of modernity in the field of politics, which has shown its dark face in the society, van be fully indicated. A major result was the technology employed by a government like Baath, whose act of genocide and crimes against humanity were the direct product of the modern world.

**Key words:** Janusi's Face, Modernity, Genocide, Kazem al-Samawi, Shirko Bekas.

# The Place of the Negative Article According to Time and Mood in Bahdinan Kurdish Dialect

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## Abstract

The Infinitive, the base of the verb, is the primary means of verb formation. The verb as the main component and predominant of a sentence in Kurdish language can take on various structures, including mood, negation, tense, etc. When looking at the mood of a verb in Kurdish language, three moods of the verbs can be distinguished: Indicative, Subjective, and Imperative. The indicative mood, this includes most of the sentences in Kurdish language. The subjunctive mood is a mood that does not indicate the occurrence of the action or the non-occurrence of the action in an exact manner, since the action manifests itself as wish, hope, and doubt. The imperative mood is where the speaker forces the listener to apply or not apply the verb. Negative markers in Bahdinan Kurdish dialect change according with time and mood. There are two negation markers, which (نا) and (نه) are considered grammatical markers. The marker (نه) goes with the verbs in the past in the indicative mood as well as with verbs in the past and present in the subjunctive and the imperative moods. The marker (نا) goes with the present tense of the indicative mood. If the verb is simple, these markers are placed at the beginning of the verb. However, if the verb is compound, it follows the first part of the verb. Nevertheless, in the future tenses, the marker (نا) replaces (دێ), and it always goes at the beginning of the verb.

**Keywords:** Verb, Negation, Mood, Indicative Mood, Imperative Mood.

# Life and Works of Mula Isa Jawanroodi
# in the Mirror of Manuscripts

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## Abstract

The history of Kurdish literature is full of names of poets and writers who had the highest scientific and social position during their lives, but at present only little information is available about their lives and works. One way to learn about the lives and works of past scholars is to study their works, especially their manuscripts. Exploring the margins, which contain various information, helps to identify hidden aspects of the lives of past scientists. Mola Isa Jwanroyi is one of the Kurdish scholars and poets whose life and works are known. In this article, we present the inexpressible aspects of this personality's life and works through descriptive-analytical methods, library research and using manuscript sources. The results indicate that Mullah Isa belonged to the scholarly family of Sediqi Klashi, who was born in the late twelfth century and died in the early thirteenth century. In addition to teaching, he was skilled at writing poetry. In this paper, we will introduce several manuscripts written in Mullah Isa's calligraphy, as well as several newly discovered poems written by this scholar in Persian and Kurdish.

**Keywords**: Kurd scholars, Jawanroodi scholars, Sediqi Family, Mula Isa Jwanroyi, Mula Isa Klashi.

# The Conflict between the Subject and Object in Bakhtiar Ali's *Bender Feyli* Based on Actantial Model of Greimas

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## Abstract

Greimas as the founders of the French narrative science was influenced by formalists and structuralists and tried to infuse it with semiotics to establish a theory of meaning. Greimas highlighted meaning and took the conflict between subject and object as the basis for production of meaning in actantial model; meaning is generated through the process of narration. The present study analyzes Bakhtiar Ali's latest novel titled *Bender Feyli* based on the actantial model. Bandar as object for the Baath Party and its regime was born and raised in prison with a paradoxical personality. The Baathists tried to erase his identity and include him as a member of their party. This is the drive in the novel till the Baath is defeated and its members are punished. Americans as a new actor free Bender. The main image in the novel consists of freedom and slavery; Greimas considers it as a universal image, composed of a series of minor images. Bender is trapped between freedom and slavery. Bender is freed finally but he does not feel free because he is encouraged by the Iraqis to take his revenge upon the Baathists. However, at the time of revenge, a disease attacks him, which is a sign of health because it frees Bender from being similar to others. The present study investigates the novel based on three pairs of Greimasian actantial model to clarify its manifest and latent layers.

**Keywords**: Subject, Object, Greimas, Actant, Narration, *Bender Feyli*.

# Nali in the Mirror of Ottoman Documents and Manuscripts

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## Abstract

There is still too much study need to be done about Nali in order to fully investigate the history of Kurdish literature in archives and manuscripts of Ottomans. In the past, new results found out about Nali from utilizing manuscripts and orientalists' reports. However, there is still too much study can be done to study about his works. Based on the new findings of the documents and manuscripts from Ottoman archive, new information has been discovered about this poet as well as new poems of the poet are introduced not included in his previous collections. New findings about: two books of Nali, his relation with some figures and tribes, his affiliation with Naqishbandi order, his position among Kurdish personalities during the time of Ottomans, the translation of his poems to other foreign languages, his scholarship states and the certainty of the location of his graveyard are all mentioned in the current study. He also discusses how Nali's poems have been translated into French and Turkish. However, Nali has been mentioned with great importance in both Turkish and Kurdish newspapers during the Ottoman period. All this information puts another stone on the wall of research in Nali's poems.

**Keywords**: Nali, The prince of Mecca, Translated Poems, Naqishbandi, Ottoman Documents.