

A Study of Elamite Kurdish Myths, Stories, and Motifs from Greimasian Perspective

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Abstract

Oral literature is a part of folklore that is the legacy of fictional and non-fictional traditions of the past people. has taken. There are many critiques today that are based on structural functions. Structuralists have always sought to find patterns in which to examine stories. Among narrators, Greimas has a particular interest in popular literature, which is applicable to Kurdish motifs. The purpose of this study is to study the myths, stories and Kurdish myths of Ilam based on Greimas theory. Due to the lack of scientific study and the need for a structural study and the great reputation of this theory, an attempt has been made to answer this main question, what is the representation of the study of Elamite myths, tales and motels based on Greimas theory. To answer the questions, 127 motels were selected from 5 books using the library method and then evaluated with the pattern of double confrontations and triple chains of Greimas. The result of this study indicates the existence of six actors in motels. Thirteen groups can be identified in terms of the presence or absence of characters. In some stories, one or more actors are absent, with the sender having the highest frequency in this regard. In the classification of character types, men are the most used and creatures are the least used. Greimas narrative chains are also seen in all motels.

Keywords: Narratology, Greimas Theory, Popular Literature, Narrative Chains, Kurdish Riddles of Ilam.

Analysis and Categorization of the Origins of Prayer and Cursing in Kalhuri Culture and Literature

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Abstract

Studying common culture and literature and investigating its different religious, historical, and literary strains lead to a better understanding of how perspectives are formed and the course of intellectual and social evolution of societies. One of the important beliefs in common culture and literature is the topic of prayer and cursing. Prayer and cursing have many uses in Kalhuri culture and literature. The present study aims to investigate the linguistic propositions of prayer and cursing in Kalhuri dialect by using the interview approach and analytically-descriptive method. The main questions include: What is the role of prayer and cursing in the attitude of Kalhur Kurds and what is the purpose of expressing each of these prayers and curses? One of the findings of the research is that Kalhuri speakers often believe in prayers and curses and their consequences. Another finding is that the essences of prayer and cursing in the linguistic statements of Kalhuri culture are organized in three categories: religious beliefs, social relationships, and historical themes. The highest frequency belongs to the religious sources and the lowest frequency is related to historical sources. The frequency of prayers and curses resulting from social relations is on the second place.

Keywords: Prayer and Cursing; Motif; Common Culture; Kalhuri Kurdish.

The Manifestation of the Beloved's Jamal in the Works of Ibn Faraz and Mullah Jeziri

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Abstract

One of the important topics that is visible in the subjects of Islamic mysticism and is worthy of research is the topic of manifestation. The poets of mysticism and Sufism have extensively discussed the topic of beauty and popular beauty in most of their poems. The Works of the mystic poet of Arabic language, Ibn Faraz (576-632 AH) and the Kurdish poet, Mullah Jaziri (975-1050 AH), is full of manifestations of the beloved's Jamal. Their names in the field of mysticism and mysticism are next to the names of people such as Sheikh Ishraq Suhrawardi, Ibn Arabi, Sadr al-Din Qonavi, Maulvi Balkhi and Maulana Khalid Shahrzuri, and their poems, which were decorated with the theme of beauty, were written in the circles of Sufiya Zikr. In this article, the poems of these two mystical poets, relying on the beauty of Jamal of the Beloved have been analyzed in a descriptive-analytical way based on the American comparative school. The research results show that the poems of both poets have many similarities. These similarities show that the topic of beauty and beauty has flowed from an intellectual and natural source in every time and in every language, in terms of content and expression.

Keywords: Islamic Mysticism, Beloved's Jamal, Manifestation, Ibn Faraz, Mullah Jaziri.

The Stylistic Analysis of Mulla Manochehr Kolivand's Book of Poetry

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Abstract

Mulla Manochehr Koulivand was one of the Lak poets who had a language close to Persian. He lived during the Qajar period. In this research, our aim is to study Mulla Manochehr's poems based on stylistic levels by descriptive-analytical method. After analyzing his poems, the following results were achieved: 1- Linguistic level: a) Phonetic level: Mulla Manouchehr used prosody metre instead of syllabic metre and used Arabic, Persian and Laki rhymes. The radifs of his poetry are more Laki. Various types of puns, riming proses and phonemes are seen in his poetry. b) Lexical level: sometimes Mulla Manochehr removes the final vowels "h, t, b" and middle and final "d" from the words. Changing the phoneme "z" to "zh" which is common in Lakhi is also found in Mulla's poems. Old Laki words that have little use now can be seen in his poems. He has used a lot of Arabic words. There are the low number of Turkish words as well as old Persian words in poems of Mullah. c) Syntactic level: Mulla Manochehr has used Laki verbs more than the verbs of other languages. He has used the equivalent of Laki "this" and "that" and I personal pronoun of Laki. 2- Literary level: simile, trop, kenning, metaphor, allusion, implication, symmetry, exaggeration, oxymoron and conglobatio are also seen in poems of Mulla Manochehr. 3- Intellectual level: The themes of Mulla's poems are description of old age, praise, description of spring, description of spiritual wine, happiness and description of nature.

Keywords: Mulla Manochehr Koulivand, Laki, Stylistics, Fahlaviat.

Analysis of Mystical Language in Mahvi's Poetry

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Abstract

Mystical poems emerge through a special language and a stable structure in form and meaning and accuracy in that determines the success of poets in their creative access to its field. Mahvi, a famous Kurdish poet, used mystical themes in his poems to create his own poetic imagination and to present his spiritual findings. The main purpose of the present study is to analyze obliterated poems from the perspective of creating mystical concepts, developing Sufi concepts for thematic creation through mystical language, and the extent of the poet's creativity in entering the field of Sufi poetic aesthetics. The article evaluates the form and content of some of the most prominent poetic images in mystical poems in an analytical manner. The results show that the poet had a correct understanding of mystical themes and knowledge of the realm of Sufi poetry in expressing the meanings and concepts of his poems and emphasizing symbolism and using his teachings, he creates relatively original images in his mystical poems. But due to the inability to use the capabilities of the language of mysticism and not entering this field, it is not able to create its own symbols; the mystery of his words often remains in the realm of metaphor. Although we find some new meanings in his Kurdish poems in the whole of his divan, the linguistic and spiritual aspects of his mystical perceptions are less connected to the infinite space of symbolism for the creation of mystical experiences.

Keywords: Mystical Poetry, Mahvi's Book of Poetry, Mystical Language, Metaphor and Symbol, Form and Content.

Discourse Analysis of Power, Subject Position, and Identity in Sherzad Hassan's *The Yard and My Father's Dogs*

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Abstract

Literary discourse analysis refers to the analysis of linguistic and meta-linguistic data of a literary text to reach different concepts and interpretations. This research is based on a descriptive-analytical investigated and analyzed Sherzad Hassan's *The Yard and My Father's Dogs* from the perspective of the dominant discourse. The necessity of conducting this research is that it also shows that the literary text is not only linguistic and aesthetic data, and different interpretations can be obtained through linguistic and meta-linguistic data. In terms of discourse, this story can be classified into three parts: dominant discourse, new discourse, and failure of the new discourse. The discourse of power, by monotonizing language and society and suppressing dialogue and other communication, takes a step towards expanding power and consolidating it as much as possible, which itself has a great impact on the construction of society and homogenous subjects. Finally, since no discourse can fully establish itself, a new discourse emerges in opposition to the prevailing discourse, which is represented by the first character of the story. With the production of a new discourse, one of the requirements of which is a new identity, the subject finds a new identity and gradually the previous discourse goes to the sidelines, but in the end the new discourse does not lead anywhere.

Keywords: *The Yard and My Father's Dogs*, Dominant Discourse, New Discourse, Power, Domination, Subject, Identity.

City-avoiding Concerns in the Poetic Thought of Swara Ilkhanizadeh and Ahmad Abdolmo'ati Hejazi

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Abstract

Swara Ilkhanizadeh was a famous Kurdish poet and Ahmad Abdolmo'ati Hejazi was a famous contemporary Arab poet of the twentieth century whose poetries criticize urban life mixed with industry and modernism, and a tendency to living in pure rural areas, As the notions of city reluctance are regarded as prominent features stated in the poems of the two poets. Since an independent study has not yet done a comparative analysis of the phenomenon of city reluctance in the poetry of Swara and Hejazi; therefore, the authors intend in the present study to comparatively analyze city phobia in the poems of the two poets. The fundamental issue of the present study is how and in what formats the phenomenon of city reluctance is manifested in the poems of the two poets and to what concepts and poetic themes is it related. In order to explore this issue, the authors have used the foundations of the American school of comparative literature and a descriptive-analytical approach based on the study of the themes of the poems of the two poets. Expressing hatred of the symbols of industry and modernity, boredom with polluted spaces and urban elements and a feeling of wilting and nostalgia, cruelty and cold social relations, leaving the city and tending to return to villages are the most frequent manifestations of city reluctance in the poetries. The number of Hejazi poems and the processing of various aspects of city reluctance in his poems is much more than the poems written by Swara, but the city-avoiding concern in the poetic images of Swara is more focused on mythical and mysterious of the nature and on drowning in the clear murmur of the pebbles of springs.

Keywords: Kurdish Poetry, Arabic Poetry, City-avoiding Concern, Swara Ilkhanizadeh, Abdolmo'ati Hejazi, Comparative Literature.

The Factors for Emergence and Characteristics of Romanticism in Central Kurdish Literature

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Abstract

Romanticism in Kurdish literature, like the literature of other nations in the Middle East, was formed under the influence of Western romanticism. The term romanticism was introduced to contemporary Kurdish literature at the beginning of the 20th century. Romanticism in Kurdish literature, and especially in poetry, was formulated under indirect influences of Turkish romantic literature. Hekari, Piremird, Goran and Sheikh Nouri Sheikh Saleh were able to establish the school of romanticism in Kurdish literature. Kurdish romantic poetry was developed by a number of poets after this first group and they completely avoided the order of classicism in terms of theme and content. Goran, as the precursor of contemporary Kurdish poetry, was able to elevate Kurdish romantic poetry to its peak. In this article, we introduce Abdul Rahim Rahimi Hekari as the founder of Kurdish romantic poetry. We also discuss the history of romanticism; its origin, its dominance, and the reasons behind its emergence and expansion in Kurdish literature. Then we present the components of romanticism in the poems and works of Kurdish poets, as well as the relationship between modern and romantic poetry in Kurdish literature.

Keywords: Kurdish Romanticism, Contemporary Kurdish Poetry, Factors for Emergence of Kurdish Romantic Poetry, Abdulrahim Rahimi Hekari, Piremird, Goran

The Motive of Expectation of Victory and Prediction of Bright Future in Resistance Poetry of Abdullah Pashew: Analysis of *Twelve Lessons for Children and a Few Forbidden Poems*

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Abstract

The motives of resistance literature in general and resistance poetry in particular are different. The motive of expectation of victory and attainment of a bright future is one of the motives of resistance poetry that has a wide expression in the poetry of resistance poets. The effects of this motive are evident in both the world literature of resistance and in regional and national literature. The existence of resistance literature depends on the expectation of victory and a bright future, which can only be achieved by children, that is, future generations. As one of the pillars of resistance literature of the Iraqi Kurdistan in the second half of the twentieth century, Abdullah Pashew tried to include this issue in his poems to give a more influential meaning to his poetic concepts. This article wants to show the tremendous impact of this motive on the poetic concepts and style of the poet, by examining the poetry book of *Twelve Lessons for Children and a Few Forbidden Poems*, and relying on the descriptive-analytical method. One of the important results of this article is that a significant motif of Pashew's poetry is the expectation of victory and attainment of a bright future. The poet's ability to choose inspirational words and well-known archetypes has made the poet's style stronger.

Keywords: Motive, Expectation of Victory; Prediction of a Bright Future, Resistance Poetry, Iraqi Kurdistan, Abdullah Pashew.

Abnormal Change in Kurdish and the Impact of Alienation: Pathology of the Spread of Linguistic Errors in Central Kurdish

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Abstract

Kurdish, like any other language, needs changed and exchange to survive and develop. However, any change in language is not acceptable and natural. The chaotic writing and speaking of Kurdish in these days, except some cases, result from the negligence of its speakers, especially the literates. Kurdish language errors are caused due to different reasons such as not having a formal and accurate reading/writing form, inability of translators and loan translation, the chaos in media language, etc. This paper dealt with the language errors created in Mukryani accent of the central dialect of the Kurdish language due to diverse reasons like inexperience of translators. This study is qualitative/descriptive research in which examples of different types of language errors as well as strategies to avoid errors in Kurdish speaking and writing. The results of this research revealed that non-professional manipulation in Kurdish language syntax is more harmful than lexical borrowing and destroys the language.

Keywords: Kurdish, Central Dialect, Language Errors, Translation, Loan Translation.

Hybridization in Sherko Bekas's Poetry

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Abstract

According to the research conducted by literary scholars and linguists, the word loses its semantic influence and capability over time due to its application within a specific linguistic system, turning into a somewhat routine phenomenon. To resurrect and enrich words, the litterateur or poet allows them to undergo paradigmatic and syntagmatic processes, granting a kind of freshness and new life to them by placing a word from one conceptual family next to one from another. Furthermore, this displacement of words adopts a modern form of power and function. Known as hybridization, this is a prominent process in literature. In the Kurdish literature, Sherko Bekas has employed this art particularly widely. This descriptive-analytical research seeks to analyze hybridization in Sherko Bekas' poetry. The poet has created art by utilizing the technique in several semantic areas relevant to man, his occupation and conditions, religious, tools and instruments in his life, nature, language and literature, music, abstract and non-abstract concepts and time-space. He has thus granted greater power to his language of poetry and developed a new language. He has also provided man and the domains of poetry and nature with particular significance in that regard.

Keywords: Hybridization, Contemporary Kurdish Poetry, Sherko Bekas, Semantic inconsistency, Metaphor, Artistic Device.

The Use of Satire by Aghakokey Bedary

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Abstract

Aghakokey Bedary, who lived in the eighteenth century, was a poet who is not very well-known to the contemporary reader. Apologetically, his entire works in poetry have not been published yet, except for a number of his poems that were published separately. One of the prominent themes and techniques in his poems is the use of satire. This technique was commonly used by the classical poets as it is considered a type of lyrical poetry. The current study is based on a descriptive analytical method. A comprehensive theoretical background about satire is given in the first part of the study. Then, some of Bedary's poems, served as data in this study, are practically analyzed to show how satire is used. The results are displayed in tables. The results indicate that satire is used in three poems from the four poems that the researcher used a data. Hence, it can be said that most of his poems contains satire. This technique by Bedarey has attracted the attention of many readers. Technically, Bedarey has not targeted a specific person or name for his mockery in his poems. Instead, he has mocked religious figures, groups of people, intellects, animals, and even birds. Finally, it is clear that most of his poems contain religious satire as well as social satire.

Keywords: Kurdish poetry, Aghakokey Bedary, Religious Satire, Social Satire.