A Critical Analysis of Major Sources on Rhetorical Figures in Kurdish Language

SEYYED AHMAD PARSA

Professor of Persian Language and Literature, University of Kurdistan, Iran

dr.ahmadparsa@gmail.com

Abstract

The knowledge of Rhetorical Figures is considered as one of the three components of the broader field of Rhetorics. The mere size of the available literature on Rhetorical Figures reveals this very fact that it has received more critical attention comparing with the other two branches of Rhetorics. Seeking to thoroughly analyze the Kurdish sources on Rhetorical Figures, the present research focuses on eight textbooks, which are devoted to this subject and have been originally published in Iraqi Kurdistan. Addressing the shortcomings of these textbooks can positively encourage the researchers to overcome them and pave the way for more fruitful investigations in this regard. The present research is qualitative in nature and mainly makes use of Library Methods for gathering the relevant information. The final findings demonstrate that the main drawbacks of the aforementioned textbooks include the following: generalizing the overall patterns of speech figures in Arabic Language to Kurdish; inappropriate titling of the poetic patterns as "Literary devices;" using different, and sometimes contradictory, terms for referring to a single Rhetorical device; employing the technical terms of the fields of plagiarism and Figures of Thought as terms of Rhetorical Figures; making blatant mistakes in definition of technical terms of the field of Rhetoric.

An Analysis of the Narrative Patterns in the Epic *Mam û Zîn* with a Figurative Approach

KOUROSH ANBARI[1], HABIBOLLA LEZGI[2], HAMIDREZA SHAEIRI[3]

[1] Graduate Student of Dramatic Literature, Tarbiat Modares University, Iran

anbari@modares.ac.ir (Corresponding Author)

[2] Associate Professor of Dramatic Literature, Tarbiat Modares University, Iran

anbari@modares.ac.ir (Corresponding Author)

[3] Professor of French Language, Tarbiat Modares University, Iran

anbari@modares.ac.ir (Corresponding Author)

Abstract

Each narrative-dramatic text has a particular pattern that, in a systematic and purposeful process in the structure of a set of Sign-Semantic elements, interacts with the signs in the course of the evolution of the story, and ultimately results in the production of meaning. In this study, with transient references to the prospect of semiotic studies and theories, based on narrative and sign-semantic theories of discourse, and focusing on the analysis of the narrative model and figurative and thematic sign, in the process of story transformation, we have reviewed a lyric narrative text. The question in this study is how the narrative structural elements function in the production of meaning. This means that the function of narrative elements such as action and reaction, or the function of figurative and thematic factors in the dimension of sign-semantic in the story process of transformation, all create a complex discourse of meanings. The result demonstrates that narrative elements of a story in a coherent pattern lead to the production of meaning and in this way, the figurative and thematic sign in the construction of the dimensional value of narration and the creation and transmission of meanings are formed in a structured context of narrative patterns. In fact, it should be noted that factors such as Location/time context and cultural/social elements at three levels author, text and audience have an undeniable role in the understanding and production of meaning.

Keywords: Discourse Semantics, Narrative Patterns, *Mam û Zîn*, Figurative and Thematic, The Semiotic Square

Nali and the Self-Criticism of His Poetry

FARHAD MOHAMMADI

PhD in Persian Language and Literature, Scholar in University of Kurdistan, Iran

mohammadifarhad65@gmail.com

Abstract

The expressions that a poet has stated about the poetry of himself can be one of the best ways to grasp his poetry and to distinguish its stylistic features from other poets. This sort of treatment, which is a mode of criticism, was common among classical poets, particularly when they have mentioned the prominences of their own poetry. Nali, like other great poets, has stated the quality of his own poetry in several verses and has attributed some features to it. His statements are illuminating in providing a better understanding of his poetry. The qualities that he has maintained contain both formal and contextual aspects. The most significant features he has expressed for the form of his poetry consist of "euphony," "laconism" and "dressing up the meaning." Nali, for contextual aspect of his poems, pointed to the sublime meanings and wisdoms. The results illustrates that Nali argues the necessity of both form and content for a good poem. In this regard, he has praised his own poetry and declared it as an instance for evolution of form and content.

Keywords: Criticism, Form, Content, Poetry, Nali

Eulogizing the Progenitors and Companions of Prophet Muhammad (PBUH) in the Kurdish and Persian Poems of Mamusta Bekhud

ABDOLLAH RASOULNEJAD[1], ADEL MALAKI[2]

[1] Assistant Professor of Arabic Language and Literature, University of Kurdistan, Iran

abosami1387@yahoo.com

[2] MA in Arabic Language and Literature, University of Kurdistan, Iran

adel.maleki68@gmail.com

Abstract

The innate desire of man to praise the beauty of the world and the grandeur of humankind has made him to glorify the character of great men. The poetry collections by various poets have always been adorned with eulogizing the noble men and their excellence, and the purest of these eulogies have stood the test of time. With the emergence and spread of Islam, the praise of the nobility and excellence of character of the prophet of mercy, his progenitors, and his companions became the prelude of the poetry books of all Muslim poets. Classical Kurdish poets, most of whom have come from religious centers and schools, also have always been celebrated eulogizing the Prophet, and his progenitors and companions. Among them is the mystic poet Mullah Mahmoud Mufti with the pseudonym Bekhud, whose entire collection of poems is full of praise for the Prophet, his progenitors, and companions. He praises them in Kurdish and Persian, using a mystical and love-expressive language. In a descriptive-analytical method, this study deals with eulogizing the Prophet's progenitors and companions in the poems by Bekhud in both Kurdish and Persian languages. By scrutinizing the exceptional excerpts of Bekhud's poems, this paper shows that in these remarkable lyrical introductions, Bekhud goes beyond the fashionable narrative mode, giving his word an emotional color by presenting novel images and mystical expressions.

Keywords: Eulogy, The Progenitors and Companions of Prophet Muhammad (PBUH), Kurdish and Persian Poetry, Bekhoud, Religious Themes

The Effect of Age and Level of Education as Extra-Linguistics Variables on Mutual Intelligibility between Central and Southern Kurdish Dialects: A Case Study of the Varities of Badrei and Mahabadi

MANIJEH MIRMOKRI[1], GHOLAMHOSSEIN KARIMIDOSTAN[2]

[1] PhD Candidate of Linguistics, Azad Islamic University Sanandaj Branch, Iran

manijeh.mirmokri@gmail.com

[2] Professor of Linguistics, Tehran University, Iran

gh5karimi@ut.ac.ir

Abstract

This descriptive-analytic writing reports the effects of some extra-linguistics factors like age and education on mutual intelligibility between two Kurdish (central and southern) dialects in two varieties of these dialects called Badrei from Ilam province and Mahabadi from West Azarbayjan. We present our conclusions based on the research data gathered by Karimi-doostan and Mirmokri (1398). However, we investigate the effects of mentioned variables on intelligibility. To this purpose, we concentrated on the responses to the questionnaire presented in the previous research by adopting a different approach. We discuss the role of social variables determining the level of mutual intelligibility in questioned varieties. The findings of the previous study had showed that the intelligibility between Badrei and Mahabadi speakers was asymmetric and Mahabadi speakers' performance was better in function tests. The findings had also showed that language attitudes had no effect on intelligibility of studied varieties and lack of language contact between them, and presence of phonological and lexical distances were recognized as the most important factors in that research. In the present paper, by dealing with the same data in more details, the findings suggested that social factors such as age and the level of education also influence intelligibility. Accordingly, it was found that the speakers with higher level of education obtained higher scores in function tests consisted word translation task (WTT), sentence translation task (STT), proverbs understanding, and retelling text tasks (RTT).

Keywords: Mutual Intelligibility, Central and Southern Kurdish, Language Attitude, Age, Education

Idioms in Translation: A Comparative Analysis of Three Persian Translations of *The Yard and the Dogs of My Father*

SEVEH MENBARI[1], SHAHIN HAYDARI[2]

[1] PhD Candidate of translation, Allame Tabatabi University, Iran

servehmenbari@gmail.com

[2] BA in Lurdish Language and Literature, University of Kurdistan, Iran

Kajal.haydari@gmail.com

Abstract

Idioms form a significant part of a language. Using idioms in their works, literary writers try to avoid the direct style of writing, increase the influence of their texts and manifest their writing abilities and skills; Doing this, they create a specific style of writing in their works which is usually demanding and challenging for translators. According to the fact that, idioms comprise of a figurative meaning as well as a specific image and function in a language, it is not usually easy to find their exact equivalents in other languages. Translators are expected, on the one hand, to be able to recognize and understand idioms in the source text, and, to be able to find appropriate and acceptable equivalent for them in the target language, on the other hand. *The Yard and the Dogs of My Father*, a Kurdish novelette written by Sherzad Hasan, the well-known Kurdish novelist, is a rich example of using idioms in narrating a literary fiction. It has been translated into Persian three times so far. Applying Baker (2018) classification of strategies for translating idioms, the present study, analyzed the Kurdish text and its three Persian translations by Keikhosrawi. Halabjai and Karim Mojawer. The results of the study indicated that the transletors have applied all the six strategies, except the fifth one. Translating idioms by paraphrasing them was the most frequent strategy in the corpus of the present study. It was also indicated that Baker's first three strategies were more frequentluy used in Halabjai and Karim Mojawer's translations, in comparison with Keikhosrawi's translation, and as a result those translations were closer to the source text regarding the translation of idioms.

Keywords: Idioms, Translation strategy, Equivalent, Baker (2018), *The Yard and the Dogs of My Father*

The "Open Text" Term in Kurdish Literary Criticism

FOAD RASHID MOHAMMAD

Associate Professor of Kurdish Language and Literature, Salahaddin University, Arbil Iraq

fuadrashid64@gmail.com

Abstract

The "Open Text" is one of the frequently quoted terms in modern literary criticism. This term was firstly introduced by Italian novelists and critics, Embertto Eco. From Eco's perspective, the term refers to the possibilities of the various interpretations of a text. The open text contains those literary texts that offer enormous interpretations and shift the text from its demonstrated meanings and interpretations. This term is post-structural in nature, and post-structuralism is of those critical literary approaches that praise the role of the reader in interpreting a text. This is related to the multiple readings of a text. The term stands as against the term "Close Text" which imposed a single unique reading and avoids the variety in interpretation. Nonetheless, some of the Kurd critics at the Literary Criticism Centre separated the Open Text from its original meaning which grantees the various interpretations of a text and used it in non-literary field. Thus, this study is a research regarding Criticism of two terms, "Open Text" and "Convergence of Literary Terms," in Kurdish Criticism. This is why the term "Converge Text" is used for the text with combined aesthetic. This paper's aim is to improve the true meaning and usage of the literary term "Open Text" in research in one hand, and to demonstrate the problems regarding this term in Kurdish literary criticism article and text.

Keywords: Open Text, Literary Criticism, Multiple Readings, Various Meanings

Technical-Artistic Features in Kurdish Poems of Jalal Malaksha

OSMAN DASHTI[1], ALI TAHER BRZANJI[2], SHENO MOHAMMAD MAHMOUD[3]

[1] Professor of Kurdish Language and Literature, Kuya University, Kurdistani Iraq

osman.hamad@koyauniversity.org

[2] Associate Professor of Kurdish Language and Literature, University of Sulaimani, Iraq

ali.hussein@unisul.edu.iq

[3] Associate Professor of Persian Language and Literature, University of Sulaimani, Iraq

shno.mahmood@unisul.edu.iq

Abstract

The term technique in literature is a set of practical features that form the fabric of a literary text. This set of practical features and sign has undergone various changes until finally it became a new icon in the modern poetry. In the contemporary Kurdish poetry, particularly in the Kurdish poetry collection of Jalal Malaksha, a collection of the artistic features and characteristics of the text can be seen that the poet uses them to express their meaning and structure. Some of these features and techniques can be pointed as follows: a mass usage of mythological atmosphere and references, employing the style dialectic poetry, taking advantage of epic writing style, and devotion to Language, image and metaphor in poem. In this article, we investigate and analysis these literary techniques and characteristics in Malaksha's poetry collection and provide evidences for them from his poem.

Aging, Loneliness and Death in Şêrko Bêkes's Poems:
With Reference to "No 19" and "Autumn in Autumn"

BAKHAN AHMAD MOHAMMAD AMIN

Instructor of Kurdish Language and Literature, University of Sulaimani, Iraq

bakhan_ahmad@yahoo.com

Abstract

Every literary context is made from two main parts; form or ecstatic structure that the context was constructed on, and the content or theme, which is the text's subject matter and is expressed through language and order of the words. There exist plots in human historical memory, which later paved their ways into the literature, that concentrate on the concepts of "Aging, Loneliness, and Death" in order to decode the mysterious essence of these concepts. Particularly the concept of Death with is filled with the secrets and complex questions, and takes over thee human lives. In this study, we attempt to investigate these concepts and meanings in art of poetry in order to delineate the connection, sequence, and timing of these three concepts in one hand and on the other hand, to delineate the link between thoughts related to these concepts and the poetry composing. Furthermore, as an instance for value of these thoughts and the role of these thoughts in excitement of the readers' mind in two poems by Şêrko Bêkes. The conclusion revealed that there is an unbroken connection among these three concepts, which causes each of them to remind reader of two other concepts. In other word, each of these concepts inserts a more general central theme.

Keywords: Content (Theme), Death, Loneliness, Aging, Şêrko Bêkes, Relationship

An Analytical Study of Mula Mahmud Bayazidi's Manuscript of
TuhfaTulkhulan in Kurdish Language

HEMIN OMAR AHMAD

Assistant Professor of Kurdish Language and Literature, Soran University, Iraq

Hemin.ahmad@soran.edu.iq

Abstract

Mula Mahmud Bayazidi (1797-1863) one of the Kurdish authors who has a significant role at the emergence of the Kurmanji Kurdish prose writing. He, who received support from Alexander Jaba the Russian Consul in Erzurum, greatly contributed in Kurmanji Kurdish written literature. With the exception of his "Adat Rosumat-namah Akradi," and "Forty Tales" and other minor text, no other works of him has been published. Thus, this paper sheds lights on one of his productions about Kurdish language and grammar who he wrote it for the sake of Jaba in 1856. In addition, the whole manuscript along with the correction of one of the Bayazidi's manuscript, points the mode and the perspectives of Bayazidi towards the Kurdish language and grammar. The core sections of the paper as; The way this manuscript under the impact of Arabic Language, the details related to Kurdish language, the linguistics comparisons of Kurdish and Turkish, merging some of the Central Kurdish (Surani) with Northern Kurdish (Kurmanji) words and expressions, to invention of particular linguistic terms and concepts, dialogues for learning language, synonym patterns and parts of speech in Northern Kurmanji Kurdish dialects. The significant of the study is due to correction of this handwriting for the first time and that this manuscript is the first Kurdish grammar publication which broadly talks about morphology, syntax, phonology, and lexicology. Despite the fact, it is the first finalized production in Kurdish language of a handwriting from 170 years ago.

Keywords: Mula Mahmudi Bayazidi, Morphology, Kurdish Grammar, Northern Kurdish Dialect, Alexander Jaba

A Morphological Study of *Mam û Zîn* and the Comparison of its Fundamental Feature with Kurdish Myths

MAZHAR EBRAHIMI[1], HARULLAH ACAR

[1] MA in Kurdish Language and Literature, Mardin Artuklu University, Turkey

mazharebrahimi@gmail.com

[2] Associate Professor of Kurdish Language and Literature, Mardin Artuklu University, Turkey

hayrullahacar@hotmail.com

Abstract

The aim of this paper is to demonstrate the morphology of the lines in *Mam û Zîn*, then to compare these morphological features with those of the Kurdish Myths. The conclusion illustrates that the theoretical framework of Vladimir Propp is highly applicable in term of this collection however; "Requiem," "Pray," and "Oath" are also observable in *Mam û Zîn*, which due to the significance of these elements in narration, they can be considered as "Function." Among the thirty-one functions introduced by Propp, twenty-three of them can be treated in *Mam û Zîn*. *Mam û Zîn* consists of two moves. The main characters of the first move are Mam the hero, Zîn the princess, Bekir and Mirzeynodddin the villains, and Bangineh, Gharatajdin and Khatoon Asti the helpers. In the second move, Bangineh is a hero and he would become a king at the end. The comparison between *Mam û Zîn* and Kurdish myths shows that despite the fact that there are many differences in structural and deep-structural features, there are still many equalities between them. The main difference is the failure of the hero. The component and surface-structural features also have been compared and differences and similarities had been detected. This comparison also shows that despite some similarities, there are still a number of differences; for example, the main part is much different from myths however the beginning and the last part share similarities with myths. In this attempt, we face the true history of people to the point that we can claim that *Mam û Zîn* is a true reflection of Kurdistan society that is influenced by fabulous stories.

Keywords: Kurdish Folklore, *Mam û Zîn*, Myth, Morphology, Vladimir Propp

A Comparative Study of *Haft Peykar* by Nezami Ganjavi and *Bahram and Golandam* in Kurdish Literature

AYHAN TEK GEVERI

[1] Assistant Professor of Kurdish Language and Literature, Muş Alparslan University, Turkey

ayhangeveri@gmail.com

Abstract

The history of Iranian kings at east has been quoted and circulated in both written and oral form. The history of Bahram Goor one of the rolers of Sasanid government has been quoted in various ways. Nezami Ganjavi has pointed to Bahram Goor's in *Haft Peykar*. This article is a comparative study of *Haft Peykar* by Nezami Ganjavi and the story of *Bahram and Golandam* in Kurdish literature. This story also has been addressed in Kurdish folklore in different ways. In this study, we compare *Haft Peykar* and *Bahram and Golandam*. In these literary works, different motives are observable. The power of the oral culture and the changing in a narration of a story catalyzed the comparison process. We shall also concentrate on the textual and oral culture and their influences on the plot of the work.

Key Words: *Haft Peykar*, Nezami Ganjavi, *Bahram and Golandam*, Kurdish Literature, Persian Literature