

Gorani Literature: Main Stylistic Features

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Abstract

This paper is an attempt to discuss the characteristic features, in form and content, of Gorani poetry and to determine its main stylistic features. The study begins with the question, “which texts are to be analyzed in this study?” and goes on to investigate the question, “how are we to classify Gorani literary texts regarding its stylistics?” In other words, which one of the terms “school,” “trend,” “mode” or “literary tradition” can be applied to Gorani literary texts so that its nature is appropriately expressed. Following that, the characteristic features of Gorani literature, in regard to its stylistics, will be analyzed in terms of meter, language, poetic diction, form, rhyme, imagery and sound patterns, form/content bipolar, organic unity, sense/sensibility bipolar and audience. In the end, distinctive formal and thematic features of Gorani and classical Kurmanci literature will be defined and a comparative stylistic study of these two literary modes will be offered.

Keywords: Stylistics, Trend, Meter, Rhyme, Sound Patters, Form/Content Binary, Organic Unity.

Towards an Understanding of Mukriyani Style of Poetry

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Abstract

Mukriyani style of poetry has developed from a process of activating a number of linguistic and literary potentials that, since the time of Haji Qadir Koyi, have remained hidden in Kurdish literature—in Central Kurmanci dialect. Among the characteristic features of this poetic style are, divergence from the formal and learned language used by the Baban school of poetry; “addressing people” as a stylistic strategy for preparing the ground for the application of a less formal language; use of everyday speech and building on the literary potentials of everyday language; activating the literary potentials of Kurdish folklore; and synthesizing previous styles of Kurdish poetry.

Keywords: Mukriyani Style of Poetry; Baban School; Stylistics; Ground of Speech; Style of Speech; Kurdish Folk Literature.

A Comparative Study of the Concept of “Zat” in Yarsan Kurdish Literature with “Tajalli” and “Khvarenah” in Persian Literature

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Abstract

The paper is a comparative study of the concept “Khvarenah” in Avesta and Shahnameh and “Tajalli” in Islamic mysticism with “Zat” in Yarsanism. The paper begins with a brief introduction into Yarsanism. Then the paper proceeds to analyze each of the above mentioned concepts and explain their similarities and differences. The results of the study show that these three concepts are closely related and any person who is imbued with any of them can enjoy superiority over others. These three concepts, despite their differences, are shown to be three variations of a single quality in Zoroastrianism, Islamic mysticism and Yarsanism respectively. In the case of “Khvarenah” similarities to the concept of charisma in sociology and politics are demonstrable.

Keywords: Avesta, Shahnameh, Khvarenah, Yarsanism, Zat, Mysticism, Tajalli Poet, Nizami of Ganja, Kurdish Imitative Poets, *Khosrow and Shirin*, Syllabic Meter.

The Elements of Magic Realism in Bakhtiar Ali's *The Last Pomegranate of the World*

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Abstract

As one of the most important global trends in contemporary fiction, “Magic Realism” is a relatively new genre in which the author makes use of such elements as “fantasy” and “supernatural elements” in the context of imagination to masterfully make the characters seem true to life and believable to the reader. Bakhtiar Ali, a well-known Kurdish writer and literary theorist often creates his works in this mode. *The Last pomegranate of the world*, one of his most successful novels, has been translated into several languages including Farsi. This paper is a case study attempt to investigate such elements of magic realism as fantasy, peaceful coexistence, myth, and duality in *The Last Pomegranate of the World* using an inductive-analytical method, relying on library data and documents. With this new reading perspective, not only is a more clear interpretation of the novel presented through the elements of magic realism but also a more highlighted use of myth than the other elements of magic realism is discovered through the novel.

Keywords: Magic realism, *The Last Pomegranate of the World*, Bakhtiar Ali, Myth, Fantasy.

Representation of Social Matters in Kurdish Literature

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Abstract

This Paper explores the representation of social matters in Kurdish literature. Kurdish literature is a vast body of oral and written texts in prose and verse. The theoretical basis of this study is a combination of theoretical discussions on representation and various concept discussed in sociology. The methodology is descriptive library research using sampling. The samples are six literary works chosen from oral and written literatures. The results show that society and social matters find frequent representation in both oral and written literature so that, Kurdish literature is a good source for reconstructing and rereading Kurdish history.

Keywords: Social Matters, Kurdish Literature, Oral Literature, Written Literature.

A Stylistic Study on the Story “Jahangir’s Birth and the War Narrative of Iran and Turan”

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Abstract

Shahnameh is the general title for epic narratives that have been told and retold by narrators (bards and storytellers) in different parts of Iran. Sometimes, some of these stories have been recorded by poets. There are two distinguishable groups of these epic narratives or legends which, despite similarities in their deep structure, display different surface structures. These two groups have come to be known as Khorasani and Zagrosi narratives respectively. Both of these narratives are rooted in a primary narrative with mythological roots. Khorasani narrative is the better known due to its polish and perfection and the prestige of Iran’s great poet Ferdowsi who composed it. In contrast, Zagrosi narrative is relatively discordant and its epic stories have circulated as independent texts. Collecting, correcting and studying these distinct parts can offer a profound understanding of Iranian collective worldview. The present study seeks to introduce and analyze a single story from the Zagros group titled “Jahangir’s Birth and the War Story of Iran and Turan” which has not yet appeared in print. The results of the study show that this story, despite its many similarities with Shahnameh, is an independent text and it has probably influenced the subsequent narrators of different verse narratives known as Jahangirnameh.

Keywords: Kurdish Shahnameh, Jahangir, Rostam, Iran and Turan, myth.

Elements of Magic Realism in Bakhtiar Ali's *Parwane's Evening*

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Abstract

Magic Realism is a mode of literary realism in which elements of magic and fantasy are mixed with everyday facts, so that it is sometimes impossible to know fiction from fact. In this mode of writing, fantastic and supernatural events are presented in a way that the reader accepts them as natural and real. As a school of writing, it has a few elements which include binary opposition, mystery, metamorphosis, objectification, willing silence, sound and smell. Sometimes attributed to Latin America or the Middle East, Magic Realism is now a universal literary mode practiced by many authors from around the globe. Among these authors is Iraqi Kurdish Bakhtiar Ali who is indeed the forerunner of this style of writing in Kurdish. Ali's most characteristic novel in this mode is *Parwane's Evening* in which the author deals with Kurdish people's sufferings, their search for their lost identity and the problems in traditional Kurdish society. This study is an attempt to apply a descriptive-analytical methodology to identify the typically magical realist elements in Ali's novel. The results of the study show that these elements are embodied as fact/fiction bipolar, mysterious flight of the butterflies, especially on the day *Perwane* is executed, metamorphosis of *Perwane* into dust, the struggle of *Perwane* over the unreal world, objectification in the metamorphosis of the butterflies, and the use of sound and smell for death and blood respectively.

Keywords: Magic Realism, Elements, Bakhtiar Ali, *Parwane's Evening*.

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