

New Findings about Mulla Parishan's Biography and Poetry

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Abstract

Mulla Parishan was one of the well-known Gurani dialect poets. Unfortunately, there is not much information concerning his biography and literary works. In this descriptive-analytical paper, the focus is on the manuscripts, volume of poems, and information inserted in the hat note and colophon of manuscripts as well as the poetic language and content of his poetry. What is certain is that he spoke in Laki, but his poems are based on the Kurdish literary language "Gurani". However, Laki, Kalhuri, Persian, and Arabic words have added to the complexity of his poetic language. Contrary to the findings of previous researchers, Mulla Parishan was not an adherent of the Horufiyyes, a Sufi sect of Shi'a (shitte), but benefited greatly from Abjad and hermeneutics as other scholars of Imamiyya Shi'a. There is a significant reference to Ali Abi Talib's Wilayat (religious leadership and guardianship) in both Mulla and Sheikh Rajab Borsi's thoughts. Furthermore, by examining the manuscripts it was concluded that many of the poems that have been attributed to him belong to Malek Hussein Khan Kolyaei – a poet of the Gurani style in the nineteenth century.

Keywords: Mulla Parishan; Lak; Gura; Shiite; Kurdish Literature.

In Search of, or Escape from, Freedom? A Psychoanalytic Analysis of Sherzad Hassan's *My Father's Fence and Dogs*

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Abstract

My Father's Fence and Dogs is the title of the first novel by Shirzad Hassan, the celebrated writer, and is considered by critics as a turning point in Kurdish novel. At first glance, the main theme of the work seems to be patriarchy, but carefully in its depth, the narrative focuses on the power and selfishness of freedom of the fence by the father as a dictator. The narrator's delusional souls, irregular narration, eerie and scary atmosphere, existence of all kinds of failures, conflicts, entanglements, anger and repressed desires, and finally the destructive reaction (physical elimination of the father), all provide the present study with a psychoanalytical treatment. Using psychological concepts such as sadistic personality, masochistic personality, machine color, destructive reaction and so on, the author addresses the details of the text in a psychoanalytic way and analyzes the overt content in order to reach the hidden content. The research also focuses on the motivations as the main reasons for the reactions of the narrator and the people of the fence during the life of the father and after his killing.

Keywords: *My Father's Fence and Dogs*; Sherzad Hassan; Psychoanalytic Analysis; Liberation Mechanisms; Eric Fromm.

Structural Analysis of Six Narratives (Persian and Kurdish) of Koke Kohzad's Story Based on Greimese's Model

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Abstract

The story of Koke Kohzad is about the epic works written after the Shahnameh and one of the forgotten or overlooked parts of the Iranian epics that has been narrated in various ways in poetry and prose. In a descriptive-analytical way, this paper studies six narratives of Koke Kohzad's story (two poetic narratives: one in Persian and the other in Kurdish, and four folk narratives) based on the Grimes model. The hexadecimal narratives of Koke Kohzad have a logical structural and content order of epic narratives and, contrary to the expectation of the four folk narratives –they were reproduced and narrated through the oral tradition of general public. They are structured as poetic narratives except in one or two minor cases. The great difference between them is the intentions of the narrator, the type of narration (poetic or proverbial/formal or folk) and language (Persian and Kurdish) failure to comply with these traditions is not effective. Also, the structural aspects of the contrasting pattern, the syntactic structure of the three chains have been observed in the above narratives, and from a functional paradigm, except in a folk narrative, the complete pattern of action can be observed in the Koke Kohzad.

Keywords: Structuralism; Narratology; Grimas; Sixth Narrative; Kok Kozad.

**The Function of Common Mythological Motifs in a Kurdish Folk
Narrative and an Excerpt from *Klidar***

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Abstract

Myths express human aspirations and fears. Literary and folk texts in the depth of their thinking do not shy away from mythical themes. Myths, through their narrative function, reveal the themes of human archetype in the various contexts narratives. The narrative of the meeting and marriage of Maral and Golmohammad that this study deals with is one of the most basic parts of Kalidar. The folkloric and Kurdish narration of "Mahmoud Khan Balek and Khatun Parizad" is also one of the prominent and famous narrations in Kurdish folk culture. The problem of this research is the function of the common themes of myths that structure the above-mentioned folk narrative and excerpt. The present article looks at the mentioned texts based on the mythological approach and with a descriptive and analytical method, with the aim of explaining the mythological and thoughtful connections in the two mentioned narratives. Both narrations advance their narrative movement based on elements such as woman, water, spring, plant, moon and animal. These narrative elements demonstrate the archetypal themes such as life, life cycle, magic, horror of anime archetype and shadow control in both narratives. Based on common mythological and archetypal principles that systematize the two linguistic context and narrative structure. It is argued that the novel Kalidar, in addition to other aspects of intertextuality, is also influenced by Kurdish folk culture and its mythological and archetypal themes. The author of Kalidar has experienced again living in the horizons of Kurdish people thinking and their culture.

Keywords: Myth; Kurdish; *klidar*; folk narrative; archetype.

From Oral Literature and Arabesque Music to Resistance Cinema: The Generation of Identity in Yilmaz Guney s' Cinema

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Abstract

Arabesque music presented itself as a civil protest and a non-violent movement against the government policies in Turkey from its early formation (the 1930s). The oral in Kurmanji Kurdish literature is also of high significance and rich contents. The hybrid form of the Arabesque and oral songs made it possible for the various minority and majority cultures to accept it to the extent that the government could no longer control it due to its popularity and social development. On one hand, drawing on the underlying theory of qualitative studies, and on the other hand, considering the concept of hybrid culture in post-colonial studies in Homi K. Bhabha opinions, the present paper seeks to present how this genre of music could lay the ground for the formation of Arabesque cinema in Turkey and subsequently the emergence of a new wave of resistance cinema. To this aim, considering the popular movies of the pioneer Kurdish filmmaker Yilmaz Guney as one of the most important filmmakers of that time, the present study tries to select and study the most important components of these movements using a three-step coding method. The findings of the present study demonstrate that based on the concepts derived from the Arabesque culture such as hero fanaticism, marginal settlement, the collapse of family values, the domination of political violence and social trauma and by focusing on the women issues, the modern Turkish cinema has been able to create a form of resistance cinema that is intrinsically remonstrative and identity-centered.

Keywords: Arabesque music; Kurmanji oral literature; resistance cinema; Kurdish filmmakers; Yilmaz Guney.

The Position of Culture and Literature in the Eyes of the Kurdish Amirs of Shabankareh (421-756)

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Abstract

One of the local authorities that reigned in the coast of Persian Gulf at southern area of Iran was Kurdan Government, known as Shabankareh. They were from Kurdish race and governed in the area from 421 until 756. The above-mentioned race considered as Kurdish and were recorded in history from the Sasanian duration. After entrance of Islam to Iran, they had the main role in Iran history specially in southern areas and succeeded to establish their government in the fifth century. Consequently, they were extinct by Al-e-Mozaffar in the eighth century. The Kurds of Shabankareh maintained their government by independency or obedience during their 331 years of power. This research addresses the answer the main characteristics of Sabankareh governors. The pivotal hypothesis is that the cultural element has played the main role for Shabankareh governors. Despite many other researchers' ideas, the findings show that cultural element and belongings changed into a consistent element for Shabankareh governors.

Keywords: Shabankareh Governors; The Kurds; government; Cultural Elements; Persian Gulf Shores.

A Comparative Study of the Concept of Love in Ahmad Shamloo's *Fresh Air* and Sherko Bekas's *Small Mirrors* Based on Daniel Chandler's Theory of Cryptography

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Abstract

From the point of view of semioticians, we live in a world of verbal and non-verbal signs that are effective in conveying and representing human intentions. In semiotics, these signs, which are made meaningful by the existence of cryptocurrencies and causal relations, are examined. Daniel Chandler was able to explain new aspects of this science with his theory of the five cryptocurrencies. In contemporary Persian poetry, Ahmad Shamloo has used many verbal and non-verbal cues in his collection of *Fresh Air* to explain various concepts, including love. In his poetry, love is not just a physical phenomenon related to human biological characteristics and has various semantic clusters. In Kurdish literature, too, Sherko Bekas uses love precisely as a cryptic concept in his poems, which, beyond its symbolic dimensions, recreates a whole of human, social and even political relations. The reinterpretation of these meanings and the semantics of Shamloo and Bekas intentions is possible through the application of Chandler's theory. The results of the present study show that Shamloo and Bekas, by mentioning explicit and implicit signs in the text of the poems, have introduced love as a multidimensional phenomenon and have linked social, political and cultural issues with it. This innovation, achieved by each of these poets, has been effective in interpreting their love poems in *fresh air* collections and *small mirrors*.

Keywords: Ahmad Shamloo; sherko bekas; *Fresh Air*; *Small Mirrors*; love; Chandler; codes

**Constructing Anti-Memory in Kurdish Novel:
Reading Ata Nahae's Novels**

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Abstract

In the present study, Foucault's concepts of popular memory and anti-memory perspective are employed in order to re-construct memory and anti-memory strategies in Kurdish Novelistic discourse. The major assumption is that the Kurdish novel has undertaken this reconstruction, and so we have used the method of narrative analysis for this. Ata Nahae's first novel, *Shoran Flower*, with a realistic style to the strategies of re-reading the political realities of the past through the strategy of confronting the people with the imposed government, as well as the help of folklore and symbolizing the characters, speaks of events that took place in the middle of the First World War. Secondly, and at the same time as state-building, it has brought nationalist treatment to the Kurdish people in Iran, and this has caused confusion and memory loss among them. Nahae's second novel, *Birds in the Wind*, deals with the experience of a generation and the experience of its defeat. With reminiscent strategies for recreating generational memory and romanticizing space and tone to portray the tragedy of oblivion, the novel tells the story of a generation that did not achieve its dreams and was forgotten. Nahae's third novel, *Bet on the Fate of Halale*, re-reads the history of Iranian Kurdistan and its political realities. The novel betting on the chance Halale seeks to create a new experience of generational memory by politicizing folklore and using anti-memory metaphors, as well as discussing immigration and asylum and re-creating history. These three novels seek to recreate a generational and anti-memory memory that is bottom-up and anti-memory of Iranian nationalism.

Keywords: historical memory; universal memory; anti-memory; generational memory; Kurdish novel.

**Conscience, a Question beyond the Moral Issues: Ahmad Mokhtar's
Question of Conscience and a Major Historical Witness**

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Abstract

The concept of conscience has had a special place in the development of the history of Western cultures. This position can be considered both in the general culture of these societies and in terms of the effects, it has had on the concept of modern 'natural law'. The importance of this concept can be seen in the philosophies of ancient Greece to the centrality that is given to it in contemporary intellectual discourse. Conscience is a major topic in Western philosophy, but it also has an important place in literature; it has been considered a key concept in modern law. In this tradition, the conscience has been a moment of individual development, a moment of disobedience to norm, and a moment of creativity and imagination. In the modern Kurdish culture, this and similar concepts are weakened their traditional cultural and social status. However, this forgetfulness is also seen in the world of Kurdish intellectuals. Ahmad Mukhtar Jaf's novelette, *The Question of Conscience*, by taking into consideration the standards of «the history of ideas», is one of those precious opportunities that can be considered from several perspectives. The years of writing this book are valuable testimony to the intellectual and cultural changes that the Kurdish community has undergone. However, this story expresses a different perspective on how conscience must be understood. Ahmad Mokhtar attempts to demonstrate how conscience needs a suitable social context for growth, and how in the absence of such a context, conscience may be forgotten.

Keywords: Ethics; conscience; Western history; trust; Ahmad Mokhtar Jaf.

**Comparative Studies in Central Kurdish Literature:
The Role and Impact of Alaaddin Sajadi**

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Abstract

It is almost two centuries or more from the beginning of comparative literature and its studies. The origin of this aspect of literature was the center of Europe, especially in France and Germany. The significance of comparative studies was evident for the scholars of most of nations and since then they have endeavored for promotion and improvement of these types of studies. Kurdish scholars were not unaware of this process and have diligently done their best. The early deployment of the term comparative literature and its forerunner is substantial in any kind of literature in general and Kurdish literature in particular. The reason of which is that the comparative studies demonstrate the level of knowledge and efforts of the owner of that literature. The prevalent credence to the origin of comparative literature and the first Kurdish comparative study in Kurdish literature in general and Middle literature in particular is that Aziz Gardi is the first figure who has deployed the term comparative literature in the seventh and eighth decades of the twentieth century and performed the first Kurdish comparative study. This study seeks to shed light on the process of deployment of the term comparative literature and the first comparative study in Kurdish literature based on analytical-descriptive method. The most significant conclusion is that the Kurdish scholars have familiarity with comparative literature and indeed they have done comparative study in the middle of the twentieth century. Alaaddin Sajadi has deployed the term comparative literature in his book *The History of Kurdish Literature* (1952) and compared Kurdish literature with classical literature in the world.

Keywords: comparative Literature; Kurdish Literature; Central Kurdish literature; Alaaddin Sajadi.

