

**Metaphorical Representation of Sub-Worlds in Text Worlds
Theory from a Cognitive Perspective: A Case Study of
Shirko Bikas's Poems at the Beginning of The Chair**

Bahman Heidari

Department of English language, Razi University, Kermanshah, Iran.

Amer Gheitury

Department of English Language, Razi University, Kermanshah, Iran

Masoud Dehghan (Corresponding Author)

Department of English and Linguistics, Faculty of Language and Literature,
University of Kurdistan, Sanandaj, Iran

Abstract

The present study aims to metaphorically represent the semantic layer of the sub-worlds in the concept of worlds in the Text Worlds Theory proposed by Werth in 1999. In this study, the nature of Shirko Bikas's poetic landscapes was studied linguistically, and it was determined the type of his perspective and point of view. The methodological nature of this qualitative study is descriptive-analytical, and the data were collected by a library method from the book titled chair written by Shirko Bikas. This study also showed how the poetic landscapes of Sherko Bikas's poetry were the means of expressing his thoughts and mentality at the beginning of the chair. Thus, relying on the concept of metaphor in Text Worlds theory, the Kurdish poet's metaphorical worlds were deciphered at the beginning of the chair to discover the attitude based on which this work was created. The results showed that the external underlying mega-metaphor as internal mega-metaphor is represented through the surface structural micro-metaphor of wind, poetry, story, and play all of which are considered as human.

Keywords: Text Worlds Theory; Epistemic Sub-worlds; Mega-metaphor; Micro-metaphors; Shirko Bikas; The Chair

Legitimization and De-legitimization in the Poems of Malek Alshoara Bahar and Haji Qader Koui Based on Van Leeuwen's Theory

Kazhal Fadakar

Phd Student of Persian Language and Literature, Hamedan Branch, Islamic Azad University, Hamedan, Iran

Reza Sadeghi Shahpar (corresponding author)

Associate Professor of Persian Language and Literature, Hamedan Branch, Islamic Azad University. Hamedan. Iran

Abstract

Critical discourse analysis is a process for the revelation of hidden thoughts and ideologies in a text (discourse). One of the theorists of critical discourse analysis is Theo van Leeuwen, whose theory of "social actors" and "social action-reactions" seeks to legitimize or de-legitimize some actors, their actions and goals. The methods of legitimizing an object or delegitimizing it are the basis of this theory. The four main strategies for legitimizing discourse are: 1) validation, 2) moral evaluation, 3) rationalization, and 4) myth-making. Each of these four methods has various forms and in this research, the poems of Malek al-Sho'ra Bahar and Haji Qader Kooi have been examined from the perspective of approaches for legitimizing discourse. Findings show that in the poems of Bahar and Haji Qader Kooi de-legitimization is more frequent than the legitimization. The models of de-legitimization used by the poets are adopted from Quranic verses, ancient kings of Iran and the glorious history of ancient Persia and some other civilized countries. Following the examples of the Qur'an and the ancient kings and by quoting the words of the Prophet (PBUH) and the elders of ancient Iran, Bahar and Haji Qadir have delegitimized the government of their time through accreditation and mentioning the negative attributes of the dominant system and members of the governing body. Also, both poets allude to the heroic mythology of ancient Persia so as to enthuse the people into action against the government and de-legitimizing that government.

Keywords: Discourse Analysis; Legitimization; De-legitimization; Van Leeuwen; Malek al-Sho'ra Bahar; Haji Qader Koui

The Analysis of Transformation of Characters into 'Wind' in *The Alchemist* and *My Uncle Jamshid Khan* from the Perspective of Magical Realism

Rahmat Gholami

MA in Dramatic Literature, Faculty of Arts, Tarbiat Modares University, Tehran, Iran.

Esmaeil Najar (Corresponding Author)

Department of Drama, Collage of Arts, Tarbiat Modares University, Tehran, Iran.

Abstract

Magical realism with its specific features, particularly the occurrence of believable magical incidents (with willing suspension of disbelief), is one of the popular genres of fictional literature, both for writers and readers of stories. Types, structures, and forms of magical realism are fostered either deliberately or unintentionally within the works and oeuvre of various authors. In this research, we examine Paulo Coelho's novel *The Alchemist* and Bakhtiyar Ali's *My Uncle Jamshid Khan, Whom the Wind Always Takes Away* from the standpoint of American school of comparative literature, and within the perspective of magical realism, to see how and where they compare and contrast with one another. The researchers conclude that although both of the aforementioned works utilize the technique of transforming humans into wind, and inevitable they have some similarities, they use significant takes and narratological decisions to foster their narratives in order to make their readers pursue the story.

Keywords: *The Alchemist*; *Jamshid Khan My Uncle*; Bakhtiyar Ali; Paulo Coelho; Comparative Literature; Magical Realism

Intertextual Relations of the Poems of Khosrow and Shirin, Lily and Majnoon and Haft Payker by Nizami with the Kurdish Folk Poems (Mam and Zin, Sheikh Farkh and Khatun Esti, Baram and Gulandam)

Amir Azizan

PhD Student in Persian Language and Literature, Islamic Azad University of Mahabad. Iran.

Shahbaz Mohseni (Corresponding Author)

Department of Persian Language and Literature,, Faculty of Humanities, Islamic Azad University of Mahabad, Iran.

Khavar Ghorbani

Department of Persian Language and Literature, Faculty of Humanities, Islamic Azad University of Mahabad, Iran.

Abstract

One of the areas of interest in literary criticism is the study of "intertextual relations" of literary works in one or more cultural and literary fields, especially if these languages and cultures are in a common geographical and historical area. These relationships are more prominent and will lead to better results in literary criticism. Accordingly, in this study, we have tried to deal with the intertextual relations of three works by Nizami with three Kurdish poems: Mam and Zayn, Sheikh Farrok and Khatoon Esti and the poems of Baram and Golandam. Point to commonalities and show how texts, even if in different forms (written and oral), can influence structure and content. This article emphasizes the influence of the mother tongue on the content and language in the works. This research has been conducted by comparative analytical method. The Materials of research are Khosrow and Shirin, Lily and Majnoon and Hafte Peykar by Nizami and three Kurdish folk poems, Mam and Zayn, Sheikh Farkh and Khatoon Esti, and Baram and Ghulandam. The result of the research indicates that among the common works the type of love, customs, beliefs, norms and the heroes can be observed in the text of crystallization, while being reflected in the structure and content.

Keywords: Intertextual Relations; Nizami; Khosrow and Shirin; Haftapikar; Lily and Majnoon; Kurdish Poems

Analysis of Socio-cultural Contexts in the Transition from Traditional to Modern Literary Criticism in Kurdish Literature in the Mid and Late Twentieth Century

Shiler Rahmani

MA in Literary Criticism and Theory, Guilan University, Rasht, Iran.

Abstract

Literary criticism in today's sense is a new branch of knowledge. From its sparks to reaching the stage of perfection and prosperity and theoretical criticism, it has traveled a long way, and various factors were involved in it. Literary criticism has gone through stages from its beginnings, which was mostly poetry criticism and praise, to reaching the point of prosperity, and many side factors have played a role in this direction. Factors such as the role of magazines and newspapers, publishing houses and printing houses, the renewal of poetry flow, the development of academic discourse and the expansion of scientific associations, poet critics and literary movements each played a role in drawing the general image of criticism. This article has identified the role of each of the influential factors in Kurdish literary criticism by researching all kinds of literary works. As the consequence of the influence of these factors, the way for new discussions and critiques and theoretical foundations to literary criticism in Kurdish literature was opened. This article explores the most important cultural and social factors of the emergence of modern literary criticism in Central Kurdish language in the middle and the end of the twentieth century.

Keywords: Kurdish Literature; Literary Criticism; Journalistic Criticism; Traditional Criticism; Modern Criticism

A study of Molk and Qalam Surah in the Rebwar Hajmanae's Poetic Translation of The Holy Quran Based on Eugene Naida's Theory

Javad Khanlari (Corresponding Author)

Assistant Professor, Department of Arabic Language and Literature, Payame Noor University, Tehran, Iran

Ebrahim Namdari

Associate professor, Department of Arabic Language and Literature, Payame Noor University, Tehran, Iran

Abbas Rahbari

Department of Islamic Education, Farhangian University, Kurdistan, Iran.

Abstract

The Holy Qur'an, with its content and message, has been revealed to mankind to guide and change the materialistic behavior and lifestyle in a divine way. Such texts are fundamentally different from the text of human writings; therefore, the translation of such texts is different from other texts. Its grammar should be transferred to the target language and the main meanings of words and phrases of the source language should be reflected in the translation. In this research, based on the method of scientific analysis and relying on the main elements of translation in Eugene Naida's theory, we examine the translation of the surahs "Molk" and "Qalam" in the translation of Rebwar's hegemonic poem. The results of the research show that this translation has strengths and weaknesses; What is more, the translator has benefited a lot from formal translation in his work and has been able to bring the target language closer to the source language. On the other hand, due to the increase of the translated text compared to the text of the verses in some verses, it has used dynamic translation in the target language. Of course, most of the translator's equations in translation are correct, and this shows his mastery of translation. However, in some cases, the destination text is immature and the equivalence is obvious. Finally, a hegemonic translation in the form of a poem is an acceptable translation appropriate to the language of the source text.

Keywords: Surah Molk and Qalam; Rebwar -Hajmanae; Naida; Poetic Translation

Examining the Rhetorical Treatments in the Works of Mawlawi Tawagozi

Mohammad Ali Khaledyan

Assistant Professor, Department of Persian Language and Literature, Gorgan Branch, Islamic Azad University, Gorgan, Iran.

Abstract

Iranian scientists have played a significant role in the area of Islamic sciences. They have a special contribution to and a special place in rhetorics, to the extent that it can be claimed that the major developments of rhetorics were mostly achieved by the Iranians. Major examples of the figures include Imam al-Haramain, Imam Muhammad Ghazali, Imam Fakhr Razi, Qazi Azad Eji, Allama Taftazani, Allameh Devani, and Mohaghegh Seyyed Sharif Jurjani. The evidence for this claim is the extensive and diverse works that exist in this field. One of these rhetoricians, the late Seyyed Abdul Rahim, who is also known as Mawlawi Tawagozi, contributed to the field in the form of poetry due to his mastery of rhetorics and theology. His poems "Al-Fadilah" and "Al-Aqeedah al-Mardiyeh" cover all common theological topics. It is well known that the famous scholar and expert teacher Mulla Abdul Karim Modares has described it in simple Arabic language as "Al-Wasila". Throughout the present article some of Mawlawi's rhetorical and theological opinions have been examined.

Keywords: Ash'are; Mawlawi Tawagozi; Analysis; Adaptation

Incorporation in Ardalani Kurdish: A Competition between Syntax and Morphology

Shahin Ahmadishad

Department of English and Linguistics, Islamic Azad University of Sanandaj, Iran.

Yadgar Karimi (Corresponding Author)

Associate Professor of Linguistics, University of Kurdistan , Sanandaj, Iran.

Gholamhossein Karimidoostan

Professor of Linguistics, Tehran University, Tehran. Iran.

Vahid Gholami

Department of English and Linguistics, Sanandaj Branch, Islamic Azad University, Sanandaj, Iran.

Abstract

This study examines the process of incorporation in Kurdish with emphasis on recognizing the modular nature of this process in the context of syntactic-morphological theoretical debate. Noun incorporation is one of the morphological processes, in the normal case of which the internal subject of the noun is incorporated to the core of the lexical verb and causes the formation of an incorporated verb. Examination of Kurdish language data, extracted from the online Kurdish language corpus of university of Kurdistan shows that the syntactic approach cannot provide a proper explanation of the incorporation of nouns in this language; Because in Kurdish one can find examples of incorporation an external subject to a verb that violates the assumptions of a syntactic approach. Specifically, the incorporation of the external subject to the verb is considered the result of a movement in which the moving element has no government over its trace. Accordingly, the movement of the external subject towards the verb "Extension condition" violates syntactic derivations. This minimalist condition actually covers some of the limitations explained by the "head movement principle" in the theory of government and binding. Consequently, based on empirical observations and assuming the Extension condition in the derivation of syntactic constructions, it is logical to consider the incorporation of nouns into verbs in Kurdish as a morphological process, and not a syntactic one.

Keywords:

Incorporation; Morphology; Argument Structure; Extension Condition; Kurdish

Investigating the Factors of Sustainability of Arabic Words in Kurmanji Kurdish: A Case Study of the Kurds of Urmia and North West Azerbaijan

Hasan Esmailzade Bavani (Corresponding Author)

Assistant Professor of Arabic Language and Literature, Azarbaijan Shahid Madani University, Tabriz, Iran.

Golestan Tayyebzad

MA in Arabic Language and Literature, Azarbaijan Shahid Madani University, Tabriz, Iran

Abstract

As a social phenomenon, language change is a normal and inevitable process whose speed hinges upon a myriad of intra-lingual and extra-lingual factors. Despite the resistance and resolve of the Kurdish people against the cultural and linguistic changes, Kurmanji Kurdish, like Persian language, were vulnerable to Arabic language, and, with a slight delay, they began to borrow from Arabic language on three levels: lexical, phonological, and grammatical. Today, in Kermanji Kurdish, there are many Arabic words parts of which have been transferred either indirectly via Persian language or simultaneously with their introduction to Persian and Kurdish languages. While these words are no longer used in the Persian language, they are still employed by the Kermanjis. In the present study, the widely used Arabic words in the Kermanji dialect (spoken in Urmia and the northern cities of West Azerbaijan Province) are enumerated. Moreover, the factors contributing to the persistence of these words in the Kermanji dialect, as compared to their disappearance from Persian and other Kurdish dialects, are discussed. It is argued that among the factors which perpetuate the Arabic words in Kermanji dialect are: the similarity of Arabic and Kurdish in terms of letter costs, Kurds' strong adherence to cultural, linguistic as well as religious elements, and an all-out effort by Kermanjis to orally transmit Kurdish literary and fictional works.

Keywords: Influence of Arabic language; Kurdish language; Kermanji dialect; Sustainability; Involved Words

Narration of the Historical Event Dimdim Castle in Eskandar Beg Trukman's *Tārīkh-e 'Ālam-ārā-ye 'Abbāsī* and Arab Shamilov's *Dimdim*

Hassan Sarbaz

Associate Professor of English Literature, University of Kurdistan, Sanandaj, Iran. Kurdistan Studies Institute, University of Kurdistan, Sanandaj, Iran.

Abstract

One of the most important and bloodiest events in the history of Kurdistan, which occurred after the division of this region between the Safavid and Ottoman governments, was Shah Abbas Safavid's invasion of the historic castle of Dimdim and the resistance of its inhabitants under the leadership of Amir Khan Baradoost. After much resistance and defeating the Safavid army several times, the castle was conquered by the invading forces, and Amir Khan and his companions were killed. This historical event was first recorded in *Tārīkh-e 'Ālam-ārā-ye 'Abbāsī* written by Eskandar Beg Trukman, who personally participated in the siege and all the subsequent events. This event has also been reflected in the oral and official Kurdish literature, and it has been represented in a number of forms including verses, songs, epic poems, stories, and novels. Arab Shamilov is one of the prominent Kurdish scholars and writers who has dealt with this historical event in the form of historical novel. In the present study, using descriptive-analytical method and based on the American school of comparative literature, the historical event in Dimdim castle will be investigated in *Dimdim*, Arab Shamilov's historical novel, and in *Tārīkh-e 'Ālam-ārā-ye 'Abbāsī*, the official narration of Eskandar Beg Trukman who served as the secretary in Shah Abbas Safavid's court. The investigation of these two books shows that, in their narration of the event, the two authors' perspectives are completely different. Eskandar Beg considers the resistance of Amir Khan and the inhabitants of the castle as betrayal and rebellion. However, Arab Shamilov rejects this viewpoint and considers this event as a legitimate defense and resistance against the invaders.

Keywords: Dimdim Castle; Amir Khan Baradoost; Eskandar Beg Trukman; *'Ālam-ārā-ye 'Abbāsī*; Arab Shamilov

Literary Tradition and Artistic Creativity in Classical Kurdish Poetry with Reference to Middle and Northern Kurdish Poetry

Farhad Mohammadi

Assistant professor of Kurdish language and literature and faculty member of Kurdistan Studies Institute, University of Kurdistan, Sanandaj, Iran

Abstract

Classical Kurdish poetry has such a high level and coherent structure in terms of poetic images, subjects, concepts, words and terms that, one can argue, it would not have been rich without a background. There should have been a familiarity at work with the experiences that have emerged at such a level. From the point of view of intertextual theory, it can be demonstrated that a poetic background has played a role in the creation of visual, semantic, and structural layers of classical Kurdish poetry. Of all the possibilities that researchers may pay attention to, it can be demonstrated on the basis of in-text and out-of-text cues that the poetic background of Kurdish classical poetry goes back to classical Persian poetry. Many poetic motifs and images from the literary traditions of Persian classical poetry have entered Kurdish classical poetry. Although this can be observed in all three branches of classical Kurdish poetry, it is less common in Gorani poetry than in Middle and Northern Kurdish poetry. This study examines how classical Kurdish poets benefit from the literary traditions of Persian poetry to reveal that in what poetic subjects are the literary traditions mostly reflected and to what extent the level of creativity of Kurdish poets has been. The result of the research indicates that the reflection of literary traditions can be seen more in lyrical and mystical poetry, and Kurdish poets have tried to create creativity and innovation within these traditions. New theming and localization of images and poetic themes are the most prominent techniques that Kurdish poets have shown creativity in literary traditions.

Keywords: Kurdish Classical Poetry; Literary Tradition; Artistic Creativity; Poetic Background; Intertextuality

The Second Tradition and Culture of the Self: Looking at Cemil Saeb's *In My Dream*

Kaveh Dastooreh

Associate Professor , Department of Philosophy and Cultural Studies, Faculty of Humanities,
University of Sulaimani, Sulaimani, Iraqi Kurdistan

Abstract

The present text is an attempt to refer to the general outlines of the culture of the self in Kurdistan through reading Cemil Saeb's *In My Dream*. Culture of the self consists of a set of ethical actions. In this culture, one tries to establish one's own values. In ethical behavior, the individual is the creator of his own values and desires. Apart from ethical moments, actions related to the 'art of living' are also part of this culture. However, positions contrary to the culture of the self are located in a culture that we call it a moral culture. In this culture, a person other than oneself (society) determines the values of people's lives. A quick look at the elements of the culture of the self, and showing its importance in the ancient societies of Kurdistan is one of the objectives of this research. For us, the existence of texts such as *In my dream*, even though they are not quantitatively numerous, represents a cognitive-historical development that takes place in Kurdistan in the early twentieth century. Through this story, and using the method of discourse analysis, we try to enumerate the points that show how the culture of the self contrasts with the moral culture of the mentioned era.

Keywords: Culture of the Self; Second Tradition; Ethics; Moral; Cemil Saeb