

A Study of Pen Names in Kurdish Poetry

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Abstract

From the inception of Kurdish literature to the present day, a majority of Kurdish poets have opted for pen names to identify themselves as authors of their poems. These pen names are carefully chosen, often drawing from the poet's given name, an honorific title, a poetic or eloquent term, a name linked to religion and Sufism, or a word reflecting the poet's mental, physical, and inner qualities or profession. By adopting these poetic pseudonyms, poets personalize their works and infuse them with their unique identities. The influence of Persian literature is notably evident in this practice. Research on poets' pen names in a language, along with the factors influencing their selection, not only sheds light on societal norms but also reveals the poet's worldview and perception of the world within and around them. Noteworthy aspects include the evolution of pen names over time, the reuse of previous pen names, the presence of multiple pen names for a single poet, and the selection of a specific one based on the context, all of which are distinctive features within Kurdish literature. This study explores the utilization of pen names, the methods behind their selection by poets, and the associated materials in the Kurdish literary tradition.

Keywords: Pen names, Title, Kurdish literature and poetry, Kurdish poets

Reflection of Culture in Language: Analyzing the word “Dūgyan” in Kurdish

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Abstract

The words in each language carry a cultural background and can reflect the worldview of their creators and speakers throughout history. Initially, the semantic fields were quite limited, but through continuous experiences in nature and society, humans gradually expanded them. Birth and parenting represent fundamental human experiences, leading people to assign them a place in language and create specific words. As a child develops in a woman's womb, she is perceived differently, undergoing a transformation in how she is viewed. In the Kurdish language today, various terms exist for a pregnant woman, with "dūgyan" appearing to be unique to Kurds and holding significant cultural significance, offering insights into the Kurdish worldview. This article aims to explore the term "dūgyan" using a descriptive-analytical approach to unveil its cultural and linguistic nuances. A key finding of this study is that "dūgyan" reflects the Kurdish perspective on humanity in general and women in particular, showcasing deep respect for mothers and their children as living beings. The revered term "dūgyan" may be traced back to the matriarchal era of two to three thousand years ago, potentially originating from female creators. Moreover, the structure of this word reveals one of the earliest methods of word formation in the Kurdish language.

Keywords: Kurds, Culture, Language, Dūgyan, Worldview

Renewal Features in the Structure of Dilzar's Poetic Forms

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Abstract

As an innovative Kurdish poet, Dilzar has made significant advancements in the form of his poetry, giving his work a fresh and distinct character. This study aims to explore the innovative changes that have transformed Kurdish poetry during his time, alongside other pioneering poets. The evolution of poetic forms in Kurdish poetry is a dynamic and diverse subject that some innovative Kurdish poets have explored thoughtfully, producing poetry that pushes boundaries. Dilzar is among those poets who have extensively experimented with various artistic forms, making his work a unique subject for research. Adopting literary theory and an analytical-descriptive approach, this study examines the poems in his Divan that showcase his use of poetic forms. By accurately defining and clarifying these forms, this research fills gaps left by previous studies and will assist future researchers in exploring the artistic forms in poetry.

Keywords: Dilzar, Renew, Refrain, Stanzaic Poem, Altar Poem, Coudeate Sonnet

Correcting Some Linguistic Errors in Nali's Poetry

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Abstract

The critical review of the poetic works of classical Kurdish poets, particularly those known for their distinctive style, plays a crucial role in reviving these literary works. Among the pioneers of the Central Kurdish poetic style, Nali holds a significant place in the history of Kurdish literature, influencing numerous poets who followed him. Despite multiple publications of Nali's poetic works, linguistic, lexical, and interpretive errors persist in some of his poems, often stemming from misunderstandings of the original manuscripts. This study seeks to rectify linguistic and interpretive errors in Nali's poetry, shedding light on two quatrains in the Persian section of Nali's Divan that have been erroneously attributed to him. Misinterpretations and misreadings by writers and editors have led to corrupted poems and incomplete analyses in many instances. Applying rhetorical and linguistic criteria to the identified lines in Nali's Divan, this research elucidates the rationale behind correcting specific words. Employing a descriptive-analytical approach, this study not only clarifies the corrected words and meanings in Nali's poetry but also highlights the discrepancies between the poet's intended words and the interpretations of editors. The findings underscore the necessity of revising and correcting Nali's poetry in accordance with the original manuscripts, both in terms of interpretation and linguistic accuracy.

Keywords: Nali, Critical correction, Classic poetry

Comparing the Representation of Crimes against Humanity in Kakay Fallah's Halabja Elegy and Tawfiq Amin Zayyad's Kafar Qasem Elegy

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Abstract

Kakay Fallah and Tawfiq Zayyad, prominent poets of the 20th century, lived under the oppressive regimes of Ba'ath and Zionist powers, bearing witness to atrocities against their Kurdish and Arab communities. Through their poetry, they reflect the suffering inflicted upon their people by totalitarian rulers, becoming voices for those deprived of basic rights in occupied Kurdistan and Palestine. This comparative study aims to analyze how crimes against humanity are portrayed in the poems of Kakay Fallah and Tawfiq Zayyad, exploring the themes and concepts intertwined with these atrocities. Employing a descriptive-analytical approach and a comparative sociological analysis, the research examines the prevalent motifs of bloodshed, darkness, death, civilian massacres, brutality, and barbarism in the poets' works. Kakay Fallah's verses evoke a deeper sense of anguish and sorrow compared to Tawfiq Zayyad's, as Fallah's elegy captures the magnitude of mass killings on a larger scale, surpassing the horrors depicted in Zayyad's portrayal of the Kafar Qasem massacre.

Keywords: Crimes against humanity, Kurdish literature, Arabic literature, Kakay Fallah, Tawfiq Zayyad, Comparative literature

Bath al-Shakwa in the Poetry of Gholamreza Khan Arkavazi

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Abstract

Gholamreza Khan Arkavazi is a renowned poet from Ilam known for his dramatic works and Divan in the South-Kurdish Language, exploring diverse themes such as "Bath al-Shakva." Despite the lack of prior research on this significant topic within his poetry, this article explores "Bath al-Shakva in the poetry of Gholamreza Khan Arkavazi." "Bath al-Shakva" is a rhetorical expression that signifies lamenting about one's era, family, and homeland, reflecting the poet's spirit and life circumstances. Lamentation is a prevalent theme in the works of many poets and serves as a key focus of this study to introduce this topic to non-Kurdish speakers and unravel the poet's perspectives and ideologies. The analysis is based on the poet's poetry collection using a library research method and content analysis approach. The findings reveal that the poet addresses various forms of lamentations, encompassing personal, political, philosophical, and mystical aspects. The poet's exploration of this theme is rooted in the challenges he faced due to the ruler of Poshtkouh's actions towards him, as well as the tragic loss of his son.

Keywords: Gholamrezakhan Arkavazi, Bath al-Shakva, Kurdish poetry, Liturgy, Features of complaints

Manifestations of Sacred Art in Yarsan Religion

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Abstract

From ancient times, art has been a tangible expression of our deepest beliefs, reflecting human spirituality and identity, often intertwined with religion. Sacred art transcends mere emotional responses, using simplicity and essentialism to hint at the ineffable. It mirrors a higher reality, symbolizing the divine in earthly forms and inviting contemplation beyond the material world. Through allegory, sacred art reconnects with the essence of creation, revealing the symbolic nature of existence and freeing the human spirit from worldly attachments. This study, employs library research and a descriptive-analytical approach with an intertextual perspective to explore the roots of sacred art in the Yaresan region, focusing on traditionalist views, particularly those of Seyyed Hossein Nasr. In Yaresan sacred practice, Sema and music play central roles. Sema involves a collective circular dance during the "jam" ceremony, accompanied by prayers and music. Music serves as a channel for conveying spiritual truths, with the tanbur as the primary instrument in both Sema and other religious rituals.

Keywords: Sacred Art, Music, Sama, Yarsan Religion, Traditionalists, Seyyed Hossein Nasr

Analyzing the Archetype of Hero's Journey in Kurdish Folk Tales: A Case Study of the Haft Baradar Story

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Abstract

The archetypal notion of the hero's journey, one of the most pervasive archetypes, has consistently guided the interpretation and reception of the intratextual and extratextual elements within traditional narratives. The present study explores the hero's journey archetype in Kurdish folk tales through the lens of Joseph Campbell's theories. Using the Haft Baradar folk tale (Malek Ahmed) as a focal point, we identify and analyze the archetypes and stages of the hero's journey within this narrative. We connect our findings to similar folk tales in Kurdish oral literature through analysis. Our research reveals that the hero's journey archetype manifests in Kurdish folk tales through personality archetypes and the threefold structure of departure, process, and return, aligning closely with Joseph Campbell's seventeen-stage model. Furthermore, we assert that Kurdish folk tales, as a valuable yet overlooked aspect of Iranian oral culture and literature, warrant further exploration and documentation in written form for scholarly investigation using structural methodologies.

Keywords: Hero's Journey archetype, Folktales, Kurdish tales, Joseph Campbell

The Influence of Kurdish Meter on Sayyid Abdullah Belbari's Najm al-Qawa'ed

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Abstract

Sayyid Abdullah Belbari, a contemporary Iranian Kurdish poet, author, and mystic, has produced diverse works spanning jurisprudence, mysticism, and Arabic sciences in Persian, Arabic, and Kurdish languages. Among his notable works is *Najm al-Qawa'ed*, an instructional Arabic poem comprising 545 verses designed to teach the Arabic language to his disciples, including his son Najm al-Din Muhammad. Structured in the form of instructional *Rajaz* poems, each line features rhymed hemistiches. An intriguing aspect of *Najm al-Qawa'ed* is its departure from conventional prosodic norms, as the poet intentionally incorporates verses that defy traditional prosodic rules and conventions. This article aims to identify and elucidate these prosodic deviations by analyzing a selection of verses in a descriptive-analytical manner. The findings reveal that, in addition to employing various *Rajaz* meters, Sayyid Abdullah deviates from prosodic norms by integrating elements of Kurdish syllabic prosody. Specifically, he challenges prosodic rules such as the "Zahaf of Kaf" avoidance, omits case endings within verses, and alters morphology rules by converting conjunctive Hamzah to non-conjunctive forms and vice versa, as well as transforming Zamma and Kasra vowels to Sokoon in certain instances.

Keywords: Sayyid Abdullah Belbari, Syntactic poem, *Najm al-Qawa'ed*, Meter, Prosody

Exploring New Kurdish Narratives from the Tales of Beber Bayan, Borzou, and Fouladvand and Contrasting Them with Persian Naqqāli Narratives

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Abstract

Popular culture and folklore constitute integral components of a nation's literature, offering a rich tapestry of diversity. Within Iran's folklore, heroic tales hold significant importance, with some narratives enduring through generations. Among these, the stories of Beber Bayan and the battle between Borzou and Fouladvand stand out as renowned heroic sagas, often depicted in poetic form and found in numerous Naqqāli scrolls. The former recounts Rostam's legendary encounter with a fearsome dragon in India during his youth, while the latter narrates the epic clash between Borzou and Fouladvand, marking the inception of the elaborate Borzouname narratives. This article presents findings from field research examining two oral renditions of the tales of Beber Bayan and the battle between Borzou and Fouladvand as narrated by a Kurdish storyteller. These narratives exhibit notable divergences from the versions found in traditional scrolls. The research outcomes indicate that the Kurdish oral retelling of these stories showcases a more simple and straightforward expression compared to their Persian counterparts. The narrator selectively excludes minor characters and less significant details in the written Persian sources, resulting in a more engaging and captivating narrative for the audience.

Keywords: Kurdish Shahnameh, Babre Bayan, Borzou and Fouladvand, Popular literature

A Study of Semantic Enhancement in the Kurdish Translation of Khayyam's Quaternaries by Abdul Rahman Sharfakandi

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Abstract

This article explores the mechanisms behind creating semantic enrichment in Abdurrahman Sharfakandi's translation of Khayyam's quatrains. To accomplish this objective, a comparative-analytical qualitative research method was utilized. The process involved isolating quatrains suitable for free translation, analyzing the linguistic changes and additions made in the Kurdish translation compared to the original Persian poems, and investigating how these modifications contribute to semantic enhancement. The findings suggest that "addition" is more frequently observed in translations and plays a more significant role in enhancing semantics. Analyzing these additions reveals that the translator's primary objective is to convey the ideology clearly and dispel any associated ambiguities. This approach has led to a clarification of meanings and, at times, reinterpretation of verses that were previously ambiguous in Khayyam's poetry, thereby enhancing the overall meaning. Furthermore, the analysis of the changes and their impact on enhancing semantics reveals that these modifications are predominantly influenced by cultural factors, aiming to establish cultural equivalences that are suitable for the Kurdish language. These adaptations enable Kurdish readers to better comprehend the concepts presented in the translation. Notably, these changes also reflect shifts in the poet's ideological dimensions that may not align with the contemporary Islamic and religious perspectives of the audience.

Keywords: Khayyam's quaternaries, Kurdish translation, Abdurrahman-e-Sharfakandi, Semantic enhancement, Linguistic processes of addition and change

Representations of Mythological Rituals and Actions in Kurdish Oral Narratives

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Abstract

Kurdish folk poems, known as Kurdish verses, constitute the oldest part of Kurdish literature. Within these works, rich in themes of love and epic tales, are depictions of important mythological elements that have maintained their ancient essence. The protagonist of these poems encounters actions and rituals imbued with a mythological essence, mirroring similar occurrences found in the mythological narratives of Iran and other cultures worldwide. The most prominent of these poems are: "Khaj and Siamand," "Las and Khazal," "Mam and Zain," "Saidavan," "Sheikh Farkh and Khatun Asti," and "Sheikh Mand and Sheikh Rash." Using a descriptive-analytical approach, this study examines the mythological rituals and actions presented in Kurdish oral poems. The findings suggest that certain mythological actions and rituals, with universal significance, are depicted in Kurdish oral verses. The findings of the research show that extraordinary birth, dragon killing, son killing, rite of passage, and initiation, which are associated with enduring many sufferings and hardships, are represented in these poems, and it shows that many of the basic human needs everywhere and at any time are very similar to each other. The research findings reveal that themes such as miraculous births, dragon killing, son killing, rites of passage, and initiations involving trials and tribulations are portrayed in these poems. This demonstrates the universal similarity of basic human experiences across different cultures and eras.

Keywords: Myth, Mythological rituals, Myth actions, Folklore, Kurdish Poetry