

Experimentalism and Innovation in the Kurdish Short Story in Bahdinan Since 1991

Submitted by

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degree of Doctor of Philosophy in **Kurdish studies**

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Abstract

Within the framework of experimentation and innovation in the short story, this study examines the most significant creative aspects of the Kurdish short story written in Kurmanji dialect in Bahdinan in Iraqi Kurdistan. A specific period was covered, starting in 1991, as this represented the genesis of a new era in Kurdish literature. Despite the short story having experienced a rapid renewal, there is still ongoing debate among scholars as to whether or not the creations in Bahdinan are modernist. Consequently, the current study was aimed at contributing to this debate, by assessing the experimental and innovative aspects of Kurdish short stories. Eight of the most experimental and innovative writers, whose works have played a crucial role during recent history, were chosen and their texts analysed within the frame of three phenomena of contemporary fiction, namely, mixing genre, intertextuality and the impact of memory of trauma events on the structure of the short story.

The study of the notion of genre in the Kurdish short story in Bahdinan, has led to the discovery that many writers have explored the genre concept via the phenomenon of crossing generic boundaries as a mean to writing experimental texts. That is, their texts have been formed by a combination of the formulated conventions of more than one literary genre. This has been achieved through the employment of different strategies, such as the short story cycle, short-short story cycle and the combination of many scenes. As a consequence of their dealing with big topics and short texts, the majority of their texts can be placed between the totality of the novel or epic and the limitation of the short story.

The examination of the phenomenon of intertextuality as an aspect of the contemporary short story has elicited that several authors have transposed pre-existent literary and religious heritage practices for new purposes, such as to criticise society and many of its taboos. This has involved, in addition to meeting aesthetic requirements, intertextuality being employed to avoid religious, social and political censorship. When tackling traumatic events, a number of Kurmanji writers have incorporated the influence of the nature of their memories into the structure of their texts. These texts are, on the whole, fragmented and presented new ways of narrating plots. This has been achieved through the adaption of various strategies, such as nightmares, dreams, repetition, images and scenes.

According to the techniques that have been employed by Kurdish authors, their texts can be considered as 'acting out' or 'working through', while sometimes the two concepts are blurred. Despite Kurdish authors having presented both personal and collective trauma, they have placed greater emphasis on the psychological effects on individuals and society and on the fictional side rather than the factual historical context. Through exploring the three above mentioned literary phenomena in this study, a rich vein of experimentation and innovation in the Kurdish short story has been uncovered.

Finally, Kurdish writers in Bahdinan, whilst drawing on historical events to experiment in their short story creations, have also taken inspiration from other nations' literary forms, especially, Western modernism. However, what they have produced through their innovative works is a body of literature that succinctly addressed the historical and cultural particularities of the Kurdish people. In addition, these short stories illustrate complex relations between politics, Kurdish identity and experience and literature.

Dedication

To my mother's spirit, who left this world while I was away carrying out this work.

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Transliteration

The following tables illustrate the adopted transliteration standards systems that have been used for writing Kurdish and Arabic in the Roman alphabet in the current study.¹

Table 1: List of Transliteration (Vowels and diphthongs)

Kurdish	Transliteration	Arabic	Transliteration
ا، ئا	a	َ (Fathah)	a
ه	e	ُ (Ḍamah)	u
و	u	ِ (Kasrah)	i
ۆ	o	اَ	ā
وو	û	ىَ	á
ى	î	وَ	aw
ئى	ê	ئىَ	ay
	i	وُ	ū
		ىِ	ī

¹ Many Anglicised Kurdish and Arabic names that familiar to English readers, such as Muhammad, Ahmad, Ali, Hassan Hussein, Ibrahim, Ismail, Bedir Khan, Dohuk, Bahdinan, Suleymaniya, Baghdad, Kurmanji and Sorani, etc. have not been transliterated in this study.

Table 2: List of Transliteration (Consonants)

Kurdish	Transliteration	Arabic	Transliteration
ء	'	ء	'
ب	b	ب	b
پ	p	ت	t
ت	t	ث	th
ج	c	ج	j
چ	ç	ح	h
خ	h	خ	kh
خ	x	د	d
د	d	ذ	dh
ر	r	ر	r
ر	ř	ز	z
ز	z	س	s
ژ	j	ش	sh
س،ص	s	ص	ş
ش	ş	ض	đ
ع	'	ط	ţ
ع	ç	ظ	z
ف	f	ع	'
ف	v	غ	gh
ق	q	ف	f
ك	k	ق	q
ك	g	ك	k
ل	l	ل	l
ل	l	م	m
م	m	ن	n
ن	n	و	w
و	w	ه	h
ه	h	ي	y
ی	y		

Chapter 1: Introduction

1-1 Introduction

This chapter provides an overview of the study. A number of key issues are discussed in relation to investigating the experimentalism and innovation in the Kurdish short story in Bahdinan since 1991.² Specifically, the aim is to analyse the circumstances that led to the development, deliberate experimentation and innovation of the Kurdish short story genre in Iraqi Kurdistan, in general, and the Kurmanji short story in Bahdinan, in particular. I will consider the change in the relationship between literature and authority as political changes occurred. Furthermore, I will discuss the research questions and the objectives of the study. Many of these matters are addressed through a review of previous studies in this chapter. Another issue covered is the nature of the short story genre and its flexibility such that it is able to adapt new features. The debate regarding the application of the critical tools and terminology of Western modernism and postmodernism, to non-Western literature is another issue in this chapter, and this is in order to investigate their suitability for studying the Kurdish short story. Finally, there is identification of the appropriate critical approaches as the tools of analysis for the texts of eight Kurdish authors in Bahdinan that are carried out in the subsequent chapters along with an explanation regarding which writers' work were chosen for examination.

1-2 The importance of studying the Kurdish short story in Bahdinan

Since the historic changes in Southern Kurdistan in 1991, the year of the Kurdish uprising against the Baath regime in Iraq and the achievement of autonomy,

² Although there are different opinions regarding the name of Bahdinan and its origin, most of them confirm this and Badinan are both acceptable. Bahdinan is the most widely used in writing, whereas Badinan is the most widely used spoken term. Because of the political conditions of Kurdistan there is no accurate information and statistics about Bahdinan, which is located in the far north of Iraq to the east of the Tigris River. The land is the shape of a triangle with its base on the border of Iraq and Turkey. The other sides of the triangle are the Tigris and Zab Supreme rivers. According to the latest studies, the Bahdinan area covers Dohuk and Akrê and Zêbar, which comes to an estimated total of 10,320 square kilometres. There was a local emirate in this area, which continued for six centuries. See: al-Dūsakî, K. 'A. A. (2007) *Bahdinan fî Awâkhir al-'Ahid al-'Uthmānî, 1876-1914* (Bahdinan During the Late Ottoman Period, 1876-1914). Erbil: Mukiryānî. pp. 23-30. Also see: al-Mā'î, A. (1999) *al-Akrād fî Bahdinan* (The Kurds in Bahdinan). 2nd edn. Dohuk: Ma'sûm Anwar al- Mā'î.

there have been enormous changes in Kurdish literature.³ Many groups of modernism have appeared and the Kurdish short story is one of the genres that has seen a remarkable development. From this perspective, the circumstances of Kurdish literature in Iraqi Kurdistan are distinct from other parts of Kurdistan and hence, require separate examination. There were many aspects of regeneration in the Kurdish short story after 1991 in Bahdinan and these have not received sufficient attention. Hence, the body of academic studies of the Kurdish short story, in both the Kurdish and English languages, is meagre. To my knowledge, the only study concerning Kurdish narrative in the English language is *Nation and Novel* by Hashem Ahmadzadeh (2003). Despite his work examining the novel as a comparative study of two different cases of its emergence and development, the Kurdish and Persian cases, it does provide useful information about Kurdish short story. The current study seeks to address this deficiency. Furthermore, identification of the experimentation, innovation and contemporary stages of the short story has not received nearly as much attention as poetry, and as will become clear later, most critical studies of this genre covered the period before 1991.

Even though the Kurdish short story in Bahdinan has not had a long history, it has now begun to take its place as a modern literary genre alongside poetry. In particular, after 1991, it witnessed many changes in terms of both form and content and today it has become a popular genre featuring boldly on the map of Kurdish literature. According to 'Ebdulxaliq Sultan, after the uprising of 1991, the short story became the primary genre in Kurdish literature in Bahdinan, which was for a long time dominated by poetry. He put forward three points in support of his view: the quantitative development of the short story in Bahdinan, and that many of the Kurdish poets in the area shifted to writing short stories instead of poetry. The third point he proffered is that writers have been eager to examine different kinds of narrative, such as short and very short story, novella and novel (Sultan, 2005, pp. 44-45). According to Xalid Saliḥ (2010, p. 47; p. 58; pp. 309-314) and Yaḥyā (1986, p. 6), there were only 21 collections of short stories before

³ Given the historical division of the Kurds into four territorial units between four nation states, each part, is not only called according to the country that it belong to, but also according to Kurdistan as a whole. That is, Iraqi Kurdistan is termed southern Kurdistan, Iranian Kurdistan is termed Eastern Kurdistan, Turkish Kurdistan is termed northern Kurdistan and Syrian Kurdistan is called Western Kurdistan.

the uprising, whereas, this number increased to 94 by the end of 2014 (Salih, 2010, pp. 314-331; pp. 445-453; Êketîya Nivîserên Kurd-Dohuk, pertûk, 2008).⁴ There are many reasons behind this change, and they will be considered in detail in the next chapter.

The Kurdish short story has passed through several stages, with the first manifesting itself in the simple traditional form. However, with the new conditions of Kurdish society and new concepts of modernism, Kurdish writers began to experiment with new techniques and methods in an attempt to bring innovation to their writing, with 1991 being a turning point for this development. Many negative events in the post-1991 period have changed Kurdish writers' thoughts and beliefs such that they are much more sceptical about the ruling elites. That is, their relationships and attitudes regarding the institutions of power that dominate society have changed, which has resulted in them feeling that they have to address these issues in their writing. In addition, it can be argued that many of the new concepts and intellectual principles conflict with the social, political and religious norms of Kurdish society. Consequently, setting out a study to examine this stage is significant because it shows how writers have responded to political instability and crisis. The interest here, thus lies in investigating how Kurdish writers have engaged in innovative techniques so as to present Kurdish experiences.

Notwithstanding the notion that modernism influenced Kurdish literature by means of direct and indirect response to Western modernism -light will be shed on this later in this chapter- many historical events facilitated both experimentalism and modernism as new phenomena in Kurdish literature. This literature was traditionally very closely connected with the Kurdish liberation movement, especially before 1991, as a tool of resistance. This is, because of the very painful historical events that the Kurdish people witnessed in their conflict with the Iraqi central government, such as the war, the chemical attack on Halabja and the Anfal operations conducted by the Iraqi Baathist regime.⁵

⁴ I exclude what has been written in languages other than Kurdish.

⁵ Halabja is a Kurdish town situated close to the Iranian border. This town exposed to chemical attack in 1988. Anfal is a Surah 8 in the Qur'an, it contains 75 Ayah. The first one is:

، يَسْأَلُونَكَ عَنِ الْأَنْفَالِ قُلِ الْأَنْفَالُ لِلَّهِ وَالرُّسُولِ فَأَتَقُوا اللَّهَ وَأَصْلِحُوا دَاتَ بَيْنِكُمْ وَأَطِيعُوا اللَّهَ وَرَسُولَهُ إِن كُنْتُمْ مُؤْمِنِينَ

'They ask you of (benefits accruing as) spoils of war. Tell them: "The benefits belong to God and His Messenger." So fulfil your duty to God and keep peace among yourselves. Obey God and the Prophet, if

However, after 1991, many conditions led to a significant rift between literature and the political parties in Iraqi Kurdistan. Kurdish writers began to criticise the Kurdish authority's mistakes and thus, the literature became part of wider projects to modernise Kurdish society.

Both good and bad events occurred in Iraqi Kurdistan after 1991, which thus resulted in mixed outcome. On the plus side, there were a number of events that facilitated the advancement of Kurdish society in various respects. However, there were also certain events that contributed to the loss of Kurdish writers' trust in the Kurdish political system and its parties as well as the political leaders. As a consequence of the Gulf War of 1990-1991, a massive Kurdish uprising erupted in March 1991 in Iraqi Kurdistan and despite the Kurdish forces managing to gain control over their lands, the victory was short-lived. Saddam Hussein directed his forces towards Kurdistan, leading to the exodus of almost a million and a half Kurds across the borders of Iran and Turkey. In mid, April 1991, the coalition forces decided to establish a safe haven for Kurds inside Iraq, which prevented the Iraqi air force from flying north of the 36th line of latitude. In addition, following the failure of negotiations concerning the possibility of Kurdish autonomy between the Kurdistan Front and Saddam's regime, the latter withdrew its forces behind a defensive line, and imposed a blockade of Kurdistan (Yildiz, 2007, pp. 34-50; McDowall, 2004, pp. 368-378).⁶

The elections held on the 19th of May, 1992, together with considerable cultural, educational and literary developments in Kurdistan, are considered as being the most significant positive aspects of the post-1991 period. McDowall believes that

you really believe'. See: al-Qur'ān (1994) *A Contemporary Translation by Ahmed Ali*. 9th paperback printing, Princeton and New Jersey: Princeton University Press, 8: 1, p. 154, 2001. Anfal refers to Muslim invasions of non-believers territory, during which it is permissible for believers to appropriate any spoils of war, even people, for themselves: 'Because it connotes a religious justification, the government's very choice of Anfal was sacrilegious to many Kurds', McKiernan, K. (2006) *The Kurds: A People in Search of Their Homeland*. New York: St. Martin's press. pp. 38. Eight operations were conducted during the main Anfal campaign in Iraqi Kurdistan in the course of the year 1988. It is impossible to arrive at the exact number of casualties, yet the estimates range from 150,000 to 200,000. In addition, victims of the chemical attacks on Halabja were estimated by Human Rights Watch to be at least 5,000. See: McDowall, D. (2004) *A Modern History of the Kurds*. 3rd edn. Reprint, London and New York: I.B. TAURIS, 2013, pp. 357-363, Stansfield, G. R. V. (2003) *Iraqi Kurdistan: Political Development and Emergent Democracy*. London and New York: Routledge Curzon, p. 46, and Human Rights Watch/Middle East (1995) *Iraq's Crime of Genocide: The Anfal Campaign against the Kurds*. New Haven and London: Human Rights Watch, Yale University Press, p. 72.

⁶ Also see: Ciment, J. (1996) *The Kurds: State and Minority in Turkey, Iraq and Iran*. New York: Facts on file, Inc. pp. 176-206.

the elections, despite a number of lapses that accompanied them, were 'an historic moment' (2004, p. 381), as it was the first time that Iraqi Kurds had had a chance to participate in parliamentary elections. In addition to this achievement, increased freedom of expression, though still restricted as well as the flourishing of journalism, language and education, which will all be discussed in the next chapter. The majority of Kurdish critics welcomed the positive changes that occurred in the post-1991 era. Even the less enthusiastic commentators in this regard, such as Erselan Bayîz Ismail (2003, pp. 21-42) and Saman Muhammad Ali (2012, pp. 109-122), who in their PhD thesis and MA research, respectively, underlined a couple of negative aspects of the period in question, focused predominantly on positive developments.

Despite of the great development of the post-1991 era, any balanced view of this period must acknowledge a number of negative aspects accompanying the abovementioned rapid changes in Iraqi Kurdistan. Firstly, the economic situation was deteriorating as a result of the blockade that was imposed not only by the Iraqi government, but also by the United Nations. By the end of October 1992 'the price of kerosene was two hundred times that in July 1990, rice eighty-fold. People began to part with their assets' (McDowall, 2004, p. 382). After the passing of UN resolution number 986, the economic situation began to improve, especially because of the allocation of 13 per cent of Iraqi oil revenues for Iraqi Kurdistan (Stansfield, 2003, p. 1).⁷ Secondly, although the parliamentary elections from 1992 represented a turning point in the life of Kurdish society and gave people hope for a modern and democratic Kurdish state, the political conduct of both main Kurdish parties bore signs of traditional tribalism. In this regard, Ciment commented that 'tribal politics still seemed to be in force, despite the democratic facade' (1996, p. 194). The third negative aspect revolves around violations of human rights, especially women's rights. After 1991, under the pretext of protecting family honour, the rate of female homicide increased noticeably. These issues concerning violence against women became a major concern and the government did not address them during the early stage. In this regard, the Kurdistan Human Rights Project (KHRP) pointed out that a considerable number of politicians were unwilling to deal with the issue of honour

⁷ UN resolution number 986 is a resolution allowing the Iraqi government to sell a certain amount of oil to secure humanitarian needs.

killing given the tribal nature of their power base (Yildiz, Bernu and Vine, 2008, p. 45).⁸

Another factor contributing to the frustration of many Kurdish authors and members of the general public was the internal war between the two main Kurdish parties between the years of 1994 and 1997.⁹ During this period, both parties resorted to calling on external force in the form of assistance. The Iranian state provided support to the PUK, whereas the KDP relied on the central government in Baghdad for support. This was all the more shocking and appalling in the eyes of the general public. According to Amin and Yildiz, the internal fighting between the two main parties caused significant deterioration of human rights in Iraqi Kurdistan and hundreds of Kurds lost their lives (1996, pp. 15-16). The fighting resulted in the division of the area of Kurdistan into two administrative zones, thus proving that partisan power struggle and brinkmanship were more important to the political elites than the idea of a unified Kurdistan. This war violated many of the Kurdish national values. As Blau (2010, p. 29) mentioned, such conditions were not conducive to neutral literary production. Consequently, many of the Kurdish writers felt dejected and decided to leave Iraqi Kurdistan, preferring to live in exile.

Many of these new circumstances in Iraqi Kurdistan post-1991, such as the internal war created, a significant rift between literature and the political parties. According to Blau, Kurdish writers considered this war catastrophic and a new furious generation of writers refused to support the Kurdish political parties, because of their inability to deal with the social and political problems of the Kurdish people (2010, p. 30). The Kurmanji short story writer Enwer Muhammad Tahir (1998, p. 6) commented concerning these years that many aspirations collapsed. Many principles that had been sacred to the degree that people were

⁸ In fact, later, and because of a substantial increase in the demands from the women's movements, on the 12th of April, 2000, the panel code number 111 of 1969, which guaranteed a short prison sentence to a killer in the case of an honour killing, was repealed by the Kurdish government, such that now they are treated as murderers. See: Jāmbāz, T. and Sa'dullah, N. M. (2009) *Shadharāt Mīn Wāqī' al-Mar'ah al-Kurdistānīyah Khilāl al-A'wām, 1992-2009* (Fragments of the Reality of Women in Kurdistan during the period, 1992-2009). Erbil: Parlamān Kurdistān al-'Irāq, pp. 11-12.

⁹ For information regarding this internal war between the Kurdistan Democratic Party (KDP) and the Patriotic Union of Kurdistan (PUK), see: McDowall, D. (2004) *A Modern History of the Kurds*. 3rd edn. Reprint, London and New York: I.B. TAURIS, 2013, pp. 387-391. Also see: Gunter, M. M. (1999) *The Kurdish Predicament in Iraq a Political Analysis*. Basingstoke and London: Macmillan, Chapter 4, pp. 67-109.

willing to be jailed or even killed in defence of them, were suddenly violated in an unprecedented manner. The majority of Kurdish writers in Bahdinan have written about these events and many examples will be analysed in the following chapters.

It has been asserted by a number of scholars that these difficult conditions affected Kurdish writers in such a way as to steer them towards modernism. During the internal fighting, two modernist groups writing in the Sorani dialect appeared and regarding the group 'Wêran' (Destruction), Ziyab contends that it was motivated by both the negative and positive aspects of post-1991 (Ziyab, 2005, p. 63). Blau identified a number of modernist groups that have appeared since 1991, including a group of writers from the Bahdinan region, who were behind a journal called *Nûxazî* (Modernism), (Blau, 2010, p. 30) and were determined to use this as a vehicle for the renewal of Kurdish literature in this region.¹⁰ However, only three editions of this journal were issued during the period 1991-1992 (Badî, 1998, p. 66). In addition to the group behind *Nûxazî*, which was published before the internal fighting, another Kurmanji modernist group, called 'Nwîxazên dohukê' (Modernists of Dohuk) or 'Nwîkirin her û her' (Constant Renewal), appeared in 1994, the year of the start of the civil war and 'Akrê' a third group was founded a year later in 1995. In general, both the positive and negative aspects of the situation in Iraqi Kurdistan after 1991 influenced the development of Kurdish literature. This is apparent in the way the Kurdish writers were searching for new literary methods and tools for depicting the new circumstances or expressing their discontent and rebellion against what they perceived to be a continuing decay in the socio-political domain of Kurdish society. This is confirmed by the various declarations and manifestos of the majority of modernist groups. For instance, *Wêran's* manifesto stated that given the experience of the new era they were living in, their aim was innovation in literature as the ancient literary forms and technique were no longer adequate for their self-expression (cited in Ziyab, 2005, p. 167).

There are many reasons for limiting this study to the Kurdish short story in Bahdinan. Despite the fact that since 1970 many aspects of modernism have

¹⁰ Some scholars mention the journal of *Dengê Me* (Our Voice), which was issued in the middle of the 1980s, as an organ promoting the renewal of Kurmanji literature.

appeared in the Kurdish short story in Iraqi Kurdistan and the appearance of modernist movements after 1991 in Bahdinan, there is still ongoing debate among scholars as to whether or not those of that area are modernists. The other reason is that the literature in this area is written in a specific dialect, which is Kurmanji using the Arabic alphabet and this could isolate literature in Bahdinan from other parts of Kurdistan where the Latin alphabet is used.¹¹ Moreover, since the dialect of the other parts of Iraqi Kurdistan is Sorani, they have little interest in Kurmanji literature; their studies mostly concern Sorani literature and consequently, that in Kurmanji is considered as being a minority form.¹² In addition, this region has experienced some distinct circumstances pertaining to culture and literature, as will be explained in detail in the second chapter.

1-3 The research questions and objectives of the study

As a contribution to the ongoing debate among scholars as to whether or not Kurdish short stories in Bahdinan are innovative and modernists, I aim to assess the innovative aspects of Kurdish short stories after 1991. Within the framework

¹¹ The Kurds employ different alphabets and most of them, since 1932, have used Latin to write Kurmanji, Cyrillic in the Soviet Union, and an adapted form of the Arabic script in Iran and Iraq to write Sorani. See: Kreyenbroek, P. G. (1992) 'On the Kurdish language', in Kreyenbroek, P. G. and Sperl, S. (eds.) *The Kurds: A Contemporary Overview*. London and New York: Routledge, p. 71. Bahdini (northern Kurmanji) is mostly written in the adapted Arabic alphabet and sometimes in Latin.

¹² The Kurdish language consists of a number of dialects spoken by Kurds from the different parts of Kurdistan. The language refers to a group of closely-related West Iranian dialects spoken throughout a large adjoining area spanning the intersection of Iraq, Iran and Turkey. There are smaller communities of Kurds living in Syria, Azerbaijan, Armenia and at least 700,000 reside in Western Europe. There are conflicting opinions regarding whether Gurani and Zazaki (Dimili) are dialects of the Kurdish language. A number of scholars have contended that they are distinct languages, whereas others consider them Kurdish dialects. It is undeniable that many Zazaki, who live in central East Anatolia, do consider themselves as Kurds. See: Haig, G. and Matras, Y. (2002) 'Kurdish linguistics: A Brief Overview', *Sprachtypol. University Forsch (STUF)*, Berlin 55, 1, p. 3 [Online]. Available at: https://www.uni-bamberg.de/fileadmin/aspra/bib-haig/kurdish_linguistics_a_brief.pdf (Accessed: 02 November 2015). Kurmanji and Sorani are the two most important Kurdish dialects in terms of degree of standardisation and numbers of speakers. The Sorani (Central Kurdish or Southern Kurmanji) dialect is spoken by approximately 25-30 percent of all Kurds who live in Iraq and Iran. Whilst Kurmanji (Northern Kurdish or Northern Kurmanji) is spoken by about 60-65 percent of Kurds, the largest number of which reside in Turkey, and approximately 20-25 percent live in Iraq. Others can be found in Syria, Armenia, other republics of central Asia and there is a small group in the north of Urumiye city in Iran. About one million people who live in northern Kurdistan (Southeast Turkey) speak Zazaki, whereas Gurani is spoken by a few people living in the southern parts of Iraqi and Iranian Kurdistan. See: Sheyholislami, J. (2011) *Kurdish Identity, Discourse, and New Media*. New York: Palgrave Macmillan, p. 60. The two main dialects in Iraqi Kurdistan are Southern Kurmanji (Sorani) and Northern Kurmanji (Bahdini) and in the Bahdinan area, the people speak the latter. I will use Sorani for Southern Kurmanji and Kurmanji for northern Kurmanji or Bahdini throughout this study. That is, the current study deals with short stories, which have been written in Kurmanji.

of experimentation and innovation in the short story, this study will examine the most significant creative aspects of the Kurdish short story in Bahdinan. It will also determine the reasons behind using these innovative techniques along with how these have been used and to what purpose. Throughout the chapter 2, many questions will be addressed, such as what are the reasons behind the appearance and development of the Kurdish short story in Bahdinan, and what were its formulated features before 1991?

This research will examine the experimental and innovative aspects of Kurdish short stories according to three phenomena of contemporary fiction, namely, mixing genre, intertextuality and the impact of memory of traumatic events on the structure of the short story. Regarding the first phenomenon, the third chapter examines two questions, firstly, what is the attitude of Kurdish authors towards the notion of genre? The second is what are the tools and techniques used by Kurdish authors in blurring the boundaries of the short story genre with other genres? Thus, the primary concern in the chapter is the identification of the phenomenon of crossing generic boundaries as an aspect of experimentation and innovation in the Kurdish short story.

The research question that will be addressed in chapter 4 is, which intertextual elements have Kurdish authors elected to retain from the original texts, how have they then transposed and developed them into a story of their own and what has been their purpose in doing so? Finally, in chapter 5, regarding how past traumatic events have contributed to shaping the narrative structure of short stories, the question is, what are the strategies and literary techniques employed by Kurdish writers when engaging with the turbulent past so as to present the impact of such events in the narrative structure of their texts?

This study has several aims, with the first being to provide a systematic description of the experimentation and innovation of the Kurdish short story in Bahdinan. If the uncovered reality is that the Kurdish short story gained its experimental and innovative aspects under the influence of Western modernism, then the question is to what degree is Kurdish modernism mimetic of the former. Conversely, to what extent have Kurdish writers been able to apply these techniques in novel ways, so as to express Kurdish experience? The second objective is to describe the features of the previous stages of the short story in

order to illustrate how it has developed through experimentation and innovation. Thirdly, it has the purpose of identifying the factors behind the emergence of experimentation and innovation in the Kurdish short story in Bahdinan. In addition, it involves investigating what the characteristics and principles of this innovation have been as well as identifying the stages of the development and innovation of the short story in Bahdinan.

This study will break new ground in relation to Kurdish literary critique. The originality of the research lies in the adoption of a wide-range of Western critical perspectives to examine the Kurdish short story in terms of its experimental and innovative aspects during a significant historical period that has not been previously researched. Moreover, it is my contention that by drawing on many Western critical approaches to analyse the Kurdish short story, I have opened up new avenues for critical evaluation of modern Kurdish literature.

1-4 The nature of the short story and its relationship with experimentation and innovation

It seems that the short story has been, and still is, a controversial genre. In the era of modern and postmodern criticism that has evoked doubt around many concepts, literature as a whole, and the short story as a hybrid and flexible genre, became increasingly difficult to define comprehensively. Literature, from the perspective of Jacques Derrida (1992, p. 40), is an 'institution' that affords a power to deal with anything. Robert Eaglestone thinks that as a result of this concept of literature, the novel can deal with any feature in the world and it can adopt any form (2013, p. 2). This concept of literature can also be generalised to the short story, especially, claiming that it is a flexible and hybrid genre. A number of writers and literary critics have praised the viability of the short story, established by its resilience in dealing with any aspect of life and in any form. In the 1940s, H. E. Bates drew attention to the diverse nature of the short story that can embrace the multiple forms an author desires (cited in Karaiskou, 2002, p. 8). Despite constant attempts to define the short story, no comprehensive definition has been created and Maria Karaiskou (2002, p. 8) found that, in fact, the inability to pin it down accurately is one of the points on which literary critics agree. For instance, Austin M. Wright (1989, p. 46) indicates that not only is the definition of the genre a problematic issue, but so too is short story as a canon.

As Bates highlights, the most obvious reason behind this could be the flexible and hybrid nature (cited in Karaïskou, 2002, p. 8), which allows for the genre to gain the traits of any historical period.

The capacity of the short story to absorb the changes of time has been emphasised by a number of writers. Frank O'Connor (2004, p. 13) thinks that the art of the short story can represent our stance in life better than 'poetry or drama'. Similar to O'Connor, Clare Hanson opines that with new notion of a character who abstains from the old fixed and fully knowable one, the short story might be more appropriate than the novel when a writer wants to express feelings regarding the tenseness of the exterior and interior identity as well as to detect moments of consciousness regarding the inner self (1985, p. 56). The link between the nature of the short story and features of modernism has also been investigated. Regarding which, Dominic Head thinks that there is an association between the techniques of presenting society in a modernist narrative and the ability of the short story as well as its traits (1992, p. 1). He makes a relationship between this and the simultaneous appearance of the English short story and modernism. Drawing on the perspective of Head, Jorge Sacido (2012, p. 1) emphasises the significance of the short story as a genre in the formation of modernism, as there are many common aspects between the two, such as 'personal autonomy' and 'artistic' features. These aspects relate to a manner of 'subjectivity' in conflict with 'social totality'.

If the nature of the short story and the features of modernism can be linked, then it would be fair to say that this genre is more appropriate to the modernist period to represent society, which would thus explain its precedence over the novel in modern Kurdish literature. Ahmadzadeh (2003, p. 161) highlights several factors concerning the issue of the noticeable flourishing of the genre of the short story compared to the novel in Kurdish literature, these being: the process of writing a novel takes a relatively long time compared to a short story, thus it needs more stable and safer political conditions than those of Kurdistan. Secondly, the financial requirements for publishing a novel are larger than a short story and lastly, a reading audience is needed (2003, p. 161). In sum, taking into account the capacity of the short story, it could well be that the nature of modern Kurdish

society and its recent history could make it more receptive to this literary form than, for instance, the novel.

Within the experimentation and innovation of literature, undeniably, lies its power, whereby in each era, writers create new techniques and forms. Even though Kurdish writers have been influenced by Western modernism, there are many events and circumstances in the post-1991 period that changed Kurdish society in particular ways for the first time. Because of the changes in Kurdish society, writers searched for new literary techniques in order to portray new social values, to express their alienation or to rebel against what they perceived to be a decay in the socio-political values of their society. Consequently, this produced a new short story type. In acknowledging the differences between the formation of Kurdish literature and that of the West, Jesse Matz's definition of modern fiction helpfully describes the fictional range of Kurdish short stories. He writes of 'fiction that experiments with ways to contend with modernity. It refers to fiction that tries for new techniques, new theories, new languages - for the kind of radical "formal" innovation..., for new philosophies and psychologies' (2004, p. 6). The Kurdish contemporary short story involves experimenting with many techniques. The most dominant and innovative of these are three phenomena of contemporary fiction, namely, mixing genre, intertextuality and the impact of memory of traumatic events on the structure and plot of the short story; all of which will be defined and analysed in the following chapters.

1-5 Previous studies about development and innovation in the Kurdish short story

The short story has become a distinctive genre of Kurdish literature, drawing Kurdish critics' attention to investigate it. A number of studies regarding this genre have been written and they are not only about Kurmanji form. Before I start my discussion of the previous studies, it is worth clarifying two points: the problem of terms concerning the story in these studies, and my method of presenting my discussion regarding the previous studies.

In their studies, Kurdish critics have used various terms for the Kurdish short story, such as 'çîrok', 'çîroka hunerî', 'kurte çîrok' (story, literary story and short story) and using more than one term for one genre signifies that there is a

problem in relation to its classification.¹³ Fuad Rêşîd (2005a, pp. 125-126) mentions the problem of identity regarding Kurdish narrative, stating that at the beginning of the seventies, Ihsan Fuad realised the importance of the distinction between the long and short story in terms of using a different name for each of them, because up until this time they had not been distinguished.

The term 'çîrok' (story) has been used to name all kinds of Kurdish story.¹⁴ Taking the previous studies into consideration, it becomes clearer that the majority of Kurdish writers have used 'story' or 'literary story' in their studies for the Kurdish short and long stories during the first stage of the history of the Kurdish short story. Although Kurdish writers were familiar with the terms 'novel' and 'short story', they only used 'story'. For example, Hussein 'Arif (2011, p. 38) termed two literary works by Muhammad Ali Kurdî as stories: 'Diway Serxoşî Zor Şêtiye' (After Intoxication Is Madness) and 'Nazdar' (Spoiled). The latter is a long one and was even termed a novel by Kurdî himself. Moreover, the term 'short story' was used by 'Umer Me'rof el-Berzincî (1978, p. 172) to name a collection of ten short stories, which was published by Şakir Fetaḥ in 1947, but later they were called just stories in the footnotes. These examples provide evidence for the unclear usage of these terms, not the lack of them and hence, the failure to classify literary narrative works appropriately. In sum, the terms 'story' and 'short story' have been used to convey the same meaning.

The term 'literary story' has been used to distinguish between folk tales and the short story, as a new genre, which implies that the two have the same meaning. For instance, 'Arif has used this term in his book *Çîrokî Hunerî Kurdî, 1925-1960* (Literary Kurdish Story, 1925-1960), ('Arif, 2011) in which he contends that the

¹³ When I consider each work, I will use the term that their authors use.

¹⁴ Ibrahim Qadir Muhammad points out that there was the term çîrok (story) in Kurdish literature long before it was provided a new definition in the modern era. However, Ferhad Pîrbal believes that the term 'çîrok' (story) was not used in both the Kurdish written language and the dictionary until 1860. Pîrbal also states that 'in 1913, the journal *Rojî Kurd* (The Day of the Kurds) contained the first appearance of the story term by Fuadê Temo. Even if there was the word 'story' before 1913, it would have had a different definition, as Muhammad himself accepts. See: Muhammad, I. Q. (1997) *Lêkolîneweyî Kurte Çîrokî Kurdî le Kurdistanî Başûr da, 1970-1980* (Study of Kurdish Story in Southern Kurdistan, 1970-1980). Unpublished PhD thesis. Zankoyî Selahedîn, p. 14, and: Pîrbal, F. (2000) *Mela Mehmûdî Bayezîdî, 1799-1867: Yekemîn Çîroknûs û Paxşanûsî Kurd* (Mullah Mehmûdî Bayezîdî, 1799-1867: First Kurdish Story and Prose Writer). Hewlêr: Aras, p. 75; p. 76.

literary story is a new European art.¹⁵ Likewise, Perêz Sabîr (2001, p. 27) has used 'literary story' and 'short story' to convey the same thing.

Unlike the Sorani short story, Kurmanji form can be recognised right from the first stage of its history, because it is notably short. However, in literary criticism in Bahdinan the term 'story' and 'literary story' have also been used to refer to a 'short story'. For instance, in his work Saliḥ gives the definition of story as being synonymous with the short story (2010, p. 9). Furthermore, I have used the term 'literary story' to refer the 'short story' in my work *Zimanê Rêxneya Çîroka Hunerîya Kurdî* (The Language of Criticism of the Kurdish literary story), (Haji, 2008).

The second point that I would like to emphasise is my method of arranging the previous studies, which will be discussed in this section. These are diverse works: books, theses, published theses and articles. I have arranged these works in the following order: General works that most distantly are related to my research, which explain the stages of development of the short story during the period prior to 1991. Then, the studies that deal with literary internal aspects of short stories are reviewed and next, I examine those most closely related to the current study, which highlight some aspects of innovation in the Kurdish short story. Finally, I discuss the works that deal with short stories in Bahdinan. It is worth mentioning that within this arrangement of discussing the previous works, the chronological appearance has been taken into account.

Studies that deal with the Kurdish short story and the significant purposes of these works, underline its phases, especially during the early period of its history. Firstly, there are a number of academic works, which have been undertaken outside Kurdistan. In his PhD thesis presented to the Oriental Institute in Moscow, in 1979, Cemşîd Heyîderî deals with the development of the Kurdish literary story during its early stages, from 1925 to 1960. He thinks that the national folklore and translated stories to the Arabic and Turkish languages are the main origins and sources of this type of story (Heyîderî, 1984, pp. 82-93). In 1989, Ferhad Shakely devotes most of his M. A. thesis that he presented to the

¹⁵ The book, *Çîroki Huneri Kurdi, 1925-1960* (Kurdish Literary Story, 1925-1960), was first published in 1977, and it was republished with the addition of a bibliography of Kurdish stories in 2011. I used the latter version in the current thesis.

department of Asian and African Languages at Uppsala University in Sweden to the Kurdish short story (Ahmadzadeh, 2003, p. 127).¹⁶ Similarly, in 1993, Ferhad Pîrbal dedicated his PhD thesis, which had been presented to Sorbonne University, to the Kurdish story during its very early stages. That is, he begins with the time of the first Kurdish periodical, *Kurdistan* in 1898 and ends with the 1950s. Pîrbal explores the impact of journalism and cultural groups on the development of Kurdish prose. The importance of this study comes from dealing with, not only the Iraqi part of Kurdistan, but also both the Turkish and Syrian (Muhammad, 1997, p. 21).¹⁷

Secondly, there are studies that deal with the Kurdish short story, in general. As they cover the early stages of the Kurdish story, they use the term 'story' and 'literary story'. 'Arif (2011) has divided the history of the Kurdish story prior to 1960 into three stages: the first appearance of the story (1925-1939); the development of the story (1939-1950) and the maturity of the story from 1950 to 1960. His fourth chapter deals with the most important points about both the style and the content of the stories, deduced from these three stages. The book also contains a bibliography of the Kurdish short story. 'Arif aimed to study the early stages of the Kurdish story, and explored further the link between the text and the social, political and historical reality of the Kurdish community.

The content of el-Berzincî's work (1978), when compared to 'Arif's book, is slightly different. Similar to the latter, he divides the history of the Kurdish story in the early stages into three main phases. However, the difference between them is that 'Arif's book stops in 1960, whereas the period in el-Berzincî's continues until 1969. Furthermore, as with 'Arif's book, there is a very important section, especially for researchers, whereby the last chapter of el-Berzincî's book is a bibliography of the Kurdish story during the period covered by the book. el-

¹⁶ According to Ahmadzadeh, the licentiate thesis entitled *Den Moderna Kurdiska Novellen* by Shakely that he presented to the University of Uppsala in 2001, is a 'modified version' from his M.A. thesis. See: Ahmadzadeh, H. (2003) *Nation and Novel: A Study of Persian and Kurdish Narrative Discourse*. Stockholm: Uppsala University, p. 127; p. 319.

¹⁷ In the Arabic language, Khurshîd Ahmad's book *al-Qiṣah al-Kurdiyah fî Suriyah: Shihādāt wa Niṣūṣ* (Kurdish Story in Syria: Testimonies and Texts) was published in 2008. It covers the Kurdish short story in Syria during eighties. In addition to a short introduction about Kurdish literature and the impact of journalism on its development, the book is divided into three parts with the first being testimonies of a number of Kurdish scholars about the Kurdish short story in Syria, while the second part contains two interviews about the Kurdish short story in that country. While the last section contains a number of short stories.

Berzincî's study is a historical and socio critical work in which he has explained the content of the stories at each stage, and examines the topics that have been presented.

Although these books contain the emergence and development of the short story, this is only shown for the early stages and hence, these studies deal with a different period to that which this current study addresses. It became clear from both studies that the Kurdish short story had a direct relationship with reality, thus the significance of the story was very clear. The current research will investigate how this has changed since 1991.

In contrast to el-Berzincî and 'Arif's works, Sabîr Rêşîd (2005b, pp. 8-21) divides the history of the Kurdish short story into seven stages in his short article. He underlines many features of the Kurdish short story even for the period after the uprising in 1991. He also mentions the prominent writers in Bahdinan during each phase, both of which are the aims of the current study. It is important as a historical work, but this short article sets out to examine the whole history of the Kurdish story and as a result, the study stresses only general features without going into any depth.

There are a number of academic studies tackling the literary internal aspects of the Kurdish story. Sabîr (2001) considers the Kurdish story from the beginning until the Second World War through a structuralist study.¹⁸ Many elements of the story such as, character, time, place, plot and narrative, are investigated. It emerges that the form of stories during the period under discussion in Sabîr's study was quite straightforward. For instance, the plots are very traditional and the events are ordered from the beginning, through the middle and up to the end (Sabîr, 2001, pp. 142-144). In the fifth chapter of the current study, I will provide evidence that the forming of the plot has witnessed a big change since 1991 in Kurdish short story in Bahdinan.

Similarly, Mensur (1999) analysed fifteen stories by fifteen writers from the perspective of structuralism and her work is a published thesis. The importance of this study comes from it dealing with a significant stage of the Kurdish short story: the seventies, a period when it began to develop. Mensur defines a good

¹⁸ This work is a published thesis submitted in 1992.

text, as one capable of constant readings and giving each reader the opportunity to interpret it differently. She points out that there were no examples of such stories in Kurdish during the seventies (1999, p. 170). The current study will investigate whether the short story since 1991 has developed and if such a text has been produced.

Hêmin 'Umer Xoşnaw (2010) describes and analyses the poetic style of a collection of stories, *Jakon's Letters*, written by Cebare Cemal Xerîb.¹⁹ The aspects of poetry in a story have been analysed at both the semantic and phonic levels, with the narrative being treated as poetry. However, it did not address sufficiently the reasons pertaining to the phenomenon of poetry in a story and its impact. The poetic nature of a story represents an aspect of innovation and this is one phenomenon among others that this research will cover.

A number of works have dealt with either the topic of renewal or new individual aspects in Kurdish stories. An important work by Hassan Caf (1985) addresses the period when the Kurdish story began its evolution for the first time, which was during the seventies. Caf (1985, p. 33) highlights the crucial role of modernism during the period of the 1970s in Kurdish literature. It could be said that the term 'experimentation' is more accurate for this period as Kurdish writers started to try out new techniques. Moreover, this book identifies the characteristics of the new Sorani story, not the Kurdish story in general. Although Caf investigates the renewal features of the short story, he covers a different period from that which this current study is focused upon. Similarly, Muhammad (1997), in his PhD thesis, comprehensively deals with many elements of the Kurdish short story in Southern Kurdistan in the seventies. He devotes two short sections to the renewal of the narrative and its techniques during that decade. Muhammad's work is a significant study in terms of dealing with both the Sorani and Kurmanji short story. Nevertheless, it diverges from the current study in terms of the period that has been covered and thus, does not uncover the many new features that I will argue occurred after 1991.

¹⁹ The writer changed the title of the thesis from *Çend Layenêkî Şî'rîyet le Ko Çîrokî Namekanî Jakon yî Cebare Cemal Xerîb da* (Some Aspects of Poetic in Collection of Jacon's Letter' by Cebare Cemal Xerîb) when he published it to *Şî'rîyetî Deqî Çîrokî Kurdî: Lêkolîneweyekî Şêwazgerî Piraktîkiye* (Poetic of Kurdish Stories: Stylistic and Practical Study). Another note is that there is a mistake regarding the year of publishing this book, as there is 2010 and also in the second page of the book has been written 2009.

In his published thesis, 'Ebdula Agrîn (1999) clarifies the impact of some of the political events that occurred during the period between the September revolution and statement of the 11th March on the development of the short story.²⁰ Agrîn claims that the short story during this period developed. In contrast to him, el-Berzincî only mentions some positive changes at the end of this period, which he termed the 'silent period'. This is because of the reduction in the number of Kurdish periodicals, and the deterioration of the political situation (1978, p. 143). Mensur's (1999, p. 42) view regarding this period is the same as el-Berzincî's and Agrîn himself acknowledges that there were three unproductive years during this period (Agrîn, 1999, p. 200). Although Agrîn thinks that the revolution of 1961 had an impact on the development of the short story in terms of both form and content, the content was affected by this event, which is confirmed by Marif Xeznedar in the introduction to Agrîn's work (Agrîn, 1999, p. 7). Moreover, Agrîn's standpoint is that Kurdish short story writers were committed to the national issue of the Kurdish people and consequently, the author concludes that the short story presents this perspective.

Zahîr Rôjbeyanî (1997, pp. 79-137) deals with the subject of experimentation in the Kurdish short story, devoting a chapter of his book to 'Ebdula Serac, a prominent Sorani writer, regarding experimentation in his stories. The techniques of repetition, overlapping, ambiguity and alienation in Serac's short stories are investigated. However, whilst Rôjbeyanî does set out the significant innovative features of Sorani short stories, he only engages with one writer.

²⁰ The revolution in September was carried out by the Kurdish movement against the central authority in Iraq on 11th September 1961, in which the Kurds called for a democratic Iraq. Regarding which, a peace accord between the Kurds and the central government of Iraq began on 11th March 1970, which is called the declaration of 11th March. This accord consisted of many articles that guaranteed Kurdish rights and was a project of self-rule for them. However, it collapsed when on 11th March of 1974 the Baath party published its 'Autonomy Law', which contained a number of articles that the Kurds disagreed with. Baghdad gave the Kurdish leaders two weeks to accept the new law, but there were conflicting points of view regarding it among the Kurds. In particular, the Kurdish leader Mullah Mustefa rejected it and consequently, war began again. For more information see: Vanly, I. S. (1993) 'Kurdistan in Iraq', in Chaliand, G. (ed.) *A People without a Country: The Kurds and Kurdistan*. Translated by Michael Pallis. Foreword by David McDowall. Revised and updated edition. London: Zed books, pp. 139-193, McDowall, D. (2004) *A Modern History of the Kurds*. 3rd edn. Reprint, London and New York: I. B. TAURIS, 2013, pp. 308-342, and: Chaliand, G. (1994) *The Kurdish Tragedy*. London and New Jersey: Zed books LTD. PP. 62-64. Also for information regarding this agreement, see: Aziz, M. A. (2011) *The Kurds of Iraq Ethnonationalism and National Identity in Iraqi Kurdistan*. London and New York: I.B. Tauris, PP. 72-73 and Yildiz, K. (2007) *The Kurds in Iraq: the Past, Present and Future*. London: Pluto Press, pp. 17-19.

The entire period since 1991 is the focus of Réşîd's article (2005b, pp. 38-51). In his article, he highlights two significant stages that were turning points in the history of the Kurdish story: the seventies and the phase after 1991. Réşîd considers the features of the Kurdish story after the uprising in 1991 as a whole and they will be considered in detail in the next chapter. A limitation of Réşîd's work is that he sets out to tackle in a short article a decade that had a huge output of works. As a result, his study mentions only general aspects without going into any depth. Because of the immense number of published stories in this period, a comprehensive academic study is required to investigate them; a point Réşîd himself makes.

The first highly relevant study relating to the present one was conducted by Saman Muhammad Ali (2012) who examined the issues surrounding the renewal of Kurdish short stories after 1991. Ali examines language and imagery as two main proponents of style, which have fomented the regeneration of the literary story in Southern Kurdistan. This work is particularly valuable, as it is the first long study that endeavoured to articulate the formulation of the significant contemporary stages of the Kurdish short story. Despite Ali dealing with the period when the Kurmanji short story developed, he affords it little attention when compared to the Sorani form and hence, the short works in the former's dialect remain yet to be examined. The study deals with the literary story in Southern Kurdistan, meaning that the materials that have been analysed should pertain to both the Sorani and Kurmanji dialects. However, only one Kurmanji short story is mentioned, with all the others being in Sorani. The main focus of Ali's work is on the style of texts and the intention in the present thesis is to probe many of its other innovative features.

The Kurdish short story in Bahdinan itself has been the subject matter of a number of works, including Xalid Saliḥ's book (2010), which deals with a long period of its history in Bahdinan, namely, 45 years.²¹ Even though this book is a bibliographical work, Saliḥ discusses other important issues in the field. Initially, he stresses some factors that he sees as contributing to the late emergence of the short story in Bahdinan. As the main focus is on constructing a history and

²¹ In 2012, Nazdar 'Arif Birîndar devotes her M. A. thesis that she presented to the Dohuk University, to Kurdish short story in Bahdinan from 1991 until 2000. It has been excluded from the discussion, because the focus of the work is only on the short stories' depiction of women.

bibliography of stories, he divides the period in question into five stages. Furthermore, Saliḥ explains the themes of the stories and emphasises the role of the media in the renewal of the short story in Bahdinan. As the main section of the book contains a bibliography of writers and their stories during the whole period that the book covers, it is very beneficial for researchers as a documentary and historical work.

Sultan (2005, pp. 23-36) deals with the topic of experimentation in his short article, 'Ezmûngerî di Kurte Çîroka Devera Behdînan da' (Experimentation in the Short Story in Bahdinan). He considers the phenomenon of experimentation in the Kurmanji short story after 1991 through describing the fundamental aspects of the writer's style in terms of form, content and the language used. He believes that the phenomenon of experimentation is continuing in the short story. Sultan is concerned with the renewal of a style in the short story particularly in another article entitled 'Guhorîn di Staylê Nivîsîna Kurte Çîrokê da; 'Gwîfik' weku Nimûne' (Changes in Writing Style in the Short Story; 'Gwîfik' as a Sample), (2007, pp. 39-42). The introduction contains an overview of renewal in the short story since the uprising in 1991, through which he finds that its style has witnessed remarkable change, in terms of both technique and language. Furthermore, he introduces the position of Mustafa, who is the author of 'Gwîfik', as a contributor to the cause of the development of the short story, seeing it as the example of a new style in the author's writing. More specifically, Sultan identifies two features of this modern style, the first of which is related to the time of the story. The other feature is the plot, which contains two stories, one within the other; the marginalised being the fundamental one. This supports my argument regarding the Kurdish writers' experimentation with new plot in chapter 5, as I will argue that the traditional chronological linearity of events from the beginning, through to the middle and end has been questioned by Kurdish authors. In its place, a fragmented narrative and plot was introduced, rapidly becoming a prominent aspect of the contemporary Kurdish short story.

There are a number of studies that have examined generic boundary crossing in the short story in Bahdinan. In his article (2000, pp. 90-115), Teḥsîn Navişkî makes a critical appraisal of the story 'Çarçove dij Çarçove' (Frame against Frame) written by Fazil 'Umer as an experimental short story. There is a

reference to the existence of a new text and a refusal to consider the work a story, with Navişkî preferring to classify it as poetry. What is undisputed is that this text has crossed the borders of the genre of short story. However, as I will argue in the chapter 3, 'Çarçove dij Çarçove' cannot be classified as poetry, because it has aspects of more than one genre with the poetry not being the fundamental one and hence, the salience of the issue of mixing genres that is investigated in the current study.

The first essay that directly deals with mixing literary genres is by Ni'metulah Hamid Nihêlî (2010, pp. 281-287). This work is a short article about generic boundary crossing in the collection of short-short stories written by Saliḥ Xazî.²² Nihêlî first gives a brief introduction concerning the reasons behind the mixing of literary genres, which he attributes to the innovation of literature, the complexity of life and the means of communication in this century. He adds that these factors might lead the writer to look for new ways of presenting his text. I think these may be significant reasons, but there are other issues that need more investigation and the nature of the short-short story might be one of them. For, it is 'the innovation of trying to accomplish so much in so little space' (Guimarães, 2012, p. 2) needs the power of poetic language. In my own work (Haji, 2010, pp. 32-49), I deal with generic boundary crossing and the effect of the arts in general in

²² The manifestation of a new kind of story in the Kurdish contemporary literature led to the emergence of new terms and one of these is the short-short story. This type of story is truly very short, in the Kurdish case and there are examples that are only a few sentences long. According to Azad Muhammad Se'îd, the pioneer of the short-short story in the Kurdish literature is Qedrî Can and this was in 1932. See: Se'îd, A. M. (2008) *Kurtîle Çîrokî Kurdî le Başûrî Kurdistan da, 1970-1979* (The Kurdish Short-Short Story in Southern Kurdistan, 1970-1979). Unpublished M A. Zankoyî Koyê, p. 31-32. The Short-Short Story, as a postmodernist genre, broadly emerged the Kurdish narrative in Bahdînan after 1991. The first volume is 'Êjdeha (Monster) by Bayîzê 'Emerî published in 1996. However, the author, in terms of length, divided the volume into two parts, terming the first one a short stories, whereas the contents of the second he called 'Postere Çîrok' (Poster Story). The longest story in the former part is only seven pages of a small size, whilst the longest in latter is only a half of a small sized page. The poster stories were written during the period 1991 to 1993. Têlî Saliḥ Mûsa used the term 'karîkatûre çîrok' (caricature story) for his volume of short-short stories, *Bajêrê Dîna û Çend Çîrokên Din* (The City of Maniacs and Other Stories) in 2008. The most famous author of this genre in Bahdînan could be Saliḥ Xazî, who created a new term for it, which is 'Kin Çîrok' (middle length story). He has published two volumes: *Deryê Tiratê* (The Tirat's Door), (Deryê Trâtê is the name of an area in Bahdînan) in 2005 and *Demê Pivdank Dipeqin* (When the Balloons Explode) in 2010. Like the Western short-short story, the Kurdish type has received various names as well, such as 'çîrokî kurt kurt' (short-short story), 'çîrokî zor kut' (a very short story), 'çîrokoke' (micro-fiction), 'kurtîle çîrok' (mini fiction), 'postere çîrok' (poster story), 'rojane çîrok' (daily story) and 'kin çîrok' (middle length story). See: Rôjbeyanî, Z. (1997) *Çîrokî Hunerî Kurdî: Şêwe û Şêwaz û Bunyad* (Literary Kurdish Story: Form, Style and Structure). Hewlêr: Wezaretî Roşenbîrî, p. 323, and: Xazî, S. (2010) *Demê Pivdank Dipeqin* (When the Balloons Explode). Dohuk: Êketîya Nivîserên Kurd, p. 2.

Fazil 'Umer's short stories. I show how the overlapping of genre takes place in poetry, the novel and drama, clarifying different aspects of this. Although, consistent with Nihêlî, I accept that the development of life is a reason for the phenomenon of mixing genres, I attribute the nature of the short story and the desire for experiment as the main reasons behind it.

None of the aforementioned works is a systematic study of the experimentation and innovation of Kurdish short stories in Bahdinan since 1991. Since most of them have evaluated the scripts during an early stage and they are predominantly about stories that are written in Sorani. The late appearance of the Kurmanji short story in Bahdinan could be a reason behind the ignorance of the majority of Kurdish critics concerning this phenomenon and hence, it has not given any prominence in relation to analysis. Furthermore, it has been noted that the few studies that do address the experimental and innovative aspects of the Kurdish short story in Bahdinan after 1991 are mostly short articles and the materials are based only on one short story or one writer. Consequently, the whole period and many features have not yet been investigated and the present study aims at redressing this.

1-6 Western modernism and postmodernism and non-Western literature

The application of the critical tools and terminology of Western modernism to non-Western literature is a controversial issue. On the one hand, every society has its cultural contexts and historical conditions that have generated its literary modernism. Twentieth-century modern Western arts were believed by Malcolm Bradbury and James McFarlane to be the result of 'cataclysmic upheavals' (1976, pp. 19-20). This art is a particular form of the European nations, coming from their historical circumstances and thus, its terms and tools are not useful for other nations. On the other hand, this upheaval might have profoundly influenced the art of other nations, because of the dynamics of global power and colonialism. Consequently, Western means and terms could be entirely suited for studying the literature of such nations. This section considers this matter. I place emphasis on the Arabic case, because it is relevant to the Kurdish situation in Iraq in that the Western concept of modernism was introduced to the Bahdinan mostly through this language.

A number of critics have doubts regarding the appropriateness of Western literary criticism in relation to using its terms for the classification of non-Western literature. For instance, in his article about the relevance of Arabic and postcolonial studies, Wail S. Hassan (2002, pp. 58-59) points out that Arab writers of modern poetry have chosen the Western form and style when it serves their purpose of 'their own anti-colonial ends' (2002, p. 58). Therefore, he believes that applying Western periodization to Arabic literature without taking its colonial context into account, would give the impression that this literature is a mere repetition of the Western type. Hassan cites examples of literary criticism –'reductive readings' [in his words] - regarding the influence of Western writers on their Arabic counterparts. These examples show that the imitation of Western writing by Arabic writers is not a problem and this obscures the context of resistance to colonialism and identity in Arab literature. This happened, because colonial history has been overlooked in them (Hassan, 2002, pp. 58-59). I agree with Fabio Caiani's (2007, p. 11) comments concerning Hassan's perspective. Firstly, he draws attention to Arabic writers who react to Western art with zeal. Secondly, he highlights that both the unquestioning application of Western terminology and the underestimation of the role of the Western canon in the formulation of modern Arabic literature is simplistic. The third point is that it is difficult not to use Western literary critical means in non-Western studies, for even Hassan did not ignore them in his article. Regarding the first point, I think in the cases of non-Western writers who aim to shift society towards the Western experience of modernity, the Western critical tools and terminology will be important.

In his study of the experimental Arabic novel in the Levant, Stefan G. Meyer, like Hassan, believes that in order to compare and contrast both Western and Arabic literature usefully, it is more appropriate and genuine to discuss how both Western and Arabic modernisms gained different features according to their historical predecessors. This, he argues, should replace discussing literary modernism and postmodernism as a Western notion, and using them to classify Arabic literary texts (Meyer, 2001, pp. 1-2). Indeed, stressing the differences between both would be logical, because even the Western term of modernism combines diverse movements, such as 'Expressionism', 'Impressionism', 'Futurism', 'Cubism', 'Surrealism' and 'Dadaism', which appeared to be

destructive of the realist or romantic arts, with some of them being revolutions against others (Bradbury and McFarlane, 1976, p. 23). Meyer proposes that, in contrast to the idea of two worlds and one vision of postmodernism and modernism, which was the result of the exploitation of postmodernism in postcolonial theory, one world and multi-modernisms would be a more suitable approach (2001, p. 277). I think the question here is whether it is possible to ignore or stop the impact of Western modernism and postmodernism as such already existing model and if not, then the application of the Western tools and terminology would be useful. But this does not mean other nations in their literary periods of modernism or postmodernism should have the same Western techniques and these will not necessarily be used for the same purposes.

However, there are many scholars who agree with applying Western critical theory to non-Western literature, and comparing the two. Caiani (2007, p. 10) points out that by taking the profound influence on Arabic writers, that Western literature has had during the twentieth century into consideration, critics who have tackled the Arabic novel clearly state that the determining symmetry between the development in this form and the shift from realism to modernism and then to postmodernism of Western literature, is possible and useful. Consequently, Caiani indicates that throughout his monograph he not only compares other nations' novels, for he also takes into account the evolution of the Western novel. Similarly, there are Arabic critics who believe that to critique the Arabic modernist discourse via Western modernist methods and styles is not defective, but rather, represents a precious profit to Arab modernist discourse (cited in al-Ḥusāmī, 2013, p. 39). Modernism in the non-Western world came later than in the West and under very different conditions, thus there will be variations between them, but the crucial role played by Western modernism as an extant model in shaping other modernisms is undeniable. Consequently, whilst taking these different conditions into account, the Western tools will serve to analyse those texts that have been written under its influence.

Even though Arabic modernism and language have been a significant force for Kurdish writers in Iraqi Kurdistan for familiarising themselves with modernism, many Kurdish intellectuals have different perspectives concerning their modernism. Many Arabic scholars do not deny the role of the West in forming

versions of modernism as has become clear above. However, others have attempted to determine its heritage. The Arabic poet Adonis identifies Arabic 'turāth' (heritage) as the origin of Arabic modernism (al-Ḥusāmī, 2013, p. 30). Nevertheless, the majority of intellectuals believe that Western modernism is the inspiration for the Kurdish form. Even when modern Kurdish poetry started its first steps, these were under the influence of Western writers.²³ Blau thinks that the end of Kurdish isolation and the evolution of its poetry towards modernism was a consequence of contact with Western literature and works in translation, such as those of: Schiller, Shelley, Byron and Lamartine (2010, p. 19). This happened more indirectly through other resident languages, such as Turkish. Likewise, it has been pointed out that both the Western literature and their style of thinking along with the appearance of literary movements in countries where Kurds reside, especially Turkey, had an influence on Kurdish writers (Sabir, Mirawdeli and Watts, 2006, pp. 18-19).

Throughout the period from 1970 to 2005 a number of modernist groups emerged in Iraqi Kurdistan, with the vast majority of them being possible thanks to the influence of Western modernism and Arabic groups, which is obvious from their manifesto and members' announcements.²⁴ For instance, the Kurdish poet Letîf Helmet, who with Ferhad Shakely and others established the modernist group 'Kirkuk–Kifri' states that they have benefited from a number of modernist groups' manifestos, such as Surrealism, Dadaism and Iraqi journal, 'al-Shi'ir' (Poetry), in 1969 (cited in Ziyab, 2005, p. 46).²⁵ The familiarization of Kurdish

²³ Many of Kurdish scholars identify the period after the First World War as the beginning of new Kurdish literature. See: Xeznedar, M. (2005) *Mêjûy Edebî Kurdî* (History of the Kurdish Literature): vol. 5. Hewlêr: Aras, pp. 13-15, and: Emîn, M. M. N. (2004) *Şeqîfî Nwêxwazî le Şîrî Kurdî û Farisî Sedeyî Bîstem da, 1900-1975* (Modernism in Kurdish and Persian Poetry in Twentieth Century, 1900-1975). Unpublished M A. Zankoyî Suleymaniya, pp. 26-33. Whilst Shaykh Nûrî, Rêşîd Necîb and Goran from Suleymaniya were considered the pioneers of modern Kurdish poetry in Iraqi Kurdistan, it should be noted that 'Ebdulrehîm Rêhmî Hekarî is seen as the pioneer of modern Kurdish poetry from Turkish Kurdistan, with 'his first renewal poem called 'Bang' (calling) being published in *Jîn* journal in 1918.' See: Pîrbal (2002) 'Ebdulrehîm Rêhmî Hekarî: Tazekirdineweyî Şîrî Kurdî û Dahênanî Şanunamê le Edebîyatî Kurdî da' (Ebdulrehîm Rêhmî Hekarî: Renewal of Poetry and Innovation of Theatre in Kurdish Literature). Dohuk: Spîrêz, p. 23.

²⁴ There has not been much written concerning Kurdish modernist groups in Iraqi Kurdistan and the best source in this regard is: Ziyab, E. 'U. 'E. (2005) *Hozana Nwîxazî Li Devera Bahdînan* (Modernist Poetry in Bahdînan). Dohuk: Spîrêz. This book is particularly important as the author conducted interviews with a number of members of these groups; hence, it is used in this study quite extensively.

²⁵ The journal, 'al-Shi'ir' (poetry), was published in 1969, in Iraq, by group of Iraqi poets who were concerned with contemporary poetry in Iraq. It dealt with new Arabic poetry issues and global experiences in poetry, thought and culture. Although only four numbers of the journal were published, it had a significant impact on Iraqi intellectuals and it published their manifesto of poetry written by the

writers with European and Arabic literature prompted the appearance of the modernist group 'Riwange' (Perspective) in 1970 (Hassan, 2001, pp. 33-34). Furthermore, it would appear to be the case that the group 'Wêran' (Destruction) emerged as a consequence of the direct influence of European literature, as a number of its members were in Europe and the discussions for the establishment of a modernist group started there (Ziyab, 2005, p. 63). In addition, Rôjbeyanî notes that Kurdish short story writers were directly or indirectly influenced by Arabic and Persian translations of a number of western productions in Iraqi Kurdistan post-1970. These included the literary texts of the novelists James Joyce, William Faulkner and Virginia Woolf, some translated critical studies about these writers' works and a translation of the book *Stream of Consciousness* by Robert Humphrey (1997, p. 377). Similarly, after 1991, the two modernist groups that appeared in Bahdinan had the same sources of inspiration as other Kurdish groups, as Ziyab (2005, p. 85) points out after interviewing two members of the Dohuk Modernist group 'Nwîkirin Her û Her' (Constant Renewal).

Despite many of Western modern intellectual principles not being acceptable to the Kurdish community, in the seventies, a number of Kurdish modernist groups aimed to spread these ideas among society and they included them in their manifestos. For instance, 'Riwange' concluded their manifesto with a declaration that their writing was modernist, thus rebelling against the old. They reported that it was liberal and free of all restrictions, with their having no fear of obstacles and risks. They wanted their work to be a guide for future Kurdish generations (Ziyab, 2005, p. 163). Furthermore, this is apparent in the manifesto of the 'Kirkuk-Kifri' group, who declared in the conference of the Erbil/Hewlêr Writers Union of 1971, that they advocated a modern community through the demolition of the old restrictions and did not believe in religion, because they had adopted the theory of Darwin (Ziyab, 2005, p. 47). Even after 1991, the acceptance of such approaches was difficult and it would appear that the members of Dohuk Modernist group were aware of this, for when Ziyab interviewed them concerning his study in modernist poetry, they pointed out the impossibility of the rejection

Iraqi poet Faqîl 'Azâwî. This information can be found online in al-Ghad (2014) *Fî Istîdhkâr Majalat al-Shi'ir 69* (Remembering the Journal Poetry, 1969). Available at: <http://alghad-iq.com/ar/news/17021/69> (Accessed: 17 August 2015).

of the sanctities and religion, such as has happened in the West, because in a 'simple and naïve' society that would mean self-destruction, for they would be rejected by such society. Therefore, they did not directly attack these concepts but rather attempted to put them in a position of doubt and wonder (Ziyab, 2005, p. 86). The current study aims to examine whether they referred to these new ideas in their texts or not. The thoughts of Geeta Kapur regarding Indian modernism could be applicable for describing the situation of much non-Western literature. She thinks that it is not impossible for people to be very advanced in their comprehension of modernism as a cultural movement, even when they are not a part of a very advanced community, as they can receive modernism from external sources various forms of arts (Jayamanne, Kapur and Rainer, 1992, pp. 116-117). It can be inferred from the above that whilst Kurmanji writers reacted to Western modernism enthusiastically, they did take the Kurdish society's conditions into account.

Whilst a number of scholars have reservations regarding the application of the Western means and terms of modernism to non-Western literature, others believe that utilizing them may be useful, especially when the former's modernism has an influence on the latter's literature. Taking into account the aforementioned points regarding the Kurdish situation, applying the Western critical tools could be fruitful when the Kurdish conditions and historical context are taken into consideration. My perspective concurs with the view that the Kurdish short story gained its innovative aspects under the influence of Western modernism, but has evolved into something distinct owing to the impact of the Kurdish historical context. The degree to which the Kurdish condition has impacted on this genre is the focus of the empirical chapters.

1-7 Theoretical approaches and methodology

The current study explores the experimentation and innovation in the Kurdish short story in Bahdinan since 1991. In the second chapter, I investigate the literary, cultural and historical contexts that underpin the Kurdish short story's origins and subsequent development. That is, the aim is to analyse the circumstances that led to the development of the Kurdish short story. Furthermore, I consider the appearance, development and main formulated features of the Kurdish short story in Iraqi Kurdistan, of prime importance, I

situate the Kurmanji short story in Bahdinan within this discourse, by assessing its establishment, its writers and key features. Chapter 6 contains the conclusion in the form of a discussion about the most significant findings of the thesis. The three chapters dealing with textual analysis investigate experimental and innovative aspects of the Kurdish short story in Bahdinan in terms of mixing genres, intertextuality, memories of trauma and fragmented narrative. In the upcoming subsections, the aim is to identify a suitable critical approach for each of these foci, which is mostly through the perspectives of Western critics who have theorised about these aspects.

1-7-1 Mixing and overlapping genres

A recent study considers the Kurdish short story as a genre by investigating the strategies that have been employed by authors in their examining of this concept and the purposes behind them. The third chapter discusses the appearance of generically indeterminate text as a result of mixing genres by authors in Bahdinan during the period under scrutiny. My primary concern in the chapter is the identification of the phenomenon of crossing generic boundaries as an aspect of experimentation and innovation in the Kurdish short story. The concern here is to identify an appropriate critical approach to achieve the chapter's aim.

Throughout its history, the theory of genres has not been a static concept.²⁶ Within contemporary literary theory and in modernist and postmodernist criticism, the value of the theory of genre decreased and there has been a calling for 'a theory of non-genre literature', in particular, by Jonathan Culler in his essay (1975, pp. 255-262). Although there are different perspectives regarding the importance of the notion of genre, according to William Elford Rogers the objections about the concept are not necessarily because of its inability to illustrate the artistic constructing of text, but rather, because of it being 'destructive of sound hermeneutic practice' (1983, p. 22). Jacques Derrida is against the classification of the text into literary genres, and he questions the importance of Genette's work in his essay 'Genres, Types, Modes'. In particular,

²⁶ René Wellek and Austin Warren make a distinction between two theories of genres: classical theory, which distinguishes between genres in terms of glory and nature, and depends on the principle of the 'purity of genre', i.e. it is against mixing them. In contrast, the second theory, which is the modern one, allows for overlapping between them, and thus, as a consequence a new genre can appear. See: Wellek R. and Warren, A. (1963) *Theory of Literature*. Great Britain: Penguin Books, pp. 233-235.

Derrida doubts his argument that discrimination between genre and mode is dependent on form and content, querying whether this will help text analysis, specifically in relation to those texts that do not commit to borders of genre and mode (Derrida, 1980, p. 62). He refers to the capacity for the overlapping between a number of genres, whereby one can be related to others, but he thinks that the sign of belonging is that 'it belongs without belonging', because this, 'remark' is not limited to a specific genre (1980, pp. 64-65). Although there are contradictory perspectives regarding genre and there is a calling for a theory of non-genre literature, the concept is undeniable and even Roland Barthes needed it to illustrate his notion of text in 'From Work to Text' (1977).²⁷

Since the notion of text is as a result of mixing genres, the concept of genre is necessary, however inadequate. Even 'today's text' -in Todorov's words- has been defined as a 'genre' (1990, p. 15). There are many who believe in the importance of genres. Ralph Cohen challenges the claims of critics who believe genre studies have altogether lost their importance to modern literature, as they no longer believe that texts shape classes, texts of each genre share common features or that genre is appropriate regarding the process of interpreting texts (1986, p. 203). More specifically, regarding classes of genres, Cohen thinks that taxonomies are not rational, but rather, historical suppositions and experimental formulations by people, such as critics, readers and writers, for aesthetic and communicative goals (1986, p. 210). Cohen defines them as 'open categories. Each member alters the genre by adding, contradicting, or changing constituents' (1986, p. 204). Moreover, in his essay, 'Do Postmodern Genres Exist?', Cohen emphasises the importance of theory of genres even for interpretation of modernist texts, and he thinks that critics inevitably have to use the terms of genre theory even in their attempts at the denial of its relevance (1987, p. 255). So there are many perspectives and critics theorise regarding genres.

²⁷ Genre as an ideal concept in its relationships with real literary works, which is close to Saussure's notion of language and speech and has been adopted by a number of critics. Regarding this perspective, it is contended that similar to explaining words by the principles of language, works should be interpreted through the genres that contributed to their creation. See: Dubrow, H. (1982) *Genre*. London and New York: Methuen, p. 95. Alastair Fowler has made a number of observations concerning this symmetry between the concept of genre and language. See: Fowler, A. (1982) *Kind of Literature: An Introduction to the Theory of Genres and Modes*. Oxford: Clarendon Press, p. 49.

There are many systems of genres that have been designed by critics. Depending on the 'Kantian relational categories' 'substance', 'causality' and 'community', Rogers has adopted the trilogy 'drama', 'epic' and 'lyric' to interpret a text and this has been built on the relationships between two concepts, the: 'mind' of work and 'world' of the work (1983, pp. 48-49). Although these notions would appear to be near to the work's author or narrator and the world that the work represents, Rogers claims that this is not always so (1983, p. 53). Even though Rogers' 'mutual' concept of genre as explaining the text through its genre and vice versa, agrees with the approach adopted towards it in the current study, his model is not convenient for achieving the aim of chapter 3. This is because as Rogers stresses that his 'genre-theory is strictly a theory of interpretation, and not a theory of artistic creation' (1983, p. 22). By contrast, the approach of my chapter is that of highlighting the strategies that have been used by Kurdish authors to produce texts that cross generic boundaries through examining the concept of the genre, thus the focus here is mainly on the artistic creation.

According to Thomas Kent (1986, p. 27), the most influential and active efforts concerning genres and their classifications are those by 'holistic critics'. They adjust a model that combines both synchronic and diachronic dimensions. Examples of this include Northrop Frye's model presented in his book *Anatomy of Criticism* (1957), and Kent's classification of genres (1986). Another example is the system of Paul Hernadi, which can be found in chapter 5 of his book *Beyond Genre* (1972, pp. 152-185). Despite the complexity of Hernadi's classification genre theory, whereby he combines more than one standard, its significance is undeniable and the importance of this pattern to my approach in chapter 3 is that generic boundary crossing texts can be located on his generic map. However, it could be difficult to classify a number of postmodernist texts, which are our concern in this chapter, or the classification could be inaccurate, for as Hernadi himself mentions 'the modes of discourse are not always clearly distinguishable' (1972, p. 168). Therefore, my concern is strictly with a model that serves to explain the phenomenon of mixing genres, and not with identifying the generic term for a text.

It would appear that combining both synchronic and diachronic dimensions in a model aimed at classification of genre is a difficult mission. In this regard, Kent

thinks that 'traditionally, the genre critic's response to this task has been to stress either synchrony or diachrony at the expense of the other' (1986, p. 33). This is relatively true for Frye's model as well, where 'the synchronic element of a holistic generic model, is left incomplete' (Kent, 1986, p. 32). The same objection can be made regarding Kent's generic model with the difference being that in his case the stress is on the synchronic dimension at the expense of the diachronic and Kent himself admits this (1986, p. 77). Because the concern in chapter 3 is illustrating the phenomenon of the crossing of generic boundaries in the Kurdish short story in Bahdinan, hence, text is the focus. Thus, the synchronic dimension is the most important as the case in Kent's model. In Frye's model, there is not enough interest in crossing generic boundaries, for as Kent mentions, the formal conventions of a particular genre have not been sufficiently explained and also how conventions of more than one genre work together to create a new one is not considered (Kent, 1986, p. 31). By contrast, the hybrid genre is adequately covered in Kent's generic model and therefore, this is deemed the most appropriate one for achieving the purpose of the third chapter of the current study.

In order to establish the theoretical ground for the analysis of text in chapter 3, consideration of the principles of Kent's model is important. His model is a 'holistic generic model', which combines both synchronic and diachronic dimensions in the process of reading a text. This is because he thinks that both of them are salient for the reader to be able to understand it (1986, p. 19). First I illustrate the manner of employment of these dimensions in the model.

Each literary genre has both synchronic and diachronic elements. A text is an independent entity, which consists of specific traits that differentiate it from others, whilst at the same time being positioned within a large system that connects it to other texts (cited in Kent, 1986, p. 34). Kent points out that each of these dimensions has a literary convention. Firstly, he terms the synchronic element a 'formulated convention', referring to the static elements that construct the genre or text, which have prescriptive and predictive aspects. Our awareness of 'formulated convention' of each genre is behind our recognition of each text as a genre. For instance, at the beginning of our reading of a specific text and from some 'formulated elements' we might think we know which kind of genre it

belongs to and then during the reading process this will be either confirmed or refuted. The reader's knowledge of this 'formulated convention' gives him/her an opportunity to identify the 'literary deformation' in genre (Kent, 1986, pp. 38-40). Secondly, in the diachronic dimension there is an 'unformulated convention' and it is not static, for it has a changeable nature and correlates with a culture's perspective regarding what is valuable and significant (Kent, 1986, p. 40). Kent depends on the Leonard Meyer's theory of historical change, whereby according to him, Meyer thinks that events become important when they connect with other events that are valuable in a culture during a specific period or in a certain place. These relations between events have a 'hierarchic structure' reflecting cultural values, which is formulated by a culture's consideration of what is important (Kent, 1986, p. 41). This shows how a particular genre or in general the unformulated literary convention is changeable both historically and spatially (Kent, 1986, p. 42). Hence, these two dimensions -synchronic, formulated convention and diachronic, unformulated convention- of the literary text are important in dealing with genres and hence, a number of literary critics combine both elements in their generic models of classification.

Jurj Lotman has termed the synchronic and diachronic elements, 'text' and 'extra-text', respectively, in his paradigm of the genre. He considers that the latter as 'bonds of a work can be described as the relations between the set of elements fixed in the text and the set of elements from which any given element in the text is selected' (Lotman, 1977, p. 50). The reason behind Lotman's need to describe the 'extra-text' as bonds is that these constitute probable elements from which the text is constructed. According to Kent, the notion 'extra-text' is structured by the 'unformulated conventions' of a text, such as its history, which has a cultural hierarchy. The hierarchy aspect of 'extra-text' means that there is a level of probability regarding the appearance of elements from this dimension in the text and as this increases, the certainty of the occurrence of a particular element in a specific text will increase too (Kent, 1986, pp. 46-47). Lotman's work was a continuation of other critics' work, although they employ different terms for this phenomenon. This concept, as will become clear, has an important role when analysing a text in terms of genre.

The Prague school has called the violation of what Lotman terms 'extra-textual bonds' 'foregrounding'. According to this perspective, there are two functional terms in language: 'automatization' and 'foregrounding'. The former term 'is the process of making an element of language less strange, more common, and more predictable' (Kent, 1986, p. 48), whereas the latter, is 'the use of the devices of the language in such a way that this use itself attracts attention and is perceived as uncommon, as deprived of automatization, as deautomatized' (cited in Kent, 1986, p. 48). An example that has been presented to explain this, is the use of expressions like 'hello' or 'be well' for greeting in the English language. Using the former is common place thus it is an 'automatization', whereas, saying the latter will stand out as odd and will attract attention and hence, it its 'deautomatization' of language, which means it is 'foregrounding' it (Kent, 1986, p. 48). Ferdinand De Saussure's model of sentence structure and its contribution to the transfer of information illustrates these two concepts.

In his model, De Saussure emphasises the notions 'syntagmatic' and 'paradigmatic'. He highlights two different relations for words, one of them is 'in discourse', where the linear structure of language binding the words together with each other follow in sequence and he terms these words relations 'syntagms', which invariably consists of more than one sequential unit. Whilst regarding situation external to the 'discourse' the type of relations between words is different, for the memory will connect words that share something. Diverse relations makes sets of words, which do not exhibit linearity and the author terms such relations 'paradigmatic'. They contribute to the memory store which builds the language of people (cited in Kent, 1986, pp. 48-49). The relation between 'paradigmatic' and 'syntagmatic' has been presented as intersecting pivots in 'structural linguistics'. An English sentence that consists of 'subject, verb and object' performs the syntagmatic pivot, whilst the paradigmatic pivot is for example the group of possible expressions that can be applied to form the verb of a specific sentence. In a particular situation certain verbs in the expression are more popular, predictable and automatized than others, hence using an uncommon and unexpected one means the 'foregrounding' has occurred (Kent, 1986, p. 49). Kent applies these concepts to a literary text or genre to differ between pure and hybrid genre, which is important for the current study.

In a literary text, the 'foregrounding' can take place 'paradigmatically' and 'syntagmatically', with the two being correlated. 'Foregrounding' in a text can be identified when 'any element ... calls attention to itself and is, therefore, perceived as uncommon' (Kent, 1986, p. 49). For instance, unlike in poetry, in a 'paradigmatic' of prose text the appearance of alliteration is unexpected, which means there is a 'foregrounding' going on. Such a phenomenon provides a signal regarding the text's genre, which during the process of reading will be confirmed or not. As mentioned above, both types of 'foregrounding' are connected, because 'syntagmatic foregrounding' could be the frustration of a certain generic expectation that results either from the 'repetition' of a specific unexpected element of the text, or from the 'omission' of a significant element. Thus it can eliminate the 'generic expectation' that is caused by 'paradigmatic foregrounding' whereas conformation of this generic expectation means the absence of 'syntagmatic foregrounding' in the text. Not only this, for it also means the text is an automatized or pure genre. That is, as hybrid genre combines more than one generic convention in an unexpected structure, this means there is the employment of 'syntagmatic foregrounding' (Kent, 1986, pp. 50-51). Thus, keeping generic convention of the text signifies a lack of 'syntagmatic foregrounding'. In sum, every text is foregrounded paradigmatically, while only a hybrid one is foregrounded syntagmatically

Kent depends on the 'information theory' in structuring his generic model that takes into consideration both 'text' and 'extra-text'. In this theory the concepts of meaning and information are different, with the former following the latter, regarding the information, it has been said that, it is:

A measure of one's freedom of choice in selecting a message. The greater this freedom of choice, and hence the greater the information, the greater is the uncertainty that the message actually selected is some particular one. Thus greater freedom of choice, greater uncertainty, greater information go hand in hand. (Shannon and Weaver, 1964, pp. 18-19).

From the above, two sides to the relation between the information and a message can be inferred, whereby if the information element is behind having more than one opportunity in selecting a message, then it will be behind the probable appearance of a particular event and hence, will lower the probability

of the occurrence of a specific event, when there is a great amount of information and thus, high uncertainty (Kent, 1986, p. 61). This can depend on the type or design of the communication system. A system that gives lower information and uncertainty will be higher in terms of predictability, which means there are very few choices. There are two ways to increase the choices regarding identifying the message, which both involve increasing the level of information and uncertainty, thereby decreasing the predictability. The first way is creating a method within a system itself to provide information and uncertainty, which is named 'designed uncertainty'. The second method in 'information theory' is termed 'noise' and refers to an increase in information and uncertainty then the choices from outside the system. 'Noise' pollutes the signal in the process of transition of the message. The external form of uncertainty is termed 'undesigned uncertainty' and this is because it is not designed within the system, but rather, comes from outside (Kent, 1986, pp. 60-61). This has been employed to the narrative system to identify hybrid texts generically for classification. This approach I also adopt in chapter 3.

What, therefore, becomes crucial to know is how Kent employed this to a text as a system? A narrative system consists of a number of linked events and there is a 'probability' involved in their arrangement. At the beginning of the process of reading the level of 'probability' is low as there is no expectation and hence, a high level of 'uncertainty'. As the reading progresses, the probability increases, whereas the uncertainty decreases until the point where the text conclusion becomes clear. That is, one trait of this narrative system is that there is an increase in the level of probability from low to high, termed 'systemic closure', which keeps the text predictable. In order to defeat this process, the aforementioned ways: 'designed' and 'undesigned uncertainty', can be employed in the text. These two ways produce an unpredictable narrative system with a higher level of information and uncertainty. Using 'designed uncertainty' for narrative text will be more efficient when the probability is at highest level. An example of this could be the 'surprise ending'. Regarding 'undesigned uncertainty', this differs from 'designed uncertainty' as in the former method, information and uncertainty level is increased by bringing into question the validity of the 'communication system' itself. Kent believes that 'undesigned uncertainty' is employed by authors who wish to blur the boundaries between,

for example, 'fiction', 'poetry' and 'history', by producing 'noise' and hence, causing generic uncertainty (Kent, 1986, pp. 61-62). Kent links 'designed uncertainty' and the two types of foregrounding previously described.

As with 'designed uncertainty', 'paradigmatic' and 'syntagmatic foregrounding' produce an information and uncertainty increase in the text. 'Paradigmatic foregrounding', as has been defined earlier in this section, refers to when any element of the text attracts the reader because of its low level of probability of appearance when compared to other elements belonging of its group of possibilities. Kent thinks that the low the probability that a particular event will appear means the higher the information. Thus, he states that the 'information content' and 'paradigmatic foregrounding' are synonymous. Furthermore, when assessing the roles of 'designed uncertainty' and 'syntagmatic foregrounding', they both perform the same function in the text, which is to defeat the 'automatization' or 'systemic closure' through increasing uncertainty within a system. Hence Kent writes about the resemblance between the two devices:

When an expected narrative element does not occur in a text, uncertainty is created about the text's generic category. Because this uncertainty is "designed" into the textual system, we may say that syntagmatic foregrounding in the literary text is the process by which designed uncertainty is introduced into this kind of communication system (1986, p. 65).

As my chapter is concerned with creating uncertainty in relation to the generic boundaries of text, the above statement offers an explanation as to how this process can occur. It would appear that Kent considers genres as one system, because his emphasis is on narrative genres and this is why he draws attention to the resemblance between 'syntagmatic foregrounding', which deals with hybrid genres, and 'designed uncertainty'. Moreover, he uses 'undesigned uncertainty' when 'calling into doubt the legitimacy of the communication system' (Kent, 1986, p. 62), and the example he produces, as I mentioned above, is the blurring of boundaries, e.g. fiction, history and poetry.

Kent emphasises a number of underpinning foundations for his generic classification model and I will briefly deal with them here in order to demonstrate their applicability to the case that my chapter examines. The first principle he put

forward regarding the synchronic elements is that he believes that 'the formulated conventions of a "pure" genre may be isolated' (1986, p. 67), whereby he means that we have a limited number of pure genres that have 'formulated conventions' and the others are hybrids produced through a combination of more than one of these conventions (1986, pp. 67-68). Blurring boundaries is an aspect of contemporary literature, which results from one genre cutting across another and this happens through a combination of 'formulated convention' of more than one pure genre. This is the focal issue that my chapter deals with. The second principle is related to the first in that Kent highlights the prescriptive nature of the 'formulated conventions' of pure genre in a combination or hybrid, which thus as automatized text, offers an opportunity to predict as the information and uncertainty are low (1986, p. 68). Third, from the first principle it becomes clear that a hybrid genre is the result of a combination of more than one formulated convention of pure genre, which is achieved through foregrounding. Regarding the nature of hybrid genres, Kent opines that any specific text of this form has one dominant pure genre as its foundation (1986, pp. 68-69). I think that the determination of the dominant pure genre as a basis in texts from the modernist and postmodernist era is sometimes difficult owing to the complex mixing of genres and hence, rather than classifying the examined texts I probe the generic devices that each author has employed.

The fourth principle that Kent stresses is that because a hybrid genre combines more than one 'formulated convention' of 'pure' genre, it is not predictable and hence, has higher level of 'information' and 'uncertainty'. Under his interpretation, with this kind of genre, designed uncertainty is being used through the 'syntagmatic foregrounding' of a 'formulated convention' of a particular genre (1986, p. 69). According to Kent's distinction between designed and undesigned uncertainty mentioned earlier in my chapter when the concern is with narrative system, the type of 'foregrounding' terms 'designed uncertainty', while for the blurred boundaries between narrative genres and poetry, I will use the term 'undesigned uncertainty'.

The possibility of classification of a hybrid genre according to its information level is another point for consideration. According to Kent's classification, determining a specific generic term for text and its content is not important, but what is,

however, is how many 'pure genre conventions' have been isolated. A combination of a high number of 'pure genre conventions' via 'syntagmatic foregrounding' will result in a higher 'uncertainty' and level of 'information' (1986, pp. 69-70). Furthermore, the importance of Kent's classification model is its ability to show the phenomenon of genres overlapping, which is extremely helpful for achieving the purpose of my chapter.

Although in Kent's model the focus on the synchronic dimension is at the expense of the diachronic side, the latter is not overlooked. He emphasises that any text has a number of elements outside of itself that construct its 'extra-text'. Regarding which, Lotman (1977, p. 51) argues, 'the fact that a text is associated with a given genre, style, age, author, and so on, changes the entropy value of its isolated elements'. Hence the reader's knowledge about an 'extra-text' may help him/her to identify the reason behind the 'isolated' elements and foregrounding associated with different 'formulated conventions'. Moreover, Kent contends that owing to 'unformulated conventions' that are instituted through a culture in a particular period of history, genres will have a different hierarchic level, whereby in a specific period a certain genre will be more significant than others. Another issue is the possibility of change of the 'hierarchic' order of any text in its 'extra-text' (Kent, 1986, pp. 70-71). It would appear that the nature of these relations between text and extra-text will help the reader to understand the overlapping genres better and also, facilitate identification of the reasons behind it.

Despite that, Kent's model is suitable for analysing Kurdish works that blur generic boundaries, there are a number of practical difficulties, which he acknowledges (Kent, 1986, p. 74). For instance, the model could be applicable to only a knowledgeable reader aware of literary genres, but given the academic context for this study this is of little significance here. The second difficulty when applying this model pertains to the potentially large number of 'automatized genres' and the lack of a description of the 'formulated conventions' attributed to each of them (Kent, 1986, p. 74). This could be a serious obstacle in the Kurdish case given the absence of any study regarding Kurdish genres. Despite this, because my primary concern in the chapter is not the classification of the texts, but the identification of the phenomenon of crossing generic boundaries as an

aspect of innovation and development in the Kurdish short story, Kent's approach appears very apt for this purpose. Not only this, for as it will become clear from my analysis, the Kurdish short story in Bahdinan predominantly has blurred boundaries with regards to the basic genres of: novel, drama and poetry more than any others. Furthermore, the short story and other previous genres here refer to traditional ones.

1-7-2 Strategies of intertextuality

Since the present study's main subject is the Kurdish contemporary short story, the phenomenon of intertextuality deserves attention. In this regard, I will investigate what intertextual elements Kurdish authors in Bahdinan chose to retain from the original texts, how they then transposed and developed them into a story of their own and what was their purpose in doing so. In this section, I discuss intertextuality from the standpoints of its main theorists, with the purpose being to determine the most appropriate approach that can be applied in the context of the Kurdish contemporary short story.

According to Mary Orr, the text as 'intertext' was first defined in 1973 by Roland Barthes in *Encyclopédie universalis*, when he considered every text as 'an intertext; other texts are present within it to varying degrees and in more or less recognisable forms' (cited in Orr, 2003, p. 33). In reality, however, the coining of the term dates back to Julia Kristeva's late 1960s usage, when she drew on Mikhail Bakhtin's idea of dialogism as her basis for definition. Toril Moi in the introduction to Kristeva's essay 'Word, Dialogue and Novel', asserts that this work is based on Bakhtin's major ideas (Kristeva, 1986, p. 34). The main underpinning notion of dialogism, which became the foundation of the theory of intertextuality, is that 'there is no utterance without relation to other utterances' (Todorov, 1984, p. 60). Thus, it can be concluded that Roland Barthes and Kristeva played a decisive role in introducing this theory, which was as a revolution against the concept of the steady meaning of literary work.

Both Kristeva and Barthes share, to some degree, a common vision in their approach to intertextuality. According to Orr, Barthes's concept of a text is clearly comparable with the notion of intertextuality as understood by Kristeva. Like her, Barthes emphasizes the productive attribute of text and attacks the language of communication, which leads to literature being consumption (cited in Orr, 2003,

p. 33). This is then the essence of the distinction he makes between both readerly and writerly texts in his book *S/Z* (Barthes, 1990, pp. 4-6). He argues that text should lead to the death of author, whereby the authority is given to the reader to rewrite the text and interpret it for himself/herself (Barthes, 1977, p. 148).

Kristeva's concept of text is very near to what Barthes postulates regarding the pertinent subject. In addition to her influence by Ferdinand De Saussure, in her theory of semiotics Kristeva draws on the Marxist approach towards production and Freud's 'dream-work', which 'shows how Freud revealed production itself to be a *process* ... of playful permutation which provides the very model for production' (Kristeva, 1986, p. 83). She mentions a number of modernist writers who have written modern literary works that are more 'production', than 'representation' (Kristeva, 1986, p. 86). Such works, according to Kristeva are 'a permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another' (Kristeva, 1980, p. 36). Kristeva's idea of text sees it as being continuously in a process of 'production' rather than it being a consumer product (Allen, 2011, p. 33).

Furthermore, Kristeva specifies three aspects (writing subject, reader/addressee, and context) involved in the production process of text such that they act as horizontal and vertical pivots. The former consists of the 'subject-addressee' or reader, whereas the latter comprises 'text-context'. Both of them are synchronised to indicate that every text is overlapping with others and consequently, a reader should be able to identify the different text employed in the text. Bakhtin termed these two pivots 'dialogue' and 'ambivalence', whilst seemingly not differentiating between them to any significant degree (Kristeva, 1986, p. 36-37). The writer as a form of repression is not subscribed by either Kristeva or Bakhtin. The 'determining elements' and 'textuality' will be in a 'dialogue', thus resulting in a 'polyphony' in the literary text. That is, neither set the addressee as an axis of explanation, both outside or inside the literary text (Orr, 2003, p. 26). In contrast, Barthes stresses the role of the reader to the extent that he announces 'the death of the author' (1977, p. 142).

According to Gérard Genette, intertextuality is one of many relationships that constructs the poetics or literary aspects of text. He terms these relations 'transtextuality'; and defines it as all that puts a particular work in an implicit or explicit relationships with others (1997a, p. 1). In this regard, he has identified five types of transtextual relationships, with the first being intertextuality. Whilst he acknowledges that this type has been studied by Kristeva in the past, he limits it by defining it 'as a relationship of copresence between two texts or among several texts: that is to say, eidetically and typically as the actual presence of one text within another' (1997a, pp. 1-2). He identifies three patterns of intertextuality: 'quoting', 'plagiarism' and 'allusion' (Genette, 1997a, p. 2). In addition, Genette uses the fourth type of transtextual relations, which is 'hypertextuality' to express any straightforward relation between a new text that he terms the 'hypertext' and an old text that he terms the 'hypotext' (1997a, p. 5). For him, intertextuality has been excluded from 'the semiotic processes of cultural and textual signification' (Allen, 2011, p. 98). In addition, unlike both Barthes and Kristeva, Genette uses intertextuality to define the meaning of text (Allen, 2011, p. 4).

Given that the current study deals with the contemporary stage of the history of the Kurdish short story in Bahdinan, where many have involved employing poetic language and based on the points discussed earlier in this section, it is apparent that Kristeva's concept of intertextuality will be of substantial benefit in the process of the analysis. In particular, her notion 'transposition', which refers to using 'pre-existent signifying practices for different purposes' (Allen, 2011, p. 52) will be of use. The reasons for this are: Firstly, unlike Barthes, the writer as a form of repression has been respected by Kristeva. Furthermore, according to Kristeva's approach of intertextuality, it is apparent that concept encompasses elements such as the cultural heritage of language and both 'unconscious' and conscious 'citation'. Moreover, from her perspective 'the subject is split between the conscious and the unconscious, reason and desire' (Allen, 2011, p. 46). In relation to the argument of the fourth chapter of this thesis, the focus is on conscious and unconscious intertextuality as well as whether the author appears to have inadvertently engaged in this practice. The reasons for this are twofold, firstly, this study aims to identify the innovative and experimental features of the contemporary short story in Bahdinan, thus my elaboration on intertextuality is

guided by my perception of it as a phenomenon of writing as well as a theory of reading. The second reason revolves around the notion that, as I will argue, the contemporary Kurdish short story in Bahdinan does still, to some extent, perform the role of political and social representation. Consequently, it seems reasonable to assume that Kurdish authors have employed intertextuality deliberately.

Secondly, according to the above, under the perspective of intertextuality in Kristeva's theory of semiotics its elements are arranged in such a way as to form a dialogue between historical and cultural meaning (Kristeva, 1980, p. 37). Studying the text as intertextuality in this model of semiotic, presents the view that the meaning initially lies within the text, but must also include what Kristeva terms the 'historical and social text'. It could be argued that the meaning exists concurrently 'inside' and 'outside' of the text (Allen, 2011, pp. 36-37). This duality of the meaning and Kristeva's notion of text as production, which was a revolution against the concept of steady meaning of literary work can thus support my argument that Kurdish writers have employed intertextuality as writing style in their stories so as to avoid social, religious and political censorship.

Taking into account the above points, in the fourth chapter of this thesis intertextuality means the employment of and 'transposition' of 'pre-existent' literary or non-literary texts to a new destination, according to Kristeva's concept of intertextuality as 'transposition'. Specifically, she splits the subject between both 'the semiotic' and 'the symbolic', thereby forming a 'signifying process' (1986, pp. 92-93). She perceives that 'the network to be deciphered seems to split in half. *Desire*, where the subject is implicated (body and history), and *symbolic order*, reason, intelligibility' (Kristeva, 1980, p. 116). 'Symbolic order' is Jacques Lacan's notion, for his argument of 'imaginary' and 'symbolic', is drawn upon by Kristeva in her theory (Kristeva, 1986, p. 101). The imaginary relates to the early period of a human being's life when they were infants and not able to differentiate their bodies from that of their mother. Whilst regarding 'symbolic', he means the stage when language has been fully acquired and he terms this 'symbolic order' (Allen, 2011, p. 47). However, as has been mentioned by Graham Allen, in place of Lacan's 'imaginary' Kristeva focuses on Freud's concept of 'primary processes' and the child's phase of the 'pre-symbolic' (Allen, 2011, p. 47; Kristeva, 1986, p. 91). Kristeva builds her concept of 'semiotic' via

these shifts. Semiotic features not only through 'pre-symbolic drives', motives and 'bodily pulsions', such as 'rhythms and movements', but also during 'the thetic phase' when the child is first able to distinguish its existence from the mother, which is eventually broke, however not totally obliterates. 'Thetic phase' is when through the 'monological' concepts of language, human beings start communicating and socializing (Allen, 2011, p. 47). In the 'signifying process', Kristeva considers the thetic phase as the 'deepest structure' 'of signification and the proposition' (1986, p. 99).

In Kristeva's theory, the subject is split between 'symbolic' and 'semiotic' signifying areas. The former includes 'socially signifying language' with many things lying behind this process, such as 'the ideal of singularity and unity', 'communication' and 'reason'. While the semiotic signifying area goes back to that period of the child's life before 'subject splitting' during the 'thetic phase' and it includes 'the language of drives', 'erotic impulses', 'bodily rhythms and movements' (Allen, 2011, p. 48). In the semiotic signifying area, these drives illustrate what Kristeva names a '*chora*' [origin is italic], a term that she borrows from Plato's *Timaeus*, which for her 'is a modality of signifiace in which the linguistic sign is not yet articulated as the absence of an object and as the distinction between real and symbolic' (Kristeva, 1986, p. 94). The concept of 'chora' expresses 'fluidity of self', which goes back to infant period of people's life. Later on, human beings do not totally lose their connection with this 'pre-speech infant fluidity of self', for it 'bubbles up in poetic language disturbing the monologic order of the symbolic field' (Allen, 2011, p. 48).

In order to illustrate how texts function according to her theory of 'symbolic' and 'semiotic chora', Kristeva coins two terms, the 'genotext' and the 'phenotext'. The former concerns the level of the text that comes from the 'drive energy' emerging from the unconscious and it can be found in 'phonematic devices', such as gathering and repetition of rhyme or phonemes and 'melodic device', such as rhythm and intonation, as well as the techniques of narrative formation (Allen, 2011, p. 49; Kristeva, 1986, p. 120). While 'phenotext' refers to that part of text concerning language as a tool of communication, 'which linguistics describes in terms of "competence" and "performance"'. The phenotext is permanently divided, so it is not limited to the semiotic process that Kristeva presents in the

'genotext'. The phenotext is the structure that can be formed in a 'generative grammar's sense', thereby performing the communication roles and hence, requiring a subject of speech and a reader (Kristeva, 1986, p. 121). Thus, in 'phenotext' creation both semiotic and symbolic elements are involved. In addition, her approach is about '*signifiance*', which according to Leon S, Roudiez 'enable a text to signify what representative and communicative speech does not say' (Kristeva, 1980, p.18). In her work, Kristeva considers intertextuality a 'third process', which is 'the passage from one sign system to another'. Furthermore, it 'involves an altering of the thetic *position* –the destruction of the old position and the formation of a new one' (Kristeva, 1986, p. 111). Consequently, so as to introduce a different stance regarding intertextuality, Kristeva calls the process 'transposition'. That is, she wants to make a distinction between her new concept and intertextuality as a 'study of sources' (Kristeva, 1986, p. 111).

Depending on Kristeva's concept of transposition, in chapter 4, my purpose is to show how Kurdish writers have been reworking, reimagining and presenting their new points of views through drawing on original ideas and texts.

1-7-3 Memory of trauma and narrative structure

One method of structuring a plot in contemporary fiction is through the invoking of past events. This fiction is interested in the past, however, it is not formulated in the same way as historical fiction, for it 'often rejects the traditional historical novel by exploring memory, trauma, and the way that past haunts and possesses the present' (Eaglestone, 2013, p. 37). In support of the argument that Kurdish short story writers in Bahdinan have experimented with the new style of narrative and fragmented structure as means of avoiding the traditional way of narrating plot, the fifth chapter examines the perspective that past traumatic memories have played a crucial role in shaping the narrative structure and form of the contemporary Kurdish short stories in Bahdinan.

The memory is both individual and collective, with the latter being important in conjunction with the former, for they can both be haunted by traumatic events. Some might contend that memory is mainly an 'individual phenomenon' (Olick, Vinitzky-Seroussi and Levy, 2011, p. 16), but according to Maurice Halbwachs it 'is first social before it is individual' (Eaglestone, 2013, p. 44). The important issue for Halbwachs regarding the memory is the working of people's minds jointly

within society and not only this, but also how social organizations participant in interposing and structuring mind procedures (Olick, Vinitzky-Seroussi and Levy, 2011, p. 18). Halbwachs contends that there is a strong relationship between individuals and collective memories, insofar as the former remember via the standpoint of social groups. That is, personal memories are coloured by the social classes, religious groups and family traditions that they are part of (Halbwachs, 1992, p. 40). Thus, the collective memory is imperative for individuals. The patterns of collective memory are influenced by the events of modern life. Sometimes new experiences exert a negative impact on the memory, such as wars and acts of genocide, causing 'trauma' (Eaglestone, 2013, p. 45). Trauma, according to psychologists, refers a 'psychological wound' and it has been used by them to illustrate people's demeanour after they have been subjected to painful events (Eaglestone, 2013, p. 45). In general, traumas can be defined as past events that individuals, groups or nations have suffered from and cannot be forgotten, despite those affected by them wanting to leave them behind (Schudson, 2011, p. 288). Terrible events can cause either personal/psychic and/or cultural/collective trauma, with the former being 'a wound inflicted ... upon the mind ..., [which] breach in the mind's experience of time, self, and the world' (Caruth, 1996, pp. 3-4). Because they have been experienced quickly and in unforeseen ways, they stay away from the consciousness until they appear in repetitive acts or nightmares of victims (Caruth, 1996, p. 4). Cultural trauma occurs when the people of a community feel that they have been exposed to a dreadful event, which impacts on their consciousness and leaves an ongoing effect on their memory that can change their identity in future (Alexander, 2011, p. 307).

The presentation of the relation between past and present, can take the form of 'haunting'. Eaglestone in presenting this idea, points to Jacques Derrida's metaphorical pattern of such a relationship in his book *Spectres of Marx* (1994), in which he uses the simile of the past being a ghost haunting people, as happens in Hamlet when his father's ghost appears to him, asking him to avenge his murder. Despite Eaglestone describing Derrida's pattern as a 'powerful metaphor', he does not entirely agree with him, especially with his term 'haunting' (2013, p. 51), instead of this term Eaglestone uses 'possession' to explain 'ways in which, unavoidably or unknowingly, the past holds and shapes people in the

present' (2013, p. 57). The past can haunt or possess us, especially when it is traumatic and leaves wounds in people's minds, whether it be at an unconscious or conscious level.

In chapter 5, I present the argument that past memories of trauma contributed to shaping the narrative structure of short stories in Bahdinan after 1991, because, firstly, representation of such memories in Kurdish short stories became quite prevalent from that time onwards. Regarding which, in addition to pursuit, imprisonment, executions and torture in custody, the Kurdish people witnessed very painful historical events in their conflict with the Iraqi central government, especially since the late 1980s, such as war, the Anfal campaigns and exposure to chemical weapons. These events, especially Anfal, have been identified by many Kurds as a 'genocide' (Fischer-Tahir, 2012, pp. 227), because the Kurds, as a nation, were the target of these events.²⁸ Consequently, they left wounds not only in the individual memories of the survivors who were directly affected by them, but also in the collective memory of the Kurds as a nation. In particular, since the chemical attack, the Anfal campaigns have been considered a 'collective trauma' (Mlodoch, 2012, p. 219). Thus they created both collective and psychic trauma.²⁹ To give expression to these scenarios is at times difficult, resulting in the repression of such memories. Fiction offers an opportunity for the divulgence of practically anything, therefore an exercising of 'the manipulation of

²⁸ The Anfal operation, according to Human Rights Watch/Middle East, involved atrocities that organization said 'amounted to genocide, under the terms of the genocide convention'. See: Human Rights Watch/Middle East (1995) *Iraq's Crime of Genocide: The Anfal Campaign against the Kurds*. New Haven and London: Human Rights Watch, Yale University Press, p. 20.

²⁹ Although much has been written about these events, the impact of the long-term organised violence on the Kurdish people has not been adequately studied yet, to my knowledge, but there are a number of studies that have documented the events and the suffering of those involved. For example, see: Mlodoch, K. (2012) 'Fragmented Memory, Competing Narratives: The Perspective of Women Survivors of the Anfal Operations in Iraqi Kurdistan', in Tejel, J., Sluglett, P., Bocco, R. and Bozarslan H. (eds.) *Writing the Modern History of Iraq: Historiographical and Political Challenges*. USA and UK: World scientific publishing, pp. 205-226. Also from a psychological view point, there are studies by Abdulbaghi Ahmad and others, especially about the Kurdish children, registering higher symptom scores of posttraumatic stress disorder and significant behavioural problems. For example, see: Ahmad, A., von Knorring, A. L. and Sundelin-Wahlsten, V. (2008) 'Traumatic Experiences and Post-traumatic Stress Symptoms in Kurdish Children in their Native Country and in Exile', *Child and Adolescent Mental Health*, 13 (4), pp. 193-197, *Research Gate* [Online] Available at: http://www.researchgate.net/publication/227680338_Traumatic_Experiences_and_Posttraumatic_Stress_Symptoms_in_Kurdish_Children_in_their_Native_Country_and_in_Exile (Accessed: 21 August 2015). Also see: Ahmad, A., Sofi, M. A., Sundelin-Wahlsten, V. and von Knorring, A. L. (2000) 'Posttraumatic Stress Disorder in Children after the Military Operation "Anfal" in Iraqi Kurdistan', *European Child and Adolescent Psychiatry*, 9 (4), pp. 235-243, *Spring Link* [Online]. Available at: <http://link.springer.com/article/10.1007/s007870070026> (Accessed: 21 August 2015).

collective memory' is almost possible, which allows for these traumas to be brought to the surface (Eaglestone, 2013, p. 46). This is demonstrated through Kurdish writers or their characters' past memories making an appearance in their stories' structures.

Secondly, drawing a link between the traumatic experiences and narrative structure, relies on the contradiction that the concept of 'trauma fiction' represents, as highlighted by Anne Whitehead, that if trauma 'resists language or representation, how then can it be narrativised in fiction?' (2004, p. 3). Regarding the nature of trauma, Cathy Caruth thinks that 'if trauma is at all susceptible to narrative formulation, then it requires a literary form which departs from conventional linear sequence' (Whitehead, 2004, p. 6). The nature of trauma is a disruption of history, such that 'the traumatic event is not experienced as it occurs, it is fully evident only in connection with another place, and in another time' (Caruth, 1995, p. 8). Caruth's concept of trauma depends on Freud's model of 'Nachträglichkeit', which translated as 'deferred action' (Whitehead, 2004, pp. 5-6), and this model according to Freud, means that 'memory is present not once but several times over, that it is laid down in various kinds of indication' (cited in King, 2000, p. 16). It appears that in this concept Freud presented a 'nonlinear temporal relation to the past' (Whitehead, 2004, p. 6). Considering this perspective on traumatic events, the disruption of one time by another -such as appearance of the past in present- is considered as being a 'possession' or 'haunting' by Caruth (Whitehead, 2004, p. 6).

Consequently, representation of traumatic memories in fiction requires literary forms that represent their nature. Whitehead thinks that fiction, when faced with trauma, has been changed as novelists have repeatedly discovered that they can only sufficiently present the trauma effect through imitating 'its forms and symptoms'. This means the rejection of chronology and of linear events, in favour of indirection and repetition in fiction (Whitehead, 2004, p. 3), as these would appear to mimic the memory of a traumatic event. Furthermore, because trauma fiction is the result of and related to postwar, postcolonialism and postmodernism (Whitehead, 2004, p. 81), Whitehead argues that the more experimental forms emerging out of postmodernist and postcolonial fiction offer the contemporary author 'a promising vehicle for communicating the unreality of trauma, while still

remaining faithful to the facts of history' (2004, p. 87). It can be inferred that there is a relationship between the aspects of trauma and the form of its representation in narrative, which forms the base of my argument that Kurdish authors in their short stories developed innovative and new structures that serve to present Kurdish personal and collective trauma.

Peter Brooks' perspective that has been outlined by Roger Luckhurst, illustrates the 'mechanics of trauma's narrative spur' (Luckhurst, 2008, p. 83). According to Luckhurst, Brooks masterfully links Boris Tomashevsky's formalist concept of plot and Freud's model of trauma, as presented in his essay 'Beyond the Pleasure Principle'. In literary text, Tomashevsky differentiated between 'story' and 'plot', where the former is the order of events according to causal and chronological system, whilst the latter refers to the way that the writer presents the events in the narrative. With this perspective, the plot is an 'artistic creation' (Tomashevsky, 1965, pp. 66-68). In a narrative text, one way of creating its aesthetic could be through foregrounding the time of this narrative.

Tomashevsky identified narrative 'as beginning in a stasis which is upset by some kind of "exciting force" that drives plot dynamically forward towards an eventual recovery of stasis' (Luckhurst, 2008, p. 83). Brooks reformulates Tomashevsky's concept of narrative as a 'traumatic theory of narrative', through the extension of Freud's model of trauma. According to Freud, traumatic events impact on 'protective filters' and smash them, which releases liberated excitations into the psychological system. Consequently, the act of reliving or repeating the traumatic events through the devices of dream, nightmare and so on, is to suppress this force in order for the psychic system to return again to calmness (Luckhurst, 2008, p. 83). For Brooks, narrative is this process of traumatic disruption and the plot is the exciting force that causes this disruption; once it is solved stasis returns. That is, for him the plot begins when the story is stirred from calmness into a 'state of narratability' (Luckhurst, 2008, p. 84; Brooks, 1992, p. 103), which eventually leads to 'the quiescence of the nonnarratable' again (Brooks, 1992, p. 108). Despite Brooks' approach could be consistent with the realistic narrative, where it differs is in the degree of power involved in the closure and as such, Luckhurst thinks his 'masterplot' is still a model that could measure various forms of trauma narrative (Luckhurst, 2008, p.

84). Furthermore, the significance of Brooks approach comes, firstly, through identifying 'Freud's masterplot a model for narrative' (Brooks, 1992, p. 90), whereby he recasts a 'traumatic theory of narrative' and consequently, confirms that the narrative form in trauma fiction departs from the traditional linear sequence. Secondly, he presents trauma that 'does not halt narrative but might be regarded as the motor that drives its manifold forms' (Luckhurst, 2008, p. 84), which helps explain how traumatic events can be depicted in fiction even though they are nigh on impossible to recall accurately.

1-7-4 Choosing material

In the selection of the primary sources of the current study, many considerations have been taken into account. The number of stories that have been published in periodicals during the study period is vast. Moreover, the creation of a self-ruled government in Kurdistan after 1991 triggered the emergence of many publishing houses, which have provided the printing facilities for writers to publish their work. As a result, almost all writers have collected their stories in books and published them as short story collections. I will therefore depend on these collections, and exclude what has been published in the media. Not only this, for I also ignore what has been written in languages other than Kurdish. The number of the short story collections in the study period is approximately 73. It is considered according to the date of the writing of the individual short story when it is available, rather than the collection, because many of those that have been published in the period under scrutiny, contain stories that were written in an earlier period as well.

With the aim of providing a comprehensive picture of the writers and characteristics of the Kurdish short story in Bahdinan during the period under scrutiny, I have chosen the eight most innovative writers whose works have played a crucial role during its recent history.³⁰ This is, according to many considerations: First, these writers have appeared in the early years of the history

³⁰ For information about these writers and Kurmanj writers, see: Saliḥ, X. (2010) *Kurte Çîroka Kurdî li Devera Bahdinan 1960- 2005* (The Kurdish Short Story in Bahdinan 1960-2005). Dohuk: Êketîya Nivîserên Kurd, pp. 137-304 [Online]. Available at: <http://www.duhokwriters.com/kurdi/pirtuk-pdf-xalidsalih-kurtecirokakurdi-vekolin.pdf> (Accessed: 20 November 2013), and Asîhî, L. (2010) *Li Ber Têhna Bersivên Wan* (Around Warmth of Their Answers). Dohuk: Êketîya Nivîserên Kurd.

of the Kurmanji short story, which means they have witnessed different periods of the development of this genre. Secondly, they are members of the Kurdish Union Writers and the majority of them have played a decisive role, not only as short story writers, but also in relation to their works concerning literary criticism of this genre. Thirdly, the chosen writers have lived in Iraqi Kurdistan and witnessed both the positive and negative events since 1991 that have been mentioned earlier in this chapter. This means that they were influenced by the same conditions and circumstances. Hassan Ibrahim migrated to Germany in the late 1990s, but he was present during the events covered and hence, is included in the chosen texts. Fourthly, the majority of Kurmanji scholars would agree that these writers are the most popular Kurmanji short story writers, with the exception being 'Egîd Şefîq, who after publishing his volume of short stories *Çûn Bêrev Rojê* (Going Toward the Sun) in 1999, did not produce any new work. Finally, the selection of these writers was after extensive reading of most of the collections of Kurmanji short stories that have been published during the stage under scrutiny in this study. In sum, I contend that in terms of the features of the short story, by choosing these writers' texts I am able to demonstrate the most experimental and innovative Kurmanji works in that genre.

In addition, I consider the main key features of the Kurdish short story in Bahdînan. The number of analytical texts in each chapter is different, given the aim is to provide a comprehensive discourse on the different experimental and innovative techniques that the Kurdish writers have employed in their texts. Furthermore, in the first part of the analytical section of each short story I briefly introduce its content and structure to the reader. This is because, first, there is no translation of these short stories. Secondly, sometimes the short story structure and theme are important in the analysis and hence, a brief explanation of them is deemed to be beneficial regarding comprehension of the ensuing argument. Finally, the quotations from the short stories and also citations from both the Kurdish and a few Arabic written works are my translations.

Chapter 2: General Background and Influences

2-1 Introduction

This chapter deals with the Kurdish short story in Iraqi Kurdistan mainly during the period before 1991. Specifically, the focus is on providing a general background to the conditions that contributed to the appearance and development of the Kurdish short story in Bahdinan. The chapter explores the historical, cultural and literary contexts out of which the Kurdish short story found its origins and subsequent development. The following questions are addressed: What are the reasons behind the appearance and development of the Kurdish short story in Bahdinan? What were its formulated features before 1991? And when did experimentation and innovation using new techniques start to emerge? The chapter is divided into two parts: The first considers to what extent language, education, print, journalism and translation influenced the appearance and development of the Kurdish short story genre. The second part considers the appearance, development and main formulated features of the Kurdish short story in Iraqi Kurdistan. Of prime importance, I situate the Kurdish short story in Bahdinan within this discourse, by assessing its establishment, its writers and key features. Finally, as the key interest lies in forensic investigation regarding the development of the Kurmanji short story in Iraqi Kurdistan, it is this region that receives the most attention.

2-2 Cultural conditions behind the appearance and development of the Kurdish short story

2-2-1 The situation regarding the Kurdish language and education in Iraqi Kurdistan

Despite the difficult conditions of the Kurmanji dialect and the haphazard way it was introduced into the school curriculum, the Kurmanji short story did emerge in Bahdinan during the 1960s. Consequently, in this section the focus is on providing a general background to the conditions of the Kurdish language and education in Iraqi Kurdistan that contributed to the appearance and development of the Kurdish short story in Bahdinan.

The Kurdish language was considered inferior to Arabic, Turkish and Persian. As a result of the Muslim conquest, the Arabic language was for a long time the written one. In the first type of Kurdish school, the 'Hucre'/Hujrah', Arabic was used for learning (Xeznedar, 2010, p. 75-77; Uzun, 1992, p. 24) and even though a number of literary works existed, the Kurdish language was not usually used as a written one except for poetry, prior the late nineteenth century.³¹ Instead, Arabic, Turkish and Persian were used for religious, administrative and most literary purposes (Kreyenbroek, 1992, p. 69).

Compared with Turkey and Iran, the situation of the Kurdish language in both Iraq and the USSR was favourable, for there it was recognised as a 'local language' (Hassanpour, Skutnabb-Kangas and Chyet, 1996, p. 369). In the USSR, the Kurds were even allowed to use Kurmanji in the schools. Not only was the first syllabus in Kurmanji for elementary and high schools produced in Armenia, but also it was here that the first essential steps towards creating Kurdish literary prose, such short stories and novels occurred (Leezenberg, 2011, p. 89).³² Furthermore, Kurdish studies in the USSR had an influence on Kurdish literature in Iraq, in particular, after a number of Kurdish students from Iraqi Kurdistan were sent there for higher education from 1960 onwards. Marif Xeznedar and 'Izzeddin Rasul were two of the most influential of these students, subsequently becoming dominant in the field of Kurdish studies in Iraq (Leezenberg, 2011, p. 95).

Kreyenbroek (1992, p. 76) adopts a similar perspective to other scholars concerning the Iraqi Kurdish case, agreeing that in Iraq their language faced far

³¹ 'Hucre' is an Arabic word (Hujrah) meaning room and refers to a shaykh or mullah's room in the Mosque used for teaching. This is a type of religious school termed 'Katatib', which is the plural of 'Kutab'. It is a small traditional school used to teach young people writing, reading and learning of the Qur'an and the science of religion. See: al-Lajmi, A. et al. (1994) *al-Muḥīṭ: Mu'jam al-Lughah al-'Arabiyyah* (al-Muḥīṭ: Arabic Language Dictionary): Vol. 3. 2nd edn. Bayrūt: al-Muḥīṭ, p. 1021.

³² The first Kurdish novels were published in Yerevan in Armenia. Regardless of the hot debate between Kurdish scholars about the first period of the history of the Kurdish novel, the vast majority of them agree that *Şivanê Kurmanj* (The Kurmanj Shepherd), which was published by 'Erebê Şemo in 1935 in Yerevan, is the first. This novel is considered to be an autobiographical Kurdish novel by both Christine Allison and Joyce Blau. See: Allison, C. (2005/1384) 'Kurdish Autobiography, Memoir and Novel: 'Ereb Şemo and His successors', *Studies on Persianate Societies*, Vol 3, p. 106 [Online]. Available at: https://www.academia.edu/3248355/Kurdish_Autobiography_Memoir_and_Novel_Ereb_Shemo_and_his_Successors (Accessed: 27 March 2015), and Blau, J. (2010) 'Writing Kurdish Literature' in Kreyenbroek, P. G. and Marzolph, U. (eds.) *Oral Literature of Iranian Languages: Kurdish, Pashto, Balochi, Ossetic; Persian and Tajik: Companion Volume II to A History of Persian Literature, Vol XVIII*. London and New York: I. B. Tauris, p. 16.

fewer obstacles than in Turkey. He believes that this came about as a result of Iraqi Kurdish struggle rather than being granted by a generous government. Despite Kreyenbroek (1992, p. 77) giving many reasons behind this situation in Iraqi Kurdistan, he stresses that the British Mandate there during the period 1920-30 is the major one for this advancement of Kurdish. Even though Britain was rigidly opposed the Kurds demands for more primary, secondary and higher Kurdish education (Hassanpour, Skutnabb-Kangas and Chyet, 1996, p. 372), the role of the British Mandate and the League of Nations was paramount, because from then on the Kurds were officially guaranteed their language as of right and there was Kurdish education in 'a dozen primary schools' (Hassanpour, Skutnabb-Kangas and Chyet, 1996, p. 372). Moreover, the role of the new republic after its establishment in 1958 by the coup of General Qasim is notable, for this was when the Kurds were recognised as partners of the Arabs in Iraq (Sheyholislami, 2011, p. 63; Kreyenbroek, 1992, p. 77). However, it was largely the Sorani dialect that benefited from these developments, for Kurmanji remained a minor dialect within Iraqi Kurdistan until the Kurds were granted autonomy. Sheyholislami mentions that in 1970, 'Sorani was recognised as the second official language of Iraq' (2011, p. 64). This happened when a number of articles in the agreement of the 11th of March were subsequently implemented, which resulted in noticeable cultural and literary development.³³ For instance, as McDowall points out, article 1 facilitated increased usage of the Kurdish language in a relatively short time after the ratification of the treaty. Furthermore, articles 3 and 5 were pivotal, not only in facilitating the emergence of Kurdish journalism, but also in establishing cultural centres together with writer, youth, student, teacher and women's unions (McDowall, 2004, p. 329). In the Bahdinan region it was not until 1970 that the Kurdish language was used in education (Butānī, 2002, p. 43), but this was in Sorani and remained for two more decades.

The Kurdish language began to be used even in Baghdad for broadcasting, publication and education when in 1959 the Kurdish department opened in the University of Baghdad (Sheyholislami, 2011, pp. 63-64) and this led to the

³³ To read these articles see: Short, M. and McDermott, A. (1981) *The Kurds*. Report (no. 23), 4th revised edition. London: Minority rights group, Appendix 1, p.21. Or see: McDowall, D. (2004) *A Modern History of the Kurds*. 3rd edn. Reprint, London and New York: I.B. TAURIS. 2013, pp. 327-328. Or see: Tahiri, H. (2007) *The Structure of Kurdish Society and the Struggle for a Kurdish State*. Costa Mesa, California: Mazda, Appendix Two.

appearance of the very early examples of Kurmanji short stories. In this regard, Sadiq Beha' al-Dîn mentioned that in 1963, how when he was a lecturer in the Kurdish department at the University of Baghdad how he needed examples of Kurmanji prose to teach his students, which lay behind him writing his first short stories (cited in Saliḥ, 2010, p. 49). In such cases, writers began writing oral tales as short stories, which serves to explain why the folklore style was predominant in the Kurmanji short story during its first stage.

During the period before the Kurdish language was used in education in Bahdînan, the few Kurds who were able to both read and write in Kurdish, taught themselves. This has been confirmed by many Kurmanji writers, such as Xelîl Dohukî and Muhammad Selîm Siwarî (Asîhî, 2010, p. 156; p. 324). The employment of the adapted Arabic alphabet for writing in Iraqî Kurdistan made learning Kurdish privately possible, because they were familiar with this alphabet as their studies were in the Arabic language.

The first Gulf War, in 1991 was the turning point in the history of Iraqî Kurdistan, because the Kurds for the first time in their contemporary history gained de facto autonomy and consequently, the language and education developed apace. In 2011, there were seventeen private and public universities in Iraqî Kurdistan, whereas there was only 'Selaḥedîn' University before 1991 (Aziz, 2011, p. 16). In addition, since 2005 the Kurdish language has been recognised as one of the official languages of Iraq and in Iraqî Kurdistan it has become the language for all education levels, the media and public institutions. Furthermore, since 2006 there has been a constant debate between Kurds regarding the choice of Sorani or Kurmanji or both as the official language of the Kurdish government, but the latter still remains a minority dialect within Iraqî Kurdistan (Sheyholislami, 2011, p. 64). However, the Kurmanji dialect has developed, being used in education as well as by the media, with there having been two daily newspapers, *Evro* (Today) and *War* (Homeland) and several TV. Channels, such as Dohuk, 'Vîn' (Love) and 'War'. In addition, there is 'Spîrêz' (name of a mountain in Kurdistan) a publishing house. There are Kurdish departments in Dohuk and Zakho Universities, which concentrate almost exclusively on the Kurmanji dialect during studying and teaching. The Dohuk Writers Union has published approximately 284 different types of books, almost all in Kurmanji (Êketîya Nivîserên Kurd-Dohuk, pirtûk,

2008). As a result of the above sequence of changes the Kurmanji dialect has thrived and the numbers of readers have increased, which has further encouraged writers to write, thus resulting in a healthy flourishing of the Kurmanji short story, for which I will provide evidence throughout this study.

2-2-2 The conditions of Kurdish print and journalism and their impact on the development of narrative

Kurdish prose, in general, and the short story in particular, began to bloom with the evolution of journalism, which depended on the appearance and development of print. A number of scholars believe that there is a significant relationship between journalism and the emergence and development of Kurdish prose, as the former was a medium for Kurdish prose to be a tool for literary and political expression (Shakely, 2015, p. 108). Ahmadzadeh (2003, p. 152) considers that Kurdish journalism provided the platform for the emergence of the Kurdish novel through participating in 'codifying and standardisation' of language and in the absence of printing facilities for books, in addition to political, public and financial issues, Kurdish journalism was a significant instrument for publishing literary productions. Furthermore, he comes to the conclusion that 'it is only in the case of the short story that one sees the high contribution of Kurdish journalism to the distribution and development of Kurdish narrative discourse' (Ahmadzadeh, 2003, p. 153). Because journalism has played a crucial role in shaping the Kurdish literary genres, this subsection focuses on the most influential Kurdish periodicals the history of Kurdish literature, in particular, investigating Kurdish journalism and print in Southern Kurdistan, for this, as will become apparent, had a profound influence on the development of the short story.

A number of the Kurdish periodicals played a significant role in the history of Kurdish literature. The beginning of Kurdish publication was not in Kurdistan, but rather, in Ottoman Cairo. The first periodical, *Kurdistan*, was published in April 1898,³⁴ initiated by the members of the well-respected Bedir Khan Beg family,

³⁴ The 22nd of April was the day of the first issue of the Kurdish journal, *Kurdistan* and has been considered as the time of birth of the Kurdish press right up until the present day. However, Shakely pointed out that this is a mistake, for he discovered that the periodical was actually published on the 21st of April. For more information see: Shakely, F. (2007) 'Rojnamegerî Kurdî Rastkirdinewey Heleyekî Çil Sale' (Kurdish Journalism: The Correction of a Mistake That Lasted Forty Years), *Rojnamenûs* (no. 11, Summer), pp. 24- 34.

who played a prominent role in Kurdish history.³⁵ The periodical was bilingual (Northern Kurmanji-Turkish) and printed in the Persian font, using the Arabic alphabet.³⁶ The main purpose for issuing *Kurdistan* would appear to have been political as it ‘supported “Union and Progress” and stirred up feeling in support of the Kurdish people, led by its notables and shaykhs’ (McDowall, 2004, p. 90). However, *Kurdistan* is also very important in the world of Kurdish literature, because it constituted an arena for prose to be created. Kemal Fuad stressed the salience of its emergence regarding the history of Kurdish literature and language, for prior to it the Kurdish language was only spoken and poetic (2006, p. 3). Furthermore, *Kurdistan* provided the platform for a cultural and literary movements in subsequent phases, when many new literary genres appeared, such as essays in *Kurdistan* itself, the short story in *Ėrojî Kurd* (The Day of the Kurds) in 1913 and drama in *Jîn* (Live) 1918 (Pîrbal, 2007, p. 42). Also, it provided the foundation for the later flourishing of Kurdish journalism in all parts of Kurdistan.

The most significant journal in relation to the history of the Kurdish short story was *Ėrojî Kurd*, which was first published in Istanbul in 1913 and it stopped in the same year after only four volumes. The two first numbers of *Ėrojî Kurd* published the short story, ‘Şawîş’ by Fuadê Temo, a work that considered as the first Kurdish story in print. Pîrbal, for instance, thinks that the new genre of the short story dates from the publication of this article (Pîrbal, 2000, p. 171).

Despite it appearing from Rênas Newrozî’s list of Kurdish periodicals in both Syria and Syrian Kurdistan during the period 1932-2009 that the vast majority of Kurdish periodicals were mouthpieces for political parties and movements (Newrozî, 2010, pp. 103-111), many of them played a decisive role in the history

³⁵ In approximately 1820, at the age of probably 18, Bedir Khan Beg acceded to the rule of Buhtan and he was submissive to Ottoman authority. However, this had been changed after 1843 and led a resistance movement against the Ottoman Empire. He unified the chiefs of Van, Muks, Bitlis and Hakkari, forming alliances with them, minting his own money and declaring independence from the Ottoman authority. Although he succeeded in defeating the first campaign sent against him, he was unable to suppress a larger force and in 1845, after an eight month siege of his fortress at Uruk, he surrendered, with him and his family subsequently being exiled to Crete. See: McDowall, D. (2004) *A Modern History of the Kurds*. 3rd edn. Reprint, London and New York: I.B. TAURIS, 2013, pp. 45-47.

³⁶ The final location for printing the journal *Kurdistan* was Folkestone in the UK after it was first forced to move to Geneva and then London due to pressure from Istanbul. See: Hassanpour, A. (1992) *Nationalism and language in Kurdistan, 1918-1985*. San Francisco: Mellen research university press, pp. 221-224.

of the Kurdish language and literature, in particular, as a vehicle for literary discourse. For instance, *Hawar* (The cry) in 1932 played a pivotal role as Celadet Bedir Khan used the Latin alphabet in it, which from then on formed the basis of Kurdish writing. Moreover, there was a clear concern with linguistic studies, in terms of the alphabet, vocabulary, grammar and scientific topics. *Hawar* was concurrent with a modernity movement in Kurdish poetry and contributed to this by publishing works with modern features. In addition, in spite of the fact that the Kurdish story was in its infancy, according to 'Ebdulsemmed Islam Taha (2002, p. 115), *Hawar*, during its lifetime, played a crucial role in introducing a number of Kurdish writers' productions, such as those of Celadet Bedir Khan, Kamiran Bedir Khan, Qedrî Can, Mustefa Ahmad Butî, Usman Sebrî and Nûredîn Êsif, to its readers. In terms of the short stories in *Hawar*, according to many writers there was a considerable development compared to the previous stage (Taha, 2002, p. 122), as a number of them employed new devices. For example, the short story 'Ber Tevna Mehfûrê' (Meanwhile Weaving Carpet) by Celadet Alî Bedir Khan in issue number 4 of the *Hawar* journal in 1932 (Bedir Khan, 1998, pp. 83-86), has been considered as a well written short story by many writers, as the author used the technique of dialogue. Another technique used in the short stories of *Hawar* was flashback, as in 'Lawikê Min' (My young Man) by Kamiran Bedir Khan (1998, pp. 92-93), where during the narrative, the character narrates about her past life with her husband. In addition, the narrator is in the second person and according to Pîrbal, Bedir Khan is the first who used the second person in narrating a short story (cited in Taha, 2002, p. 123). *Hawar* also introduced the fiction of other nations to the Kurdish reader by publishing a number of translated stories from French, Persian (Taha, 2002, p. 148), and even from English. In particular, during the period from 1941 to 1943, there was a number of translated stories published in editions of the periodical, examples of which are mentioned in the subsection of this chapter that deals with translation. The Kurdish writers from different parts of Kurdistan were familiar with *Hawar* and the reasons behind this are: firstly, in addition to the French language the periodical was published in both main Kurdish dialects (Northern and Southern Kurmanji). Writers from all parts of Kurdistan were publishing in its pages. It was published in Damascus and sent to all parts of Kurdistan except the Turkish area, reaching many Kurdish cities, towns and even a number of cities outside of

Kurdistan. Finally, many Kurdish writers and intellectuals subscribed to the journal and a number of them were from Bahdinan (Taha, 2002, pp. 8-10).

In Iraqi Kurdistan, despite the political obstacles faced, Kurdish journalism played a significant role in the development of the language and literature from its early stages.³⁷ The emergence of periodicals in the Kurdish language during a period when there was a lack of its use in the education system, was itself an encouragement for writing in such language. In his study regarding Kurdish journalism in Iraq from 1914 to 1939, Faruq Ali 'Umer (2001, pp. 69-161) lists 17 Kurdish periodicals published either in Iraq or Iraqi Kurdistan. From the first publication, *Bangî Kurd* (Kurdish Cry), published in Baghdad in 1914, it can be seen that there is a clear interest in the language and literature. However, as a beginning, the language of the Kurdish section of *Bangî Kurd* was dominated by Arabic vocabularies and expressions ('Umer, 2001, p. 71).

After the downfall of the Ottoman Empire and the establishment of the new state in Turkey, Iraqi Kurdistan became a cultural centre for Kurdish intellectuals (Ahmadzadeh, 2003, p. 146), where the emergence of Kurdish print was witnessed. In this regard, both Kurdish intellectuals and the British Mandate had played a decisive role. In particular, the Kurdish brothers, Hussein Huznî Mukiryani and Giw Mukiryani have been considered the pioneers of this development. According to Hassanpour, in 1926 Huznî Mukiryani bought a very old press from Syria and transferred it to Rewandiz, where he published 23 books and the journal *Zarî Kurmanji* (Kurdish Tongue) between 1926 to 1930, naming the press 'Metbe'ey Zarî Kurmanji' (Kurdish Tongue Press), (1992, pp. 172-173).³⁸ In 1947, after the death of its owner, it was transferred to the city Hewlêr and continued under the supervision of Giw Mukiryani (Ali, 2011, p. 86). In Suleymaniya, the British Mandate established the first press in 1920 (Hassanpour, 1992, p. 171). Prior to this, in 1918, they published a Kurdish journal called *Têgeyştinî Rastî* (Understanding the truth) in Baghdad and then in

³⁷ Although the Kurdish press in the different parts of Kurdistan had varying conditions of publication, the political obstacles faced were similar. Depending on the political circumstances, there were periods of creative production and flourishing. However, there were long infertile periods too in every part of Kurdistan.

³⁸ Another Kurdish intellectual who played a role in bringing the printing press to Iraqi Kurdistan was the poet Pîremêrd, who bought a second hand large one with 'worn-out letter-types', called the 'Jiyan' Press, which was used in 1937 and published the periodical *Jîn*. See: Hassanpour, A. (1992) *Nationalism and language in Kurdistan, 1918-1985*. San Francisco: Mellen research university press, p. 173.

1920 they published *Pêşkewtin* (Progress) in Suleymaniya (cited in Ahmadzadeh, 2003, p. 147). According to 'Umer both periodicals contributed to the development of the Kurdish language and literature, as the former brought many new terms and phrases to the Kurdish language ('Umer, 2001, pp. 78-79). *Pêşkewtin*, in addition to confirming the practicality of using the Kurdish language as a written one and coining many new terms, actively encouraged writers to write in pure Kurdish. In this regard, in its 27th issue in 1922 a competition for new literary works, which were to be written in pure Kurdish language was announced ('Umer, 2001, pp. 84-85). Furthermore, *Pêşkewtin* not only published Kurdish short stories, but also, attempted to familiarise Kurdish writers with other nations' experiences of this genre via translation, which is clear from the content of the journal ('Ettar and Samî, 1998, pp. 18-42). According to 'Arif, after the establishment of printing in both Suleymaniya and Rewandiz, 11 periodicals were published in the period from 1918 until 1927 (2011, p. 12).

Unlike the novel, the emergence of the Kurdish short story was through journalism. In fact 'the appearance of the novel in the form of the foot-article was atypical and uncommon' (Ahmadzadeh, 2003, p. 153) in periodicals.³⁹ In contrast to the novel, the first Kurdish story in Iraqi Kurdistan, *Le Xewma* (In My Dream) was published in the *Jîyanewe* (Revival) periodical in 1925. Moreover, it is fair to emphasise the valuable role of the journal, *Gelawêj* (Morning Star), in the development of Kurdish literary discourse, especially in terms of short stories during the decade of its existence from 1939 to 1949. 'Arif (2011, p. 47) stresses the function of *Gelawêj* in the publication of not only the Kurdish story, but also the translated famous stories, awarding the periodical the moniker of the pioneer of Kurdish publication in the area of the short story. He mentions that in addition to 23 Kurdish short stories, 82 Western translated short stories were published in this journal ('Arif, 2011, p. 48).

Revolutionary Iraq, in 1958, granted Kurdish journalism a greater scope for development, however, it was largely the Sorani dialect that benefited from this. One of the characteristics of Kurdish journalism in both Iraq and Iraqi Kurdistan right from the beginning of this new era, was the dominance of the Sorani dialect. Hassanpour points out that during the period from 1918 to 1958 there were no

³⁹By a foot-article, Ahmadzadeh is referring to publishing a novel as a serial.

journals in the Kurmanji dialect (1992, p. 273). The lack of a Kurmanji periodical until later years might be one of the factors that contributed to the late appearance of Kurdish journalism in the Bahdinan area, and so too the late emergence of the short story. In fact, the first appearance of Kurmanji journalism in Iraq was not until 1959, when in Mosul, the journal *Rastî* (Truth) was published in Kurdish and Arabic, approximately 61 years after the publication of the first Kurdish journal. With the appearance of Kurmanji journalism in other parts of Iraq, came the demand for material to fill the pages and the short story was considered a suitable form for this purpose. The first Kurmanji short story, 'Serhatîyek' (A Tale) by Saliḥ Ruşdî, was published in the journal, *Ronahî* (Light) in Baghdad, in 1960. Regarding which, according to Saliḥ this was written according to the journal editor's requirement (2010, p. 48). However, there were no printing facilities or Kurmanji journals in Bahdinan prior to 1960, with the exception being a few pamphlets that were not widely distributed.

This development did not continue for long, because after a few years the tensions between the Iraqi government and the Kurdish leadership increased. As a consequence, the flourishing of journalism was followed by an eight months ban on all Kurdish periodicals (Kreyenbroek, 1992, p. 78). Subsequently, a new phase in the history of Kurdish journalism began following the 11 March Manifesto in 1970, which was an agreement between the Iraqi government and the Kurdish leaderships.⁴⁰ This agreement consisted of a number of articles recognising Kurdish rights in Iraq and even though it soon collapsed, the Kurdish language started to be used in Iraqi Kurdistan by the end of April of that year. In addition, Kurdish journalism emerged, and both a cultural society and a Union of Writers were constituted (McDowall, 2004, pp. 327-329). Consequently, journalism in Iraqi Kurdistan flourished and various outlets appeared for Kurmanji writers, for in addition to their being a number of Kurmanji journals, Sorani ones were also willing to be an instrument for publishing their writing as well. The real beginning for Kurmanji journalism in Bahdinan was with the journal *Çiya* (The Mountain) in 1970 (Ali, 2006, p. 45), which published many Kurmanji short stories. Furthermore, throughout the 1970s many other short stories were published in *Hîvî* (The Hope) and the Sorani periodicals, such as *Hawkarî* (The

⁴⁰ For information regarding this agreement, see chapter 1, page 32, footnote 20.

Collaboration), and *Beyan* (The Statement), which were produced in Baghdad. In terms of style, many of these short stories were closer to tale than to short stories (Saliḥ, 2010, pp. 56-79). During the 1980s, several other Kurmanji journals appeared, such as *Bizav* (The Movement) in Baghdad as well as *Peyv* (The Word) and *Dengê Me* (Our Voice) in Bahdinan.

Since 1991, Journalism has developed substantially in Bahdinan just as in the whole of Iraqi Kurdistan. This process has gained momentum, especially in the last twenty years, because of the events that have completely changed the circumstances in this part of Kurdistan. A vast number of periodicals, up into the hundreds, have appeared. There are several daily newspapers, good printing facilities and the number of professional journalists has increased (Mustefa, 2008, p. 197; Ahmadzadeh, 2003, p. 154). According to Saliḥ, several new periodicals played a significant role in the Kurmanji short story being published in Bahdinan, such as two daily newspapers, *Evro* (Today) and *War* (Homeland), the journals *Peyv* (The Word), *Tîroj* (Sunbeam), *Metîn* (name of a mountain in Kurdistan), *Resen* (Original), *Dicle* (Tigris), later called *Nobûn* (Renewal), *Serhildan* (Uprising) and *Xazir* (name of a river that runs between the cities Hewlêr/Erbil and Mosul in Iraq), (Saliḥ, 2010, p. 132). One of the characteristics of Kurdish journalism is that Kurdish authors have played a crucial role as journalists and in turn, journalism has contributed to the flourishing of literature (cited in Ali, 2012, p. 117). The emergence of literary periodicals, such as the *Raman* journal in Sorani and *Peyv* in Kurmanji contributed to the burgeoning short story, as they each devoted a section for this genre. Until 1991, there was only the Dohuk Press in Bahdinan established by Cemal Yusif at the beginning of the 1970s. After 1991, a number of new publishing houses emerged, thereby increasing the opportunities for getting short stories published to a level never seen before. According to Saliḥ (2010, p. 132), the number of Kurmanji published short stories alone was more than 800 during the period 1991 to 2005.

Finally, Kurdish journalism provided many of the requirements for the development of literary discourse and the short story. Given the substantial obstacles of book printing in the Kurdish society, Kurdish journalism was a significant instrument for publishing narrative genres. Regarding the short story, because it is an appropriate form to be published through journalism, the latter's

appearance contributed to its emergence. In addition, the publication of the translated short story provided the opportunity for Kurdish writers to become familiar with the well established global form.

2-2-3 The role of translation in determining the genealogy of the genre of the Kurdish short story

There are three main perspectives concerning the genealogy of the Kurdish short story (Sabîr, 2001, pp. 38-40; Muhammad, 1997, p. 14). The first places emphasis on national folklore and folk tales being its origins. The second perspective concerning its roots is that the Western short story played the main role in its formation. From a third perspective, a number of Kurdish scholars combine both, the impact of the foreign art of the short story and national folklore, as being the origins of the Kurdish short story. The two Kurdish academic critics, Sabîr and Muhammad, take a different stance on these three perspectives. Sabîr (2001, p. 42) accepts the third point of view and states that the appearance of the Kurdish story was based on both the beneficial influence of the folktale and the technique of the European story. In contrast, Muhammad (1997, p. 18) thinks the literary Kurdish works that appeared after World War 1 are very different from folktales as they are realistic works. Accepting Muhammad's assertion, along with the following discussion on the early translation of Western stories into Kurdish and the early Kurdish examples of this genre, the evidence suggests that the very early Kurdish short stories are not of a modern short story form.

Considering the Western short story being the origins of Kurdish short story, raises another controversial issue among Kurdish scholars that of the means by which the Western short story came to influence the Kurdish form of this genre. The first idea is that this was through Kurdish writers who were bilingual and familiar with foreign languages (Rêşûl, 1987, p. 41). These people were either story writers, critics of the short story, or they were interested in the translation of texts relating to the genre. Although there were a few Kurdish translations in *Pêşkewtin*, journal published between 1920 and 1922 (Sabîr, 2001, p. 37), regarding the first stage of the history of Kurdish short story, 1913-1939, Ferhad Shakely (2015, p. 110) thinks that the influence of the Western art of the short story on the Kurdish form was negligible. This, he argues, is because it was not

until the 1940s that European short stories were translated into Kurdish and so they could not have had a major influence during this earlier period.

A number of Kurdish writers were bilingual or even trilingual and they were familiar with European languages, such as Celadet Bedir Khan, Tewfîq Wehbî, Nûredîn Êsif, Ibrahim Ahmad and Goran. Such writers contributed to introducing the art of the short story either by writing them or translating foreign creations into Kurdish. For example, Nûredîn Êsif translated one story by D'alphonse Daudet in issue number 33 of the *Hawar* journal in 1941 (Daudet, 1998, pp. 808-810) and in 1942 two stories by Frank Stockton were also translated, one in issue 44 of *Hawar* (Stockton, 1998, pp. 1009-1010) and the other in issue 47 of the same journal (Stockton, 1998, pp. 1046).⁴¹ In addition, Ibrahim Ahmad (Bile) translated stories of famous writers including Chekov and Maupassant among many others (Rasûl, 2010, p. 201; Xeznedar, 2006b, p. 284).⁴²

Kurdish story criticism manifested itself somewhat later than the genre's appearance and this was even after the translation of the foreign short story into Kurdish. This can be found in the *Gelawêj* and *Hîwa* (Hope) journals. Regarding which, in 1948, Şêx Muhammadê Xal published an article on the stories of Şakir Fetaħ in *Gelawêj*, whilst in 1958, Mustefa Saliħ Kerîm published an article concerning the art of the story in *Hîwa*. Moreover, in 1963, Rasûl dedicated part of his thesis to a critique of Kurdish literary stories. Similarly, in 1967, Xeznedar devoted 17 pages of his Russian study to this subject (Heyîderî, 1992, pp. 27-29), while the first full length book in this field was that by Hussein 'Arif in 1977. Considering these examples, it becomes more likely that in the forties, the translation of foreign short stories was a greater influence on the Kurdish short story than the critical studies mentioned above.

Given the political and cultural conditions of the Kurds after the World War 1, when they were enclosed within new national borders that were not their own, they were forced to learn these countries' official languages which included: Arabic, Turkish and Persian. This has prompted some Kurdish scholars to argue that it was through knowing these other languages that Kurdish writers became familiar with the art of the story. In particular, because the Kurds in the Soviet

⁴¹ In *Hawar* the name of the writer is written (Frank Stockten), but it could be a mistake.

⁴² The pen name of Ibrahim Ahmad was Bile, which is what was named as in Rasûl's writing.

Union needed to learn Russian, they became cognisant of the art of the story in its European form (Xeznedar, 2006a, p. 49). Ahmadzadeh supports the view that the early writers of the Kurdish short story became familiar with the art through the Arabic, Persian and Turkish languages. He cites two pioneers of the Kurdish short story to back up this idea: Pîremêrd, who translated a story from Turkish and Muhammad Ali Kurdî who used 'an Arabic manuscript' (Ahmadzadeh, 2003, p. 160). The influence of Arabic literature on the Kurdish of Iraqi Kurdistan continued right up until the 1970s.

As mentioned in chapter 1, at the beginning of the seventies, the appearance of the movement 'Rîwange' (Perspective) played a significant role in the renewal of Kurdish literature and the genre of short story through the acquaintance of its writers with a similar development among Arabic writers. Şêrko Bêkes, who was a member of this movement, indicates that before the emergence of the Iraqi 'al-Shi'ir' (Poetry) journal in 1969, they were reading Adonis' journal 'al-Shi'ir', which initiated a renewal literature. Furthermore, the Egyptians had the journal *Gallery* in 1968 and in Beirut there was the journal 'Ādāb' (Arts), both of which were read by members of Rîwange (Cited in Hussein, 2000, p. 50). As the aims of these periodicals were the renewal of Arabic literature and modernism, they were tools for Kurdish writers to familiarise themselves with the various aspects of modernist literature. Although it is probably wrong to deny the direct way that Kurdish writers were influenced by the Western art of the short story, the indirect route through the languages of their resident countries, as described above, could have been the most important channel.

However, even if Kurdish writers did familiarise themselves with the art of the short story through these languages, a number of scholars of these countries point out, Western literature has played a crucial role in the development of their art of the short story. For instance, Halman believes that 'new genres, adopted from Europe, gained ascendancy' in Turkish literature (1982, p. 24). It would appear that the earliest models for Arabic story writers were Western stories that were translated and published in journals, which 'greatly broadened the sphere for a great number of Western stories which served as models for Arab writers' (cited in Jappie, 2007, p. 44). In addition, according to Jayyusi, Palestinian and Arabic fiction in the early stages seems to have taken their guidelines 'directly

from the modern prototype of the novel and the short story in modern Western literature' (1992, p. 12). The situation of modern Persian literature is not much different in that this emerged in the 20th century, and was influenced strongly by Western models (De Bruijn, 2009, p. 2).

Clearly, the Kurds, like other nations, have a substantial oral and folk literature, such as proverbs, tales, fables, jokes and ballads. Nevertheless, the Western style of writing short story was a crucial factor that contributed to the emergence of the modern Kurdish short story, through the reading of its text directly, via translations or by accessing the critical study produced by its theorists. Moreover, Kurdish writers were indirectly influenced by the Western style of short story writing through reading Turkish, Arab and Persian texts that drew on the form produced in Western contexts.

2-3 Literary Background

2-3-1 The appearance, development and features of the Kurdish short story in Iraqi Kurdistan

The Kurdish short story began to bloom with the evolution of cultural identity. Several Kurdish scholars have the desire to locate this genre as far as back as possible historically, such as Pîrbal, who (2000, p. 73) claims that the story Mem û Zîn and forty stories by Mullah Mehmûd Bayezîdî are Kurdish literary stories, and that recognizing the name of a writer might be a condition for distinguishing between folklore and a literary story.⁴³ This is not necessarily so, because folk tales could be collected and written by someone. Moreover, according to Pîrbal (2000, p. 26) these stories go back as far as 1856, a time when even the Western short story had hardly been developed. Regarding which, Robert F. Marler thinks that the appearance of the short story as a new genre was in the 1850s (1994, p. 165), which means that it was highly unlikely that Bayezîdî had come across

⁴³ Many Kurdish scholars, in their desire to follow the roots of Kurdish prose as far back in history as possible, have considered a number of works in addition to Mem û Zîn written by Mela Mehmûd Bayezîdî in 1856 as the first Kurdish prose, such as the grammatical book of Ali Teremaxî in 1857, *'Eqîdenameyî Kurdî* of Mewlana Xalid Neqşbendî in 1877 and *Mewlûdname* of Şêx Husseîn Qazî in 1860. The latter is considered the first Kurdish prose, tale and story by Rasûl. See: Rasûl, 'I. M. (1985) *'Âra' fî al-Qîşah al-Kurdiyah'* (Perspectives about Kurdish Story), in 'Arif, H. (ed) *'Ushrûn Qîşah Kurdiyah* (Twenty Kurdish Stories). Translated by Jalal Zankabady et al. No place: Karwan, p. 162. Regarding above mentioned works, see: Pîrbal, F. (2000) *Mela Mehmûdî Bayezîdî, 1799-1867: Yekemîn Çîroknûs û Paxşanûsî Kurd* (Mullah Mehmûdî Bayezîdî, 1799-1867: First Kurdish Story and Prose Writer). Hewlêr: Aras, pp. 25-26.

this form of writing. Consequently, as Ahmadzadeh points out, Pîrbal's claim 'places Bayezîdî even prior to the founders of the short story in Europe' (2003, p. 158), or at least contemporary to them.⁴⁴ Despite these tales being enjoyable, it is not logical to associate them with the modern Kurdish short story. For example, as Walter Allen (1981, p. 3) comments, we do not confuse the Arabian Nights or Boccaccio's Decameron with Chekhov's work or stories by Maupassant, even though we still read and enjoy the two former works.

As mentioned earlier in this chapter, the first Kurdish short story is 'Şawîş' by Fuadê Temo, while *Le Xewma* (In My Dream) by Cemîl Sa'îb, which was published as a serial in the *Jîyanewe* (Revival) periodical in 1925, is the first Kurdish short story in Iraqî Kurdistan, as it has been classified by Ahmadzadeh (2003, p. 159) and others.⁴⁵ Sabîr puts back the appearance of the first short story in Iraqî Kurdistan to an earlier date, referring to the short stories published in the Kurdish journal *Pêşkewtin*, which was published in Suleymanîya between 1920 and 1922 (2001, p. 46). Considering the length of *Le Xewma* and the fact that it was never finished, Sabîr's view is more logical.

In Iraqî Kurdistan, the Kurdish intellectuals agree that the period of publication of *Gelawêj*, which lasted for approximately ten years, was a boom period for the Kurdish short story. For example, Mensur recognizes that this era led to the establishment of this genre in this region (1999, p. 26). Regarding the period of the 1950s and 1960s, there is a general consensus among most Kurdish researchers that critical realism predominated in the Kurdish short story ('Arif, 2011, pp. 121-122) and the crucial change in its history was in 1970. Mensur (1999, p. 57) concurs that Kurdish literature was dominated by the critical realism approach before the appearance of the 'Rîwange' (Perspective) movement in 1970.

Caf identifies 1970 as a year of renewal of this genre for two reasons: the vast increase in the number of published stories and the appearance of the modernist movement (1985, pp. 32-33). Furthermore, changes in the form of the short story

⁴⁴ This quotation is from the footnote 73 of page 158 of Ahmadzadeh's book.

⁴⁵ *Le Xewma* (In My Dream), for a long time was considered by Kurdish scholars as the first Kurdish short story and it still is for many. Both 'Arif and el Berzincî claim that this is the case. See: 'Arif, H. (2011) *Çîrokî Hunerî Kurdî, 1925-1960* (Kurdish Literary Story, 1925-1960). Hewlêr: Aras, p. 15, and el-Berzincî, 'U. M. (1978) *Lêkolînewe û Bîblugrafyayî Çîrokî Kurdî, 1925-1969* (Study and Bibliography of Kurdish Story, 1925-1969). Baghdad: al-Majma' al-'Ilmî al-Kurdî, p. 17.

were clearly apparent. According to both 'Arif (1985, pp. 191-207) and Caf (1985, pp. 87-111), the main techniques that were widely experimented with by Kurdish writers were: internal monologue, montage and symbols. Regarding monologue, both scholars agree that the Kurdish authors became successful in employing an indirect type of this technique ('Arif, 1985, p. 194; Caf, 1985, p. 88). The 1980s represented a continuation of the literary developments of the 1970s except the themes were changed (Shakely, 2015, p. 119). After 1970 renewal, the next significant period in the history of the Kurdish short story began in the early 1990s.

In Iraqi Kurdistan, since 1991, the Kurdish short story has undergone remarkable development. In this regard, Rêşîd believes that because of the vast number of published short stories post-1991, no researcher has managed to compile a comprehensive bibliographical work covering the texts of this form during this period (2005b, p. 17). In addition, to my knowledge, there are only a few critics who have examined this period of the history of the Kurdish short story. Rêşîd is one of them who considers the features of the Kurdish story after the uprising in 1991 as a whole. He considers the Kurdish writers during this period and concludes that some of the old generation were continuing to write in a realist way, whilst others were engaging with new techniques in an attempt to adapt to the new period. The new generation produced works that were fantastical even when the aim was to present a reality. In addition, there were other writers who employed a poetic language and unfamiliar narrative style. Further, the symbolic style in employed in previous stages owing to the lack of freedom of expression, continued to be used during this period, not only for presenting taboo political issues, but also for aesthetic reasons. Moreover, owing to the open interpretation of these short stories, the reader is engaged with rewriting the short story through the process of reading. In many cases the beginning, middle and end of the genre were presented in a different order so as to make the plot more open to interpretation. Intertextuality is another aspect that was introduced during this period (Rêşîd, 2005b, pp. 41-48). With regards to the Kurmanj short story, although I agree with Rêşîd's statement that these stories have involved imitating European form, I disagree with his contention that the Kurdish short story did not have a separate identity at this time (2005b, pp. 49-50). For it will be

demonstrated throughout the subsequent chapters that the Kurmanji writers adopted these new techniques to present Kurdish issues.

Ali (2012) is another writer who examines the renewal of Kurdish short stories in Southern Kurdistan after 1991 and he identifies five aspects most of them are similar to those put forward by Rêşîd. Ali points out that the Kurdish writers changed their focus from mostly national issues to intellectual, philosophical and psychological matters along with considering women's oppression and challenging the patriarchal nature of society. A second aspect Ali writes about is the way in which magic and fantasy largely replaced the literary imagery of the short stories, after coming under the influence of the magical realism of Latin America. Regarding the characters in these short stories, he points out that they are invariably mythological, with miraculous power and magical attributes. Another feature concerns the language of these stories, which is poetic and suggestive, filled with mysterious symbols representing political issues. The final point in relation to Ali (2012), is that, he like Rêşîd, is of the view that the Kurdish short story in this period involved employing global techniques and consequently, was more international than local (Ali, 2012, pp. 122-124). Both Rêşîd and Ali's findings support my argument that since 1991, Kurdish writers in Bahdinan have begun to experiment with new techniques and methods in an attempt to bring innovation to their writing.

2-3-2 The Kurdish short story in Bahdinan: Establishment of the genre, its writers and its aspects

With the cultural flourishing, the Kurdish short story found a place on the literary map in Bahdinan. The majority of Kurmanji scholars agree that 'Serhatîyek' (A Tale) by Ruşdî, which was published in volume 3 of the *Ronahî* journal in 1960, is the first such story in this region (Saliḥ, 2010, p. 47; Yaḥyā, 1986, p. 7). In addition, the first collection of short stories *Nan û Jiyan* (Bread and Life) by Muhammad Emîn Usman was published in 1969, but it only contains five stories that were written to be presented during the time dedicated to broadcasting in Kurdish on Baghdad radio (Saliḥ, 2010, p. 48). One key way in which the Kurmanji short story differs from its Sorani counterpart, is that in terms of its generic identity, it can easily be recognised as a short story, because it is notably short.

Despite the appearance of the Kurdish/Kurmanji short story in Bahdinan being a lot later than the genre in Sorani in Iraqī Kurdistan or the Kurmanji short story in Turkey, it seems that writers in Bahdinan did not learn from other Kurdish experiences, because during its first stage it resembled the folklore tale rather than the new short story. Even though Salih identifies the first stage of the Kurmanji short story as being in the 1960s, their limited number and features, leaves him to doubt whether this truly was the time of its birth in Bahdinan (2010, p. 47; p. 49). These folkloric aspects of the Kurmanji short story continued even during the 1970s.

As with Sorani literature, the 11 March Manifesto in 1970 represented a turning point for Kurmanj literature and of the many changes, the most significant was probably the establishment of the Dohuk Writers Union in 1971 (‘Umer, 2005a, p. 32). This union formed the catalyst for cultural renewal through literature in Bahdinan and continues to do so today. As the Kurmanji short story began to develop, a number of them were published in periodicals, such as *Çiya* (The Mountain), *Hawkarî* (The Collaboration), *Hîvî* (The Hope) and *Beyan* (The Statement), but many of them were closer to tales than to short story. The best example of this was one collection during the 1970s, *Çîrokêt Kurmanji* (Kurmanji Stories) by Ali el-Neqîşebendî (1972), which in reality was mixed tales and short stories, a view also supported by Salih (2010, p. 58). This suggests that at the beginning of the 1970s, folklore was the main influence on Kurmanji authors, just when modernism was being introduced in the Sorani short story. This implies that Kurmanji writers were not familiar with the Sorani short story and what is more, no Kurmanji author has mentioned that he was influenced by it. A pioneer of the Kurmanji short story, Enwer Muhammad Tahir, states that he familiarised himself with the new short story, firstly, through volumes of the Arabic journal *al-Ādāb* (The Arts) in Lebanon, which published new Arabic and translated short stories. Secondly, he explains that he read Guy de Maupassant, Somerset Maugham and Chekhov’s stories that had been translated into Arabic (Tahir, 2008, p. 72). Salih considers the period between 1975 and 1979 the beginning of the Kurdish short story in Bahdinan (2010, p. 69).

The only other collection that was published during that decade is *Komir* (Coal) by Ibrahim Selman (1979). It contains ten short stories and there is a

considerable development in this collection. Despite there being many short story writers that appeared during this stage, as far as I know, only a few of them are still writing today, such as Enwer Muhammad Tahir and Nizar Muhammad Se'îd.⁴⁶ In addition to them, there are many others who appeared during the 1980s stage, thus providing evidence of the development of this genre.

Saliḥ identifies two reasons for this improvement during the 1980s: first, the appearance of a new generation who took responsibility for the promotion of the genre, being influenced by Western culture via the Arabic language. Second, the improvement in journalism owing to the increasing number of periodicals (Saliḥ, 2010, pp. 80-81). The most obvious and significant development regarding the Kurdish short story in Bahdinan during this stage was quantity in terms of both writers and works.⁴⁷ Many new works appeared as a number of writers published whole collections, including Sadiq Beha' el-Dîn, Enwer Muhammad Tahir, Nizar Muhammad Se'îd, Muhammad Selîm Siwarî, Nafi' Akreyî, Kerîm Biyanî, 'Ebdula Cundî, Celal Mustefa, Şe'ban Muzîrî, Zekî Silêvaneyî, Serferaz Neqşbendî, Rastî Hirorî and Ce'fer Ibrahim (Saliḥ, 2010, p. 84; Yahyâ, 1986, p. 6). Some of these writers published more than one collection and in addition to the short stories

⁴⁶ Although there were only two collections of short stories published during the 1970s by el-Neqîşebendî and Selman, many writers who published short stories in media appeared, such as Sadiq Beha' el-Dîn, Enwer Muhammad Tahir, Şe'ban Muzîrî (He also used Birîndar as a pen name), Reşîd Findî, Feyîsel Mustefa, Salimê Casim, Faroq Amêdî, Nizar Muhammad Se'îd, Sidqî Qadir Hirorî (He also used Rastî Hirorî as a pen name), Faris 'Ebdula Hemo, Segvan 'Ebdulhekîm, Senger, Muhammad Birîfkanî, Celal Berwarî, 'Ebdulrehman Ali, Muhammad Etroşî, Hecer Ali, Ce'fer Ibrahim, 'Umer Ali Badî, Diyar doskî, Şewket Y'qob, Xidir Silêman, Xelîl Hekarî, Geylan Çelebî, Fewzî Etroşî, Xelîl Cundî, 'Ebdî Dohukî, Şalok, Çîmen Amêdî, Muḥsin Silêvaneyî, Heşîder Nîzam, Cutyar Ali Adem, Remezan Derwêş and Rêbar 'Ebdulrehman. Many of these writers only published one short story. See: Saliḥ, X. (2010) *Kurte Çîroka Kurdî li Devera Bahdinan, 1960- 2005* (The Kurdish Short Story in Bahdinan, 1960-2005). Dohuk: Êketîya nivîserên Kurd, pp. 56-79 [Online]. Available at: <http://www.duhokwriters.com/kurdi/pirtuk-pdf-xalidsaliḥ-kurtecirokakurdi-vekolin.pdf> (Accessed: 20 November 2013).

⁴⁷ The writers who appeared during the 1970s and continued writing during the 1980s, even some of them who only published one short story, were: Sadiq Beha' el-Dîn, Enwer Muhammad Tahir, Nizar Muhammad Se'îd, Ibrahim Selman, Şe'ban Muzîrî, Reşîd Findî, Salimê Casim, Faroq Amêdî, Sidqî Qadir Hirorî, Ce'fer Ibrahim, Remezan Derwêş and Rêbar 'Ebdulrehman. In addition, a new generation emerged, such as Muhammad Selîm Siwarî, Nafi' Akreyî, Kerîm Biyanî, 'Ebdula Cundî, Celal Mustefa, 'Egîd Şefîq, Bayîzê 'Emerî, Fazil 'Umer, Hassan Silêvaneyî, Hekîm 'Ebdula, Xalid Saliḥ, Sebîḥ Muhammad Hassan, İsmail Mustefa, Hassan Ibrahim, Têlî Saliḥ, Cemîl Şêlazî, Zekî Silêvaneyî, Qeyîran Ferec, Serferaz Neqşbendî, Hişyar Muhammad Hassan, Nûr el-Dîn Enwer Botanî, Qasim Silêman Berwarî, Ahmad Dawud Qomrî, Musedîq Tofî, Nûr el-Dîn Se'îd, Ziyad Berwarî, Nûr el-Dîn Enwer, Sebah' 'Ebdula, 'Ebdulcebar Yehya, Bedirxan 'Ebdulhemîd, 'Ebdula Muhammad, 'Ezîz Mergehî, Xalid Hussein, Fehmî Selman, Luqman Mustefa, İdrîs Muhammad, 'Ebdulrehman Neqşbendî, Ziyad Duskî, Nacî Mustefa, Cemal Berwarî and Sedîq Şerû. See: Saliḥ, X. (2010) *Kurte Çîroka Kurdî li Devera Bahdinan, 1960- 2005* (The Kurdish Short Story in Bahdinan, 1960-2005). Dohuk: Êketîya nivîserên Kurd, pp. 79-85, and Yahyâ, 'E. A. (1986) 'Hawlah al-Qîşah al-Kurdiyah fî Mantâqat Bahdinan fî al-'Iraq' (About Kurdish Story in Bahdinan in Iraq). *al-Adîb al-Kurdî* (no. 2), p. 7.

that were published in the pages of periodicals, there were 18 published collections during the 1980s (Salih, 2010, pp. 309-314; Yaḥyā, 1986, p. 6).

After extensive reading of ten collections of Kurdish short stories published before 1991 in Bahdinan, I conclude that in terms of the features of the short story, there were two significant changes: First, there was the ditching of the folktale features as they are realistic works. This change began at the end of the 1970s and it is very clearly the case in the collection *Komir*. However, in terms of the techniques used they were very simple as, in particular, they preserved the chronology of having a beginning, middle and end. Moreover, they had direct, declarative and rhetorical features, with their language being that of common usage and hence, there was an absence of the poetic form. Despite the employment of some new devices, such as monologue, this only took an indirect form and was used in a very simple way. Although Yaḥyā (1986, p. 11) thinks that such aspects were only for a short period, I found that they continued during the first half of the 1980s. Subsequently, a number of Kurdish writers endeavoured to experiment with new techniques during the second half of that decade.

These new techniques represented the second change in the Kurdish short story in Bahdinan. Clear examples of this can be found in many collections that were published during this period, such as *Zêr û Xwîn* (Gold and Blood) by Celal Mustefa in 1989 and likewise, in a number of collections published throughout the 1990s. Of the many of short stories that were written towards the end of the 1980s, the authors rarely mentioned that they had changed these texts when they were published or republished in the 1990s. These included *Xerîbî* (Longing) by Kerîm Cemîl Biyanî in 1992, *Kalê Peşêman* (The Regretful Old Man) by Fazil 'Umer in 1993, *Balûlka Şekrê* (The Sweet Bread) by Hassan Silêvaneyî in 1994, *Pêkolek bo Danana Panoramayekê bo Cara Rôj Xeyirî* (An Attempt for Arranging a Panorama for the Time, When Solar Eclipse Happened) by Tahir in 1996, *Êjdeha* (Monster) by Bayîzê 'Emerî in 1996, *Kevalê bê Perwaz* (Frameless Panel) by Muhammad Selîm Siwarî in 1996, *Hîvîyên Hilawîstî* (Hanging Hopes) by Ismail Mustefa in 1996 and *Çûn Berek Rôjê* (Going Toward the Sun) by 'Egîd Şefîq in 1999.

There were new techniques employed by the aforementioned authors. The first is monologue and whilst not new, it was used much more widely as well as being more complexly deployed than previously. An example of which being the short story 'Zêr û Xwîn' (Gold and Blood) by Mustefa (1989, pp. 30-37). Secondly, there is the technique of metafiction when the author clearly appears in the short story in dialogue with the reader. There are two authors who experimented in this way their short stories, with the first being Mustefa in 'Seyê Yaxîbûy' (The Rebellious Dog), (1989, pp. 49-53), followed by Biyanî in 'Çavêd Xewnê' (The Eyes of Dream), (1992, pp. 23-31); the former was written in 1986 and the latter in 1987. Thirdly, there was experimentation using the technique of montage, which is very professionally employing in 'Dîmenek Suryalî ji Filmek Raportî' (A Surrealist Scene from a Documentary Film) written by 'Umer in 1986 (1993, pp. 18-22).

Examples of short stories that cross generic boundaries can be identified, but unlike works after 1991, these did not appear to be deliberately challenging the nature of the short story genre, after I analysed these examples. 'Ezê Bilezim' (I Am in a Hurry) by Akreyî (1984, pp. 7-29) is a short story presented in poetry form, thus it can be termed a poetic short story. This form is not new in Kurdish literature, for it can be found in the classical period.⁴⁸ Furthermore, the protagonists of the other examples: 'Mirina Serferz' (The Death with Honor) written by Silêvaneyî in 1984 (1994, pp. 19-27) and 'Rondik û Pêk' (The Tears and Cup), written by Şefîq in 1987 (1999, pp. 25-32) are poets, which thus explains why poetry is presented throughout these short stories.⁴⁹

Intertextuality can be found in terms of a text's explicit references to other works in a number of examples during this period. Biyanî mentions an Arabic song by Fayrûz in the short story 'Xerîbî li Çavêd Yara Dihêt' (Lovers' Eyes Deserve

⁴⁸ There are two kind of Kurdish poetry in terms of both form and content: lyric and epic. Lyric refers to short poems, while epic or the poetic story refers to long poems. This poetry has the elements of a story, such as place, time, characters and events. According to length, meter and rhyme this was divided into 'beyît' and poetic story, the latter also being known as epic or masnavi. The former is not very long, being written in the traditional meter, 'sîlab'; and its language is pure Kurdish. The purpose of it being written was so as to be sung. By contrast, the poetic story or epic is much longer than the 'beyît' and is written with a high level of language containing many classical terms. It employs the meters of "aruz" and sîlab as well as rhyming couplets. For more information see: Xeznedar, M. (2010) *Mêjûyî Edebî Kurdî* (History of Kurdish Literature): Vol. 1. 2nd edn. Hewlêr: Aras, pp.182- 191.

⁴⁹ Silêvanî changed the title of this short story to 'Wexera Serferaz' (The Honor Leaving), when he republished his collection *Balûlka Şekirê* (The Sweet Bread) in 2006.

Longing), (1992, pp. 7-8) and he also quotes dialogue from a film in the story 'Peyker' (Statue), (1992, p. 10).⁵⁰ Silêvaneyî employed this technique more effectively in the story 'Se'etek li Cem Nojdarê Şadîyê' (An Hour at the Doctor of Happiness), (1994, p. 34). There is a special use of historical events by Enwer Muhammad Tahir, for as he himself admits, the momentous events that happened between 1974 and 1975 and the revolution of September were excellent references for his short stories, especially in his first collection entitled *Ev Çîroke Bidwîmahî Nehat* (This Story Did Not Finish) in 1983 (Tahir, 2008, p. 72). Many of these techniques and others have been employed widely and in innovative ways by a number of older writers and new generation post-1991, as will become clear throughout the following chapters.

In 1991, with the seismic shifts described earlier in this research, the Kurdish short story continued to develop in Bahdinan. The majority of the aforementioned writers continued as short story writers and in addition to them, there has been a new generation who have published collections, such as Sebîh Muhammad Hassan, Yunis Ahmad, Segvan Xelîl Hîdayet, 'Ismet Muhammad Bedel, Muhsin 'Ebdulrehman, Ismail Silêman Hacanî, 'Arif Hîto, Tehsîn Navîşkî, Jaro Dohukî, Salih Xazî, 'Ebdulxaliq Sultan, Muslim Batêlî, Kivî 'Arif, Muhammad Selîm (Babê Qeyîduy), Newzad Muzîrî, Ali Xelîl, Sîpan 'Ebdula and Nafeesa Ismail. In addition to the results from searching for collections, taking account of the bibliography in the book by Salih and the publication list of the Dohuk Writers Union, from 1991 until the end of 2014, as mentioned in chapter 1, nearly 73 Kurmanji collections of short stories can be identified as having been published in Bahdinan (Salih, 2010, pp. 314-331; pp. 445-453; Êketîya Nivîserên Kurd-Dohuk, pertûk, 2008). After extensive reading of these collections, not all the writers employed new techniques and styles, for some of them have continued to use the realistic narrative form.

Despite many Kurdish writers starting to search for a new style, there will always be those who do not believe in renewal, preferring to write in the traditional or realistic way. Regarding the influence of the uprising and the events post-1991 on literature, 'Umer thinks that because of the political perspective of the writers, there have been two opposite directions pursued, firstly there are those like him

⁵⁰ Fayrûz is one of the most famous Arabic singers.

who believe that this marked the beginning of a new stage and thus, have been seeking to change the direction of literature from being a tool of revolution to being tasked with developing an aesthetic from that would enrich Kurmanji culture. Whilst there were others who take the perspective that there has been no great change, in particular, because there is a continuing deficit in Kurdish people's rights and hence, writers should continue employing socialist realism (Ismail, 2013, p. 60). However, Mustefa adopts a similar perspective to 'Umer, arguing that many writers are interested in a new form and aesthetic regarding the dimensions of the short story and thus, have been endeavouring to innovate and develop it (Ismail, 2013, p. 64). In the following chapters, these new and innovative techniques that have been experimented with by Kurdish writers in Bahdinan will be examined.

2-4 Conclusion

The Kurdish short story in Bahdinan emerged owing to historical and cultural developments, such as Kurmanji journalism in print as well as increasing use of the Kurdish language, especially the Kurmanji dialect, in the education system. The short story first made its appearance in Bahdinan during the 1960s, with folkloric aspects, which was much later than this genre written in Sorani in Iraqi Kurdistan or the Kurmanji short story in Turkey. Modernism was first introduced in Southern Kurdistan in the Sorani short story in the beginning of the 1970s, whilst a few Kurmanji writers began to experiment with new techniques during the second half of the 1980s. However, evidence has been presented in this chapter that the really big experimentation did not occur until after 1991. After considering the evidence in both this chapter and chapter 1, it would appear reasonable to conclude that the political, cultural and literary changes after Kurdish self-rule were behind many Kurmanji author's decision to experiment and innovate using new techniques and forms. The most significant literary reason for this development was the familiarization of Kurdish writers with other nations' form and principles of modernism and postmodernism. This raised the matter as to how much is outside Western influence driving this development. That is, is the Kurmanji short story purely mimetic in terms of Western modernism literary principles or is it something that has an identity specific to the Kurdish

context. This question will be borne in mind during my investigation and analysis of Kurdish short story in Bahdinan throughout the next chapters.

The current study deals with the contemporary stage of the history of the Kurdish short story, an equivalent time to when Western literary theorists began to question the value of the notion of genre, calling for 'a theory of non-genre literature' and instead, promoting the concept of text. Consequently, the third chapter examines two questions, firstly, what is the attitude of Kurmanji authors towards the notion of genre? The second question is what are the tools and techniques that Kurdish authors employ for blurring the boundaries of the short story genre with others? Thus, the primary concern in the chapter is the identification of the phenomenon of crossing generic boundaries as an aspect of experimentation and innovation in the Kurdish short story in Bahdinan.

Chapter 3: Generic Mixing: Between Totality and Limitation, the Wide Topics and the Short Texts

3-1 Introductory Remarks

The previous chapter has explored the cultural, historical and literary contexts out of which the Kurdish short story in Iraqi Kurdistan emerged and its subsequent development. Furthermore, I considered the features of the previous stages of the short story and the underlying conditions that shaped the experimental and innovative aspects of the Kurdish short story and this genre in Bahdinan after 1991. The next three chapters analyse different aspects of experimentation and innovation employed during this evolution, with the current one focusing on the generic boundary crossing.

The question of genre has been of considerable interest, and sometimes confusion, to Kurdish writers generally. Those writing short stories in Bahdinan have been especially innovative in the ways that they approached working with genres imported from the Western literary traditions, regularly violating traditional generic expectations in order to achieve new ways of expressing their experience in literary form. The argument here is that in their questioning of genre they have structured texts that can best be placed between the totality of the novel and the limitations of the short story. That is, most writers whose works I have analysed, as will become apparent, have presented wide ranging topics, which could be the project of a novel in short texts. According to Georg Lukács (1971, p. 56) 'the novel is the epic of an age in which the extensive totality of life is no longer directly given', so epic experience has been lost to modern writers and cannot exist; i.e. the novel took its place. Whereas, in an era of modernism and postmodernism when experience is fragmentary and broken up, not only the epic but even the novel form is no longer suitable for presenting it. Consequently, even the traditional form of the novel has been changed. In this regard, Rogers points out that many novels may well belong to the epic, whereas others can be identified as drama, lyric or having an unclassified genre (1983, p. 59). In an era when the 'totality of life' is not possible or available any more, the epic or novel could be becoming obsolete, however, this does not mean that their traditional

features cannot be borrowed by the modern generation to find new ways of writing short stories.

Through the description of the features of the previous stages of the short story, it has become clear that the 'formulaic convention' of the Kurmanji short story as a genre and the common elements known by competent readers -such as the shortness, chronological linearity of events from the beginning, through to the middle and end, and the prose language- have been followed widely in short stories by Kurdish authors in Bahdinan before 1991; thus, it is rare to find hybrid text within these short stories. Moreover, there is little evidence of the phenomenon of mixing genres deliberately in the Kurdish short story during this period as was the case with writers after 1991.⁵¹ Since 1991, there have been profound changes in Iraqi Kurdistan, with new conditions for Kurdish society and the appearance of modernist groups with these changes. Kurdish writers began to experiment with new techniques in an attempt to bring innovation to their writing.

I will argue that Kurdish writers in Bahdinan have explored the genre concept via the employment of 'syntagmatic foregrounding' (Kent, 1986, pp. 50-51) and 'designed' and 'undesigned uncertainty', as they are two ways to increase the choices in identifying the generic elements of the text.⁵² This will happen when the information and uncertainty are increased. As explained in chapter 1, 'designed uncertainty' refers to creating a method within the system itself to provide more information and uncertainty, whilst 'undesigned uncertainty' occurs when the writer draws from outside the system so as to maximise the information and minimise the predictability (Kent, 1986, pp. 60-62). For instance, narrative genres are one system, whereas poetry is a different one. I will argue that the Kurdish writers have combined the 'formulated conventions', -which refer to the static elements that construct the genre or text (Kent, 1986, pp. 38-40)- of more than one pure genre, such as the short story, drama, epic, novel and poetry.

In this chapter, I explore the new strategies of generic boundary crossing that have been employed by authors and the reasons behind these. The focus is on the appearance of generically indeterminate texts that have arisen as a result of

⁵¹ Regarding the examples of mixing genres, see chapter 2, page 86.

⁵² Regarding these concepts, see chapter 1, from page 48 to 51.

mixing genres by Kurdish authors. As already indicated, Kent's (1986) approach regarding hybrid genres in his model of their classification has been employed to analyse contemporary Kurdish texts in Bahdinan.⁵³

As a result of examining the Kurdish short story during the period under scrutiny, it became clear that a number of authors have played a significant role in challenging the restrictions of traditional genres. The texts of four of them, who I consider to be the most influential because of various strategies they have employed in structuring their texts, will be discussed throughout this chapter and consequently it is divided into four parts. The first has been dedicated to Yunis Ahmad's text *Spêdeyeka Dî* (Another Morning). Ahmad was born in Mosul, in Iraq, in 1955. In 2007, he died as a result of a car accident. Despite his early death, he played a decisive role in the development of Kurdish short stories in Bahdinan. He was a member of the Kurdish Writers Union in Dohuk. Ahmad employed many innovative techniques in his works as will be made clear throughout the current study. His first literary works were in the Arabic language in the 1970s and in the 1990s, he started writing in Kurdish. His productions in this language are one volume of short stories *Lê Lê Wesu* (Oh Wesu), in 2004, one novelette *Derdê Evîne* (Lovesickness), in 2006 and one short novel *Spêdeyeka Dî* (Another Morning), in 2005, as he termed them.

In *Spêdeyeka Dî*, Ahmad has employed the strategy of short story cycle by combining the formulated conventions of short story and epic. As the short story cycle is very new in Kurmanji literature, shedding light on this form could have an impact on two fields of enquiry: literary genres as well as academic literary criticism. This is so, because it entails unearthing a new genre in this literature, which could influence other writers' work and lead to the appearance of a new term in literary criticism, the short story cycle.

The short story cycle is not a common genre in modern Kurdish fiction. In general, there is a relationship between this form and ancient epics, but the formulation of it is varied and differs from before (Ingram, 1971, p. 17). The structure is that they 'are realist in description, modernist in their fragmentation, and postmodernist in their experimentation with the relationship between reader

⁵³ It is worth explaining here that I use the term 'text' for all of the focal short stories during my analysis of them.

and text' (Smith, 2011, p. 10). As such, they are suitable for any period, for as Smith (2011, p. 9) asserts, they are not limited to a specific time or place. Despite this, it can be argued that in modern Kurdish literature this genre is very new. A search for Kurdish literary criticism and texts regarding short story cycle was to no avail, I found no evidence in this context and hence, have concluded that this form cannot be found before 1991 in Kurmanji literature. I argue that its appearance after 1991 was a result of Kurdish authors' experimentation with the notion of genre.

In Bahdinan, the short story cycle appeared after 1991. The first work that possesses many aspects of this is 'Çend Dîmen ji Şanowa Mirovxwera' (Some Scenes from the Theatre of Cannibals) by Hassan Ibrahim, which consists of ten sub-short stories written and published at different times in *Tîroj* (Sunbeam) journal. The first is found in the first volume of *Tîroj* (Ibrahim, 1991, pp. 11-15) and subsequently, he collected them together as one text in his volume *Tuxîbê Mirinê* (The Border of Death), (Ibrahim, 2000b, pp. 4-49). This text consists of ten short stories, each having a numbered scene, namely, the first scene, the second scene and the third scene, and what connects them is the theme. They all present the experience of Anfal and events that the Kurdish people witnessed after 1988, with each dealing with a different event, tale and plot as well as a range of characters. The volume *Werguhêzkên Memoyî* (Transformations of Memo) by Fazil 'Umer, in 2002, although containing several short stories, only two of these are linked, which are 'Zînê di Destê Memoy da Befre' (Zin is the Snow in Memo's Hand), ('Umer, 2002, pp. 36-41) and 'Çarçove dij Çarçove' (Frame against Frame), ('Umer, 2002, pp. 42-47). The definition of a cycle is 'a group of poems, stories or plays which are united by a central theme' (Cuddon, 1992, p. 213), which hence detracts from classifying 'Umer's work in the short story cycle context.⁵⁴

⁵⁴ The text *Pêkolek bo Danana Panoramayekê bo Cara Rôj Xeyirî* (An Attempt at Arranging a Panorama for the Time When a Solar Eclipse Happened) by Enwer Muhammad Tahir in 1996, possesses some aspects of short story cycle. As it divided into 14 entitled scenes. Although all fragments of the text deals only with one theme, which is the failure of the Kurdish revolt of September in 1975 and a few of them are independent short stories, many others are only scenes. Thus it cannot be classified as short story cycle. See: Tahir, E. M. (1996) *Pêkolek bo Danana Panoramayekê bo Cara Rôj Xeyirî* (An Attempt at Arranging a Panorama for the Time When a Solar Eclipse Happened). Dohuk: Projê Çapkirna Kitêba yê Yobîla Zêrîn, pp. 20-67.

In contrast, I will argue that this technique has been employed for *Spêdeeka Dî* by Ahmad (2005). He published *Spêdeyeka Dî* under the term 'short novel' in 2005, which could be a result of its minimal length, as it is only about 72 pages of medium size. Given the specified extent of short stories as lower limit being 500 words and the upper limit being between 10,000 and 30,000 words or 50 to 75 pages (Karaïskou, 2002, p. 11), *Spêdeyeka Dî* would appear to resemble the short story rather than the novel. This part of the chapter presents this text as an example of an indeterminate and problematic text in terms of generic classification. I will argue that *Spêdeyeka Dî* combines some elements of the epic through the employment of the short story cycle form.

The second part of the chapter is devoted to Hassan Ibrahim. The novelist and short story writer, Ibrahim, was born in Dohuk city, in Iraqi Kurdistan, in 1966. He is a member of the Kurdish Writers Union in Dohuk and was one of the founders and editors of the journal *Tiroj* (Sunbeam), established in 1991. Now, he is a member of 'Navenda Kiltorê Kurdî' (The Kurdish Cultural Community) in Germany. He is one of the Kurdish writers who has played a crucial role in the development of the Kurmanji short story in both content and form. In terms of content, he deals with variety of topics, such as social, political and historical events, especially regarding how the Kurdish people have suffered from the horrors of prison, torture, rape, mass graves and chemical weapons. In addition, he tackles a number of issues that plague modern human beings, such as terrorism, poverty and the fate of the marginalised, in particular, women and children. Moreover, he would appear to be one of the Kurdish authors who has addressed the issues of the East and the West more than any other from that region, particularly after his emigration to Germany and his living there since the second half of the 1990s. His first short story was published in 1985 in *Hawkarî* (The Collaboration) and subsequently, he published five volumes: *Tuxîbê Mirinê* (The Border of Death) and *Çavên Min.. Çavên Wî* (My Eyes.. His Eyes) in 2000, *Helû Ewropa* (Hello Europe) and *Varêbûna Hezan* (Deviation of Desires), without dates on them. The fifth volume is *Sewdalîyê* (Enamoured, being the name of a Kurdish folk song) published in 2010. He has also published eleven novels.

The second part of this chapter has been dedicated to Ibrahim's text 'Helû Ewropa' and it consists of one section: "Helû Ewropa' (Hello Europe): Deformed

text and short-short story cycle'. Ibrahim is one of the writers who played a crucial role in the innovation of the Kurdish short story in Bahdinan, with a tendency to cross genre boundaries through combining the 'formulated conventions' of the short story and other genres. Many of his short stories violate generic boundaries, making them problematic in terms of generic classification. Much of his work explores writing in the arena between the limitations of the short story genre and the totality of the novel. As a result, this form allows for Ibrahim to present matters in wide dimensions, whilst also enabling him to deliver in a short text what could be the topic of a novel. In addition Ibrahim has written under the short story terminology a number of contemporary texts that can be described as unclassified text. Many of them could be identified as a verse, such as, 'Hebû. Nebû' (Once Upon a Time), (Ibrahim, no date a, pp. 84-88), 'Cejin û Xwîn' (Eid and Blood), (Ibrahim, no date a, pp. 89-92), and 'Min Dît' (I Saw), (Ibrahim, no date a, pp. 77-83). Ibrahim was the first to employ the technique of the short story cycle in Bahdinan.

Another technique employed by the author in his problematic texts is writing a text consisting of a number of scenes, such as those of 'Umer's that are analysed in this chapter. Examples of such texts are: 'Enmovêk' (UNMOVIC), (Ibrahim, no date a, pp. 46-49), 'Mêhvanê Tîroristan' (The Guest of Terrorists), (Ibrahim, no date b, pp. 19-32).⁵⁵ I identify these two kind of texts by Ahmad and 'Umer, as a short story cycle and texts that consist of a number of scenes, respectively, whilst Ibrahim's comes under a third strategy that of the short-short story cycle, as will be explained. This new technique is similar to the short story cycle, with the only difference being that it employs the short-short story instead, which is employed to present many issues in a broad way. The examples of such texts by Ibrahim are: 'Helû Ewropa' (Hello Europe), (Ibrahim, no date a, pp. 4-16), 'Zaroyên Beğda' (Baghdad's Children), (Ibrahim, 2010, pp. 31-40), 'Sê Tabloyên Netevav' (Three Incomplete Panels), (Ibrahim, 2000a, pp. 48-51) and 'Dema Birs Dibit Tirs' (When Hunger Becomes Fear), (Ibrahim, 2000a, pp. 26-29). In the second

⁵⁵ UNMOVIC is The United Nations Monitoring, Verification and Inspection Commission, which was established through the adoption of Security Council Resolution 1284 in 1999 on the 17 December, to ensure Iraq's compliance with its obligation to get rid of its weapons of mass destruction, and to operate a system of ongoing monitoring and verification to guarantee they would not return to own the weapons that they have been prohibited to possess. See: <http://www.unmovic.org/> (no date) (Accessed: 15 November 2015).

section of this chapter, the discussion is about Ibrahim's text, 'Helû Ewropa' (Hello Europe). My argument is that the text is deformed, because it combines 'formulated conventions' of the short-short story, drama, novel and poetry. The author has employed the strategy of combining many short-short stories in one text and consequently, the short-short story cycle can be attributed to it.

The third part of the chapter is devoted to Fazil 'Umer's texts. 'Umer was born in Zakho city in Iraqi Kurdistan, in 1962. He is a member of the Kurdish Writers Union and was head of the Dohuk Writers Union for two years. 'Umer was a member of Korê Zanyarî Kurdistan (Kurdistan's Academy of Knowledge) for two years and was founder and Editor-in-Chief of the newspaper *War* for many years. He is also a member of the Dohuk Modernist Group. 'Umer is one of the Kurdish writers who has played a crucial role in the development of Kurdish literature and culture in Bahdinan, not only as a short story writer, but also in relation to his works concern language, literary criticism, politics and translation. He has published about 23 books. His first short story was in 1983 and subsequently, three volumes were written: *Kalê Peşêman* (The Regretful Old Man) in 1993, *Werguhêzkên Memoyî* (Transformations of Memo) in 2002, with the third volume being published in 2005. The latter most contains three stories, the names of which are written on the cover of the volume.

Part three of the chapter is entitled: 'Fazil 'Umer: Deformed texts and uncertain identity'. 'Umer is one of the Kurdish writers who has played a crucial role in the development of the Kurmanji short story, especially in terms of examining the notion of genre. As one of the pioneers of the modernist group, 'Nwîxazên dohukê', he has a tendency to blur the boundaries between the short story and other genres through the employment of the form of scenes. This technique can be seen in many Kurdish writers' work in Bahdinan, such as Hassan, Mustefa, and Ibrahim. It has been employed by 'Umer to combine the formulated conventions of the short story, epic, novel and poetry through syntagmatic foregrounding. Regarding the issue of generic boundary crossing, 'Umer can be seen a pioneer of this, in his text 'Dîmenek Suryalî ji Filmek Raportî' (A Surrealist Scene from Documentary Film), written in 1986 ('Umer, 1993, pp. 18-22).

This part of the chapter is divided into two sections with the first being devoted to the two problematic texts: 'Zînê di Destê Memoy da Befre' (Zin is the Snow in

Memo's Hand) and 'Çarçove dij Çarçove' (Frame against Frame). As I demonstrate in the analysis, there is a relation between these two texts and hence, I investigate them together. Both these stories blur the generic boundaries between the short story, epic, novel and poetry. 'Zîne di Destê Memoy da Befre' was published in 1993, whereas 'Çarçove dij Çarçove' came out in 1996 and 'Umer subsequently republished them in his volume *Werguhêzkên Memoyî* (Transformations of Memo), (2002, pp. 36-47), with the latter following on from the former in terms of the period they deal with. Even though 'Umer (2002) published both texts in his volume under the term 'short story', according to Navişkî (2000, p. 99) 'Çarçove dij Çarçove' has been classified differently as 'panoramic story' and 'poetic story' by 'Umer himself, which highlights the difficulty of the classification of this text.

The third problematic text by 'Umer, with which I will deal, 'Yan Ez Yan Hîç' (Either I or Nothing), exemplifies blurring boundaries between the novel, poetry and short story. Using different terms for this text by the author can be taken as signifying that he recognizes that it is a problematic text in terms of generic classification. This text was termed 'a very short novel' when it was first published in the literary and artistic appendix of the periodical *Edeb û Huner* (Literature and Art), ('Umer, 2003, p. 3) and when published as a book, also in the same year, it was only fifteen pages in length. Later, he republished it with other works in a volume under the term 'story' ('Umer, 2005b, pp. 77-89) and recently it has been published again in a volume of short stories, which contains all of his works ('Umer, 2014, pp. 129-138).⁵⁶

The final part is devoted to the text 'Zivirok' (Whirlpool) by 'Celal Mustefa. Mustefa was born in Dohuk city in Iraqî Kurdistan, in 1963. He is a member of the Kurdish Writers Union in Dohuk and the Kurdistan Journalist Union. He worked as a journalist on many periodicals, such as *Serhildan* (Uprising), *Bahdînan* and *Nûxazî* (Modernism). He began as a short story writer in the early years of eighties and subsequently, he published three volumes: *Zêr û Xwîn* (Gold and Blood) in 1989, *Weryana Belga* (Defoliation) in 2000 and a third volume published in 2007, which he named *Şeva Dumahyê* (The Last Night).

⁵⁶ I depend on this version of the text, because 'Umer made a few changes to it.

Furthermore, he published a book entitled *Biyavê Xwandinê* (The Space of the Reading) in 2004, which is a collection of short studies on the short story.

Mustefa's text 'Zivirok' lies not so much between the totality of the novel and the limitation of the short story, but rather between poetry and the short story. Whilst literary language was one of the key features of short stories post-1991, in Mustefa's case, he uses this extensively and thus, many of his texts that are termed short stories are the crossing boundaries texts. As such, the term short story is inappropriate for them and 'Zivirok' (Mustefa, 2007, pp. 21-26) is one of these texts.

3-2- Yunis Ahmad: Short story cycle

3-2-1- *Spêdeyeka Dî* (Another Morning): Hybrid text and short story cycle

Whilst Ahmad calls *Spêdeyeka Dî* a 'short novel', I argue that this text exemplifies indeterminacy, thus making it a problematic text in terms of generic identity. During my analysis, I contend that this text is a hybrid one, which is syntagmatically foregrounded through a combination of the formulated elements of the epic and short story. Ahmad introduces designed uncertainty in order to reveal the predictability of the elements, resulting in a hybrid text with the form of the short story cycle. This device enables him to construct a form of text that occupies an intermediate generic position and hence achieves a range of vision between the totality of the epic and the limitation of the short story.

3-2-1-1 The strategy of the short story cycle as a structure of *Spêdeyeka Dî*

First, I begin by introducing *Spêdeyeka Dî* as a short story cycle before setting out my argument, because this demonstrates the structure of the text, which can subsequently be used as evidence to support my interpretation of its generic location. There are several reasons behind my identifying a short story cycle as the structure for the text. Western critics have used various terms for this genre, such as short story cycle, short story sequence, short story composite and composite novel. I argue that the 'short story cycle', which has been utilised by Ingram in his work in 1971, is the most appropriate for *Spêdeyeka Dî*. The

composite novel is not suitable for this text, because this has been defined by Maggie Dunn and Ann Morris as 'a literary work composed of shorter texts that - though individually complete and autonomous- are interrelated in a coherent whole according to one or more organizing principles' (cited in Ferguson, 2003, p. 3). 'Shorter texts' under this definition can denote any genre, not only a short story. March-Russell (2009, p. 105) articulates the view that 'an extended narrative is composed not only from shorter prose sections but also other genres such as poetry and drama'. Through this lens, the composite novel can be a suitable appellation for a text that examines the blurred boundaries between the novel and other genres. By contrast, the short story cycle, as a phrase, places emphasis on the short story. According to Ingram (1971, p. 19), depending on the 'dynamic' of the works in the twentieth century, the short story cycle can be defined '*as a book of short stories so linked to each other by their author that the reader's successive experience on various levels, of the pattern of the whole significantly modifies his experience of each of its component parts*' (The original is italic).

Since Ahmad's text combines features of the epic and short story, the 'short story cycle' would appear to be apt for classifying his work. He has employed the strategy of using the introductory and concluding short stories to link the sub-short stories of his main text. There is a sign of an imminent war in the introductory short story, which becomes a main theme of the concluding one and this serves to complete his text as a cycle. Thus, the phrase 'short story cycle' would appear to be more attributable to *Spêdeyeka Dî* than other labels.

Another reason is that *Spêdeyeka Dî* consists of seven short stories without titles, divided into numbers, which corresponds with other short story cycles, whereby a 'static structure may include a framing device, or an indication of divisions by chapters-numbers or titles' (Ingram, 1971, p. 20). It seems to be the case that Ahmad wrote these stories with a sequential theme in mind, as none have been published separately. Hence, *Spêdeyeka Dî* could be indicative of the format enunciated by both Ingram and Mann as 'a series of tales that expands in order to elaborate a theme discovered in the course of the writing' (March-Russell, 2009, p. 104). Ahmad presents many episodes and voices through different short stories, with each being linked in some way.

The third reason is that Ahmad has employed many strategies to bind the short stories together. According to Shaw (1983, p. 159), 'regional background' is one method of connecting short narratives in a short story cycle. In Ahmad's text, the binding factor is the location in that *Spêdeyeka Dî* represents the whole world of Kurmanji villages. A reader can realise this from the word 'gund' (village), which is repeated in each short story, but this is depicted without a name and could be an emblem of Bahdinan society as a whole.

As mentioned earlier, another strategy utilised by Ahmad to link the short stories together in his text is the use of the strategy of the introductory and concluding story/section. The position of these two short stories cannot be changed, while the others can be arranged in any order without impinging upon any aspect of the meaning. There is no chronology, dramatic or causal linearity binding the short stories together, with every tale having its individual plot, characters and episodes. The appearance of a few characters in a minor role in more than one short story is another binding aspect between them.

3-2-1-2 *Spêdeyeka Dî* between totality and limitation

Spêdeyeka Dî is syntagmatically foregrounded through a combination of the formulated conventions of the epic and the short story, which has resulted in it being a hybrid text and thus, I have placed it between the totality of the epic and the limitation of the short story. The first chapter or introductory short story, generates expectations that the text is a novel, because there are a number of foregrounding elements, such as many characters, events and themes suited to the length and range of this genre. A significant point to note in relation to the introductory short story is that it introduces the key propositions that Ahmad addresses in the subsequent short stories. It also presents the key characters, Simê and Zendîq. Only ten years old, Simê never stops moving and asking questions, but his pursuit of answers in his verve to explore life often collides with religious and social authority. The second key character is called Zendîq, a nickname meaning 'irreligious', but his family name is never revealed. He has been called this by the people because of the conflict he engages in with the religious and social authorities and the message that he propagates.

The second feature of note in the first story is that it introduces the main themes of the whole work. There is a sign of an outbreak of war in the dialogue between

the two main characters in the introductory short story when the first woman mentions that:

- دونيا يا شئيل و بئيل بووى.
- بهحس بهحسى شهر بيه....

- The world has fallen into turmoil.
- There is news of war everywhere (Ahmad, 2005, p. 5).

The conflict with the central power and one of its manifestations is embodied in this war that the reader will never hear about it again until the final short story.

'Şêx' (The Shaykh) is referred to as a representative of the political, religious and social authorities. Simê's mother mentions to her friend that her husband is on a mission for Şêx:

- چوويه سوخرئ؟
- چوويه پشتيبهكى دارا بو كوچكا شىخى.

- Did he go to do forced labour?
- He went to fetch firewood for the Shaykh's council (Ahmad, 2005, p. 5).

The Şêx as a representative of religious authority is demonstrated by her utterance in the following passage:

- خودئ فى گوندى بياريزيت ژ بو خاترا شىخى نهقىيى پىغهمبرى.

- God bless this village because of the Shaykh, the grandson of the Prophet (Ahmad, 2005, p. 7).

Both characters, Simê and Zendîq, represent the clash with religious ideology.

There is significant evidence of situations affecting women as being perpetuated by the power of customs and traditions, for this is the main theme for two of the stories. Simê's mother refers to a saying by her grandmother about the role of women in society:

- داپيرا من دگوت ژنك بو دوو تستانه، قازان و رازان.

- My grandmother used to say that women are for two things, cooking and sex (Ahmad, 2005, p. 8).

All these characters, events, the outbreak of war and prose language that became clear from the aforementioned examples, alert the reader to expect that the genre is a novel and the main event could be a war. However, with continued reading this expectation will not become realised. Because, syntagmatic foregrounding occurs through the omission of many of the aforementioned elements, whereby the reader encounters an independent short story presenting new events.

In the second short story, the initial generic expectation gradually gives way to uncertainty regarding the generic identity of the text. Syntagmatic foregrounding occurs through the omission of many of the aforementioned elements, whereby the external narrator of the first story disappears and there is no sign of war. The reader encounters an independent short story presenting new events, with the only link with being Simê, who appears in a minor role in the first chapter, Although the story is about him, the reader never hear his voice, for the narrative role is assumed by his father, with everything being narrated from his perspective and interspersed with his feelings. Regarding his son he says:

نمز چ لئ بکهم؟ نه نسحمت، نه قوتان نه دوعا، نه نفرين، چ پښه ناچن. نه فرؤ من بي دايه بهر شفتانا همتا لهشي
وي رهش و شين بووي. سمی. . کورئ من. . ده لالی بابی خو گوهي خو بده من، کارئ شيماتيبي بهيله. . پيچهکي
خو عاقل که. . نمز مروفهکي بلمهنگازم، درب ب زکي من دکهش نمزئ دييژم ناخ پشتو.

What shall I do with him? Neither advice nor blows nor prayer, nor supplication to God, nothing works with him. Today I beat him until his body was blue. Simê.. my son.. my lovely son listen to me. Do not be naughty.. be a good boy ..I am a miserable man, for when my stomach has been beaten, I say: ooh, my back (Ahmad, 2005, p. 9).

The recounting of all the ensuing events and adventures of his son are depicted in a conversational style. However, there would appear to be no one in the story who listens to the father except the reader and hence, his narrative comes across as a stream of consciousness.

All of Simê's adventures are rendered from the narrator's memory as fragments, which adhere to an 'explicit ellipses' (Genette, 1980, p. 106) technique. For example, after the expressions: 'that day' (Ahmad, 2005, p. 9) Simê's adventure is described, but we do not know which day it is. In fact, each episode begins

with expression such as 'last year' (Ahmad, 2005, p. 10), 'two years ago' (Ahmad, 2005, p. 14) and 'one day' (Ahmad, 2005, p. 15). At the end of this chapter/short story the prediction of the development of the events, theme and characters is nearly impossible, with increasing uncertainty and information both in relation to generic identity and regarding what the next chapter will be about.

With each new chapter/short story the reader discovers new: events, themes, narrators, characters and style. The third short story combines both lyrical and epic traits. It is about Zendîq who returns to his village after twenty five years, where he articulates his story and all the events that he has experienced during his journey. His narrative is a memory text consonant with the stylistic nature of lyrical prose. Another lyrical element is the usage of simple everyday language that expresses his feelings and the rhythm that has been employed throughout the short story by repeating the same paragraph many times. The following example depicts this:

گوندو

گوندئ منو

بي مرادو گوندئ منو

پشتی بیست و پننج سالو ژ دهر به دهر بیی، پشتی بیست و پننج سالو ژ غم بیبی، پشتی بیست و پننج سالو ژ
ره زلیبی.

Oh village

My village

A hopeless village my village

After twenty-five years of homelessness, twenty-five years of alienation,
twenty-five years of misery (Ahmad, 2005, p. 17).

The above sentences are repeated many times in the short story as they are exclamations of character's emotion and gives credence to the notion that the approach taken here is lyric.

Zendîq exemplifies an epic hero on his journey to seek justice and discover truth, the struggle with power and his rejection of persecution. Although his name makes this irony, Ahmad deliberately chooses it as he wants to say that a good

man can face barriers even from religion. Zendîq's story is told through his own perceptions, depicting his long journey in searching for knowledge, truth and justice. He studied at a religious school, with his journey commencing when he went to Mosul city in order to become a teacher and after living in several cities in Iraq, it continued across several countries.

The events and issues experienced by Zendîq that represent his struggle against a colonial authority during his journey portray the epic aspects of the text. The first aspect of his conflict with the religious power is depicted through the name that has been ascribed to him, regarding which the following is said:

زندىق زهندق زهندق

زندىق . . دىنسز . . هار . . دىن . بى عاقل . بى ئول . پشتى بىست و پىنج سالا ژ دوير بوون و هاقىيونى ئەف ناسنامه خەلاتىن گوندى بوون بو من . ئەز باش دزانم ئەفە گۆتتىن شىخ و مەلا و موختارى نە .

Zendîq... Zendîq... Zendîq.

Zendîq.. Irreligious.. Mad. Insane. Without religion. After twenty-five years of distance and exile, this nickname was a present from the people to me. I am certain that this nickname comes from the Shaykh, Mullah and Mayor (Ahmad, 2005, p. 19).

In this short story, Ahmad gives voice to the various injustices perpetrated against people who have suffered or are suffering from colonialism. During his journey, Zendîq becomes a military officer and ends up beating up one of the officers from Baghdad, when he describes the Kurds as traitors and lunatics. As a result of this, he is removed from the military and jailed for six months (Ahmad, 2005, p. 23). Whilst in prison, he gets to know a Marxist from Basra and they become friends. After the end of the term of imprisonment, he goes with his newfound companion to Basra to work, where he identifies an oppressed and persecuted people, giving them voice through his narrative. In the quote below, Ahmad represents Islam as the colonialism in question. Here Zendîq is giving voice to issues pertaining to his wife, Meryem, whom he married in Basra city. He says that she told him:

پهین مه ل ئەفریقیا نه . بهرى هزار سالا . ل سەر دەمى عەباسییا . سەدان هزار ژ مه درهفاندن و دفرۆتن وەك كویله .

Our roots are in Africa. A thousand years ago. In the era of the Abbasids, hundreds of thousands of us were kidnapped and sold as slaves (Ahmad, 2005, p. 25).

Ahmad endeavours to highlight the issue of the English colonization of India. Zendîq, in his continuous journey arrived India and he narrates his attitude toward an English officer after he saw him beating an Indian soldier:

من دیت ئەفسەرەکی ئینگلیزی سەربازەکی سێکی ددەتە بەر دارا. سەربازی ھەر خۆ ددا پاش و ب ھەر دوو دەستا سەر و ملین خۆ دپاراستن. سەدان ئەفسەر و سەرباز ل وێرئ نامادە ببوون. مت و بی دەنگ سەح دکرەنە دیمەنی. سەربازی ھەر خۆ ددا پاش و ئەفسەر ھەر بی پڕدبوو ل سەر کارئ خۆ. ب لەز من خۆ ھاقتیە د ناڤەرا وان دا، دار ژ دەستئ وی ئینا دەری و ب سەرچۆکی خۆ من شکاند.

A Sikh soldier was being beaten with sticks by an English officer, and the soldier was trying to protect himself with his hands. Hundreds of officers and soldiers were present there watching the scene. The soldier was trying to retreat, but the officer insisted on beating him. I threw myself between them and took the stick from the officer and broke it on my knee (Ahmad, 2005, pp. 26-27).

After Zendîq returns to the village, his struggle continues against a backward society and the centralised power exercised to control it. At the end of the short story, he is tortured by this authority:

شێخی ھنارتە د دوێڤ من را.

ئەگەر تو دین نەبایە دا تە سەر نشیڤ ھەلاویسم.

پوژا دی شورتا ئەز گرتم و ئەز بێرمە قشلی، ل دۆرین من کۆمبوون:

- ئەزمانئ تە بی دریز بووی

- ئەزبەنی مەقسە بییم؟

- نە. دئ بووی دەرمان کەین.

ملین من گرتن. سەری من گرتن، دەڤئ من ب خورتی قەکرن.

بەسکەکا شارایی ئینا و ب ئەزمانئ من قە نا.

The shaykh called me

If you are not crazy, you will be hanged by the feet

The next day, police arrested me and they took me to the police station.
They gathered around me:

- Your tongue has grown long.
- Shall I bring scissors sir?
- No we will medicate it for him

They tied my shoulders and my head, opened my mouth and they cauterised my tongue (Ahmad, 2005, p. 33).

Given that this story depicts many episodes, voices and themes it exhibits epic features that the novel generally aspires to. According to Hanson (1985, p. 74), for Hemingway, what short fiction can introduce is no less than what novels have to offer, for the former genre of prose can provide a 'potential totality' as much as the latter.⁵⁷ As has become clear in the above discussion, so far, there is the omission of a chronology as well as dramatic or causal linearity linking the short stories together, for each tale has its individual plot, characters and episodes. Consequently, each can offer the 'unity of effect or impression', which has been emphasised by Poe (Poe, 1994, p. 60). Moreover, Ahmad presents the relatively independent short stories within a main text through designed uncertainty whereby he combines the formulated conventions of both epic and short story. As a result, at no time is there the possibility of knowing the coming events and hence, there is the absence of generic prediction of the main text, which continues with further reading as every chapter is largely independent.

The fourth chapter/short story (Ahmad, 2005, pp. 34-41) of Ahmad's cycle has a different theme, plot and characters. What links it to the main text is firstly one of the characters, a girl called Xemê (Sadness), who appears in passing in the story's conclusion. Secondly, there is a reference to the word 'gund' (village) at the end of the narrative and the narrator is external to the plot, being omniscient. The short story deals with the power of the customs and traditions and their control over Kurdish society. Similar to many of Ahmad's earlier characters, the hero's name is not disclosed. The tale paints how he is unable to reveal his love

⁵⁷ The phrase "potential totality" has been defined by Paul Hernadi as 'not everything is, but everything could be, included within the scope of their unobstructed horizon', see: Hernadi, P. (1972) *Beyond Genre: New Directions in Literary Classification*. Ithaca and London: Cornell University Press, p. 182.

for the girl Xemê when his mother informs him that they are going to request her hand for his brother. Herein begins the depiction of a conflict between his love and his inability to disengage from tradition, which eventually leads to his suicide after his brother marries Xemê. The fifth short story is concerned with a widowed mother awaiting the return of her murdered son after a period of fifteen years. The external and omniscient narrator narrates the story of the murdered son during his journey for trade and what connects this story with the others in the cycle is the village.

Yet again, the topic, story, plot, narrator and characters in the sixth short narrative of the series are different, with the village and a minor character being the defining links between this short story and the others. There are two main characters, both of whom are women, with the first being a beautiful girl called Perîxan. She is conceited because of her beauty and happy with men's interest in her. The other woman is her friend who narrates the short story. The narrative style underpins the prevalent lyrical aspect and although it first appears that the narrator is in a dialogue with Perîxan, she is in fact talking to herself, which means the text takes the form of a monologue. The repetitive use of the expression 'دئ همر د دلی خودا بیژم: خۆزیکین ته' 'I will always say in my heart: I wish I were you' (Ahmad, 2005, p. 59) after each of Perîxan's adventures, six times in total, exclamations of character's emotion and inputs a rhythm that is an aspect of the lyrical in the text.

Another indicator exemplifying this technique is the narrative style. Regarding this, Perîxan's story emerges through the point of view of the other female narrator, colouring the portrayal through her own feelings, desire and instincts as a woman. She, the narrator and her story appear to represent her/women's sexual oppression. Two main themes can be highlighted in this short story, first, the exploitation of women's beauty by men, whereby Perîxan's husband uses this to gain money. The second is the expression of the repressed sexual rights of women in society, which becomes increasingly evident from the narration, as after each of Perîxan's adventures, she repeats the expression 'I wish I were you'. Whilst from above it appears that Ahmad's text consists of a number of relatively independent short stories, after considering the first chapter (short story) and those that follow, the reader remains uncertain whether each chapter

is being presented as part of a whole or not and hence, the main genre identity is uncertain.

The last chapter or short story in Ahmad's text is the conclusion and its main theme, as pointed out above, is a war that has been mentioned previously in the introductory short story. Ahmad has brought together the main characters of his text in this conclusion and the storyteller seems to be pessimistic about his struggles against the authoritarians. Despite the people triumphing in battle, the euphoria that this engenders does not last as planes begin bombing the village. The two key characters of Ahmad's text, Zendîq and the child Simê, are killed in the battle. Zendîq is burnt alive during his attempt to save the books from the fire when the 'tekke' (a religious school) is set ablaze as a result of the war. However, his willingness to rescue the books can be seen as an optimistic gesture. The scene of the killing of Simê by a bomb dropped from a plane is the last scene of this short story.

To sum up, Ahmad in *Spêdeyeka Dî* employed what Kent terms syntagmatic foregrounding and designed uncertainty through combining the formulated conventions of both the epic, novel and short story as these genres belong to the narrative system and as a consequence, a hybrid text formed through a short story cycle strategy. The innovative nature of Ahmad's text emerges in his attempts to embody the totality of life in a short text. The independent short stories of *Spêdeyeka Dî* contribute to present a wide world and thus it nonetheless exemplifies the totality of life that the epic embodies. The techniques featured in the short story cycle, as mentioned by Ingram, results in 'the tension between the one and the many' (1971, p. 19), which has enabled Ahmad to produce a text that combines the lyrical nature of short stories and the totality of the epic.

3-3 Hassan Ibrahim: Short-short story cycle

3-3-1 'Helû Ewropa' (Hello Europe): Deformed text and short-short story cycle

In the first part of this section I introduce 'Helû Ewropa' to the reader, its content, structure and the argument that it is a combination of a number of short-short stories that constitute a cycle. This acts as the basis for the second part where I

consider the main text 'Helû Ewropa' as deformed in terms of its generic elements, according to Kent's (1986) classification.

3-3-1-1 The structure and a summary of 'Helû Ewropa'

'Helû Ewropa' consists of fourteen very short texts and they have been named 'Hello 1', 'Hello 2' and 'Hello 3' etc., because the author intelligently employs the tool that people usually use to socialise when they are at a distance: a phone. The style of the texts is a dialogue between the homeland and Europe and this gives it an aspect of drama, but there is a narrator who directs it, so it is still close to narrative.

The fourteen very sub-short texts of 'Helû Ewropa' represent the issue of immigration to Europe in an ironic style. During the early nineties, because of the situation in Iraqi Kurdistan Europe was a hopeful destination for Kurdish people and the strategy that has been employed has allowed the author to raise many aspects regarding this issue. It appears that the most important foci for him are the matters of cultural difference, moral values and the risks of illegal immigration. Hello 1 presents the story of a wife and her lover, where the latter kills the husband in a pact with the former and then they take his money to immigrate to Europe. The second short-short story displays the contradictory side of the issue of immigration to Europe in that, on the one hand, it becomes a hopeful dream for the people concerned, whilst on the other, by doing so they have to surrender everything. However, the new culture is rejected as demonstrated when the character in the text wants to get married and he requests a girl from his home country. But what happens is that, the girl is raped by the smuggler on her way to Europe, which is inferred from the dialogue between the character and the smuggler:

- ههلوو.. چ لى هات؟ دهرباز نهبوو؟

- ههلوو.. بيهنا خوه فرهه كه.. هيشتا نهمز ژى تير نه بوويمه...!

-Hello.. what happened?. Did she not cross the border?

-Hello.. be patient, I have not had enough of her yet..! (Ibrahim, no date a, p. 6).

The third text deals with another story regarding the illegal immigration issue, where the smugglers separate the females from the males when they cross the borders and then the reader sees that the female group disappears. In Hello 4 the author raises the issue of culture as it is about two young immigrants, a brother and sister, becoming engaged with a new culture. The story starts when the father phones his daughter and her Sri Lankan boyfriend answers, after which she talks to her father and when he asks after her brother, she informs him that he lives with his girlfriend, to which he responds: ما هوين ژ مه خهريب نه بووينه؟ 'Do not you miss us?' (Ibrahim, no date a, p. 8) and she ironically answers him: هوين كينه؟ 'Who are you?' (Ibrahim, no date a, p. 8). Hello 5 begins with somebody who is living in Europe asking a smuggler to take care of his wife during her illegal immigration journey with him and he chillingly responds: ژنكا ته ومكى ژنكا منه!! ههئا 'Your wife is like my wife...!! Until she reaches you' (Ibrahim, no date a, p. 8). In the end, the husband is surprised by his wife telling him that he can find himself another and that their relationship has ended.

The attitude in the sixth Hello is juxtaposed to that of the previous text, for here it is the husband who is unfaithful. The tale starts with the smuggler calling the husband to tell him that his wife has arrived in Athens and that he should get his money ready in order to receive her. However, the husband answers that he has none and asks him to keep her until he acquires some. In the next scene, the smuggler informs him that he only needs to give him half of the payment to get his wife, but the husband gives the same response. In the third scene, the smuggler tells him that he no longer wants any money and he only wants him to collect his wife, to which the husband replies: من چ ژنك نين 'I have no wife' (Ibrahim, no date a, p. 9).

In the hello 7 the author presents a different story in terms of events and characters, but the subject as before is illegal immigration. In the first line of the story, the narrator describes a place that it is: تهننگه.. تارى و ترسه.. بين ئاڤ و بايه 'narrow.. dark and scary.. without water or air' (Ibrahim, no date a, p. 10). The character uses his hands to identify the place and to discover all the various sexual liaisons taking place. At the end, when the people arrive at their destination, the reader comes to realise that the dark place is inside a big smugglers' van and the people are illegal emigrants about to cross borders. The

story in Hello 8 is similar to the previous one and involves a big group of people in a sealed van illegally on the way to Europe and a smuggler ferries the people inside the van by a transport ship. The revelation at the end of the story is that their dead bodies in the van have arrived in Italy.

Telephone conversation continues between the home country and Europe in Hello 9. A new event starts with a dialogue between someone from the homeland and a migrant character, with the former asking the latter to return home. However, he refuses to go back and asks him to send a young beautiful girl with one of the smugglers. Then the conversation continues regarding the arrival of the girl, but it seems that she will never arrive, because they have lost contact with the smuggler.

In Hello 10, the author presents the story of a family whose father has left them in poverty and because of their bad conditions, they ask him to return, but his response is that he has no passport, job or money to be able to return. The contact between the home country, which represents the family and Europe (the father) continues. There is a comparison between the bad circumstances of both the family and the father. The former has nothing left to live on and thus, the wife and daughter are forced to sell their bodies as prostitutes, thereby losing their honour. In the remaining four Hellos, Ibrahim familiarises us with other stories and characters. Below, I develop the argument that these sub-short texts are short-short stories and drawing on the definition of short story cycle, I make the claim that this classification can be used to help identify the genre of Ibrahim's text. This leads to the conclusion that his technique is that of a short-short story cycle.

There are several reasons behind the aforementioned standpoint. First, these very short texts are not scenes. It is clear that the scenes in a short story are linked, with each scene being related to the previous one and the ones that follow. The main character is the same and there is a development of events, even indirectly and from the whole scenes the reader can rebuild the plot of the text. All the scenes taken together represent the significance of a story. Thus removing any one could impact on the meaning of the story and it might even be impossible to change the order of the scenes without compromising the narrative. However, these features would appear to be inapplicable to 'Helû Ewropa'. The

connection between its sub-short texts is the topic of immigration. Whilst taken together they give the reader a wide ranging perspective of this subject, removing any of them or changing their order will not impact on the conveyed meaning of the main text. Another difference to the scenes is that each 'Hello' has its characters and tale, with there being no chronological order between them. For these reasons I consider them as independent short texts rather than scenes and the theme links them together in one text.

Drawing on the definition of cycle, as 'Helû Ewropa' consists of a group of very short texts concerned with one theme, then I contend it can be described as such. Moreover, to identify these independent sub-short text in terms of generic classification, the length should be taken into consideration. It has been put forward that the length of a short-short story is between 250 and 2,000 word (Guimarães, 2012, pp. 35). Robert Shapard and James Thomas have distinguished between two kinds of short-short stories: 'flash fiction', which is between one and two pages and also deals with one opinion and moment as compared with 'new sudden fiction', which is about five pages long and it is close to a 'traditional short story' ((cited in Guimarães, 2012, pp. 34-35). As none of the sub-short text of 'Helû Ewropa' is longer than one page, under these definitions they are short-short stories or more specifically, what Shapard and Thomas categorise as flash fictions. Hence, I conclude that Ibrahim has employed the short-short story cycle strategy to structure his main text.

In the subsequent discussion, I argue that 'Helû Ewropa' is a combination of the conventional elements of the novel, drama and short-short story, with the latter being hybrid genre, where the text has elements of poetry too. Ibrahim employs syntagmatic foregrounding, designed and undesigned uncertainty to reveal the 'automatization' (Kent, 1986, p. 48), which has resulted in a hybrid text that crosses generic boundaries.⁵⁸

3-3-1-2 'Helû Ewropa' as a hybrid: between totality and limitation

After the title of the text 'Helû Ewropa' the reader directly faces another title, 'Hello 1' and whilst reading this text he/she might have a generic expectation that the text is a drama, because there is a paradigmatic foregrounding. That is, the

⁵⁸ Regarding these concepts, see chapter 1, from page 47 to 51.

subtitle 'Hello 1' followed by a dialogue suggests a high probability that this could be the first scene of a drama. However, this expectation is soon dispelled by the appearance of a narrator and also new characters, events and story, thus providing syntagmatic foregrounding and hence the uncertainty regarding the genre identity increases. Throughout all the Hellos in 'Helû Ewropa' there is the omission of a number of elements, such as a chronology or causal linearity binding the short-short stories together. For every Hello has its individual plot, characters and episodes. Furthermore, the repetition of other elements, such as dialogue and narrative, confirm that there is a combination of formulated conventions of drama and the short-short story. In addition, there is a foregrounding of some elements of poetry, hence the information and uncertainty regarding the generic classification of the main text reaches a higher level.

The dramatic and poetry features are traits of the short-short story genre. Regarding poetry, according to a number of writers the short story is near to poetry, so the short-short story is 'even briefer than the short story and may be seen as akin to poetry' (Guimarães, 2012, p. 31). In relation to the features of the short-short story, it is a hybrid very short form, which presents a life that has been described as 'highly compressed, highly charged, insidious, protean, sudden, alarming, tantalizing, these short-shorts confer form on small corners of chaos, can do in a page what a novel does in two hundred' (Shapard and Thomas, 1988, p. xvi).

The shortness, reduction and brevity are the poetry and dramatic features of the genre. In such compressed form there is no opportunity to develop characters, but rather, they act as tools to present the plot (Guimarães, 2012, p. 59). In Ibrahim's short-short stories of 'Helû Ewropa' there is a lack of information regarding the characters, which means the author has employed the technique of paralipsis, whereby the structuring the text shows a 'subtraction of data concerning the characters, their identities, their social status, their professions, their ages, etc.' (Taha, 2000, p. 63). This can be inferred from the first short-short story of Ibrahim's text:

هملو ۱

- ته چ کر؟

- وهك ته گوتى من دوو فيشهك گورى سهرى وي كرن، و تو ژ قيرا وي خلاس كرى.
- نيز بو ته مام؟ لى دقيت پشتمى تازيبا وي، نهم زوى كاري چوونا خواه بكن..
- من همى تشتم ناماده كرينه. . رى قاچاچى. . و پاره ژى ل سهر ته نه!!
- نيز ب پاره فه بو ته مام.
- هيشتا چليا ميري ب داوى نه هاتى، زهنگا تلهفونى ليدا.
- ههلوو. . نهم گه هشتن نهمينا!

Hello 1

What did you do?

As you said, I fired two shots in his head and rescued you from his hell.

Now I am yours? But soon after his funeral we should prepare for our going...

I have prepared everything, the way, smuggler and the money are at your expense...!!

The money and I are yours.

Before the passage of forty days after the husband's killing, the phone rang.

We have arrived, in Athens! (Ibrahim, no date a, pp. 5-6).

It is obvious from the example that there is lack of description of the characters and the only information regarding them that the reader knows is their genders. Thus, it transpires that their plan is the most important aspect and this is the case in all fourteen short-short stories.

Although the event and its plot is important in the short-short story, for it compiles pithiness and power in a web of words as the poem (Guimarães, 2012, p. 32), the summary method is employed to present these details. Only necessary information is provided (Taha, 2000, p. 64). In the above example, the reader does not know when the main characters made a pact to kill the husband or the details of the crime, such as when, where and how it was done nor does she/he know the details of the immigration of the woman and her lover to Athens. In

such a genre all these gaps are left for the reader to fill in and formulation of the text in this way provides her/him the opportunity to attribute poetry and dramatic aspects to it.

The other aspects of poetry and drama in the text pertain to the moment of enlightenment or dramatic detection, simple language and the expressions made via images or rhythm. Here is an example:

هملوو ۸

تورمبیل چوار گوشهیه . سسر و بن دگرتینه . نه روناھی، نه با، نه تیژکا رۆژی.

گهلهک دهفن . گهلهک دهست و پی نه . گهلهک چاقین زلن..

لغین نابت . کمنی نابت . گری نابت!

نه خوارن و نه نفستن . ههمی مان ل هیقی یا مرنی.

تورمبیل بهرهف بنی گهمیهکا گهلهک مهزن ب ری کت..

چهند تاری بوو، تاریتر بوو . چهند بیهن تنگ بوو، پتر لی هات . چهند لغین و بی دهنگ بوو، کیمتر لی

هات پشتی گمی گههشتیه بهر نافا ئیتالیا.. زهنگا تلهفونا وهلاتی لندا..

-هملوو . وهلات، کهلهخین وان گههشتن.

Hello 8

The van is a cube, all its sides are closed, no light no air and no sun's rays.

There are many mouths, many hands and feet and many opened eyes.
Moving is not allowed, laughing is not allowed and crying is not allowed!

There is no eating or sleeping .. they all wait for death..

The van moved into a big transport ship ..how dark it was, dim, it became deeper ..how much was the air suffocating, it increased ..how much was silent, became more so.. when the ship arrived in Italy ..home's phone rang..

- Hello.. home, their bodies have arrived (Ibrahim, no date a, pp. 10-11).

As can be seen from this short-short story, simple day-to-day language is used, which paints an image. Dramatic detection 'their bodies have arrived' is important and it explains the significance of narrating this image, which is their death.

One of the poetry aspects of the short-short story is rhythm, regarding which Joyce Carol Oates believes that 'the rhythmic form of the short-short story is often more temperamentally akin to poetry than to conventional prose' (Shapard and Thomas, 1988, p. 247). What makes a free rhythm in the above example is the attention to the aural aspect of language through the repetition of the words: no, many and how much. Such repetition of words is noticeable throughout the whole main text and in particular, the recurrence of the word hello is an important source of rhythm, as following extract from 'hello 4' shows:

- ههلوو . ههلوو . خهجي بابو . ههلوو ..

- ههلوو . خهجي نهو دئ هئيت ..

- ههلوو . تو كي ؟

- ههلوو . ئمز ههفالي خهجي مه ..

- ههلوو . وهلات، ئمز خهجي مه

- ههلوو . خهجي تو چهواني؟

- ههلوو . ههكر باشتر بم، دئ پئ مرم!

- Hello ..hello.. Xecê, my daughter.. hello..

- Hello.. Xecê will be with you in a minute..

- Hello.. who are you?

- Hello.. I am her friend..

- Hello.. home, this is me, Xecê..

- Hello.. Xecê, how are you?

- Hello.. if it is better, I will die of it ! (Ibrahim, no date a, pp. 7-8).⁵⁹

⁵⁹ 'If it is better, I will die of it' is a Kurdish expression/idiom means I am very good.

This syntagmatic foregrounding of the conventional elements of more than one genre increases the uncertainty and information regarding the generic classification of the text. There would appear to be the foregrounding of the elements of a novel.

It would seem illogical to suggest that a short text, such as 'Helû Ewropa', has a novel's features, but it could be argued that the way Ibrahim presents his multiple short texts could warrant this classification. There are contradictory points of view regarding whether the power of the novel to represent the totality of life can be replicated in short fiction or whether it can only deal with one event or fragment of life. A number of critics believe that the short story cannot represent what a novel is capable of doing, while what it can do is provide selection points, fragments, a single event and a character. Many others have a different perspective regarding the power of short fiction. For instance, there are those who think that the author of short story 'may give us only the key-piece of a mosaic, around which, if sufficiently perceptive, we can see in shadowy outline the completed pattern' (cited in Pratt, 1994 p. 100). Furthermore, it has been suggested that 'the novel form is not "by its very nature" too big for the moment of truth structure; nor is the short story inherently too small to tell a whole life' (Pratt, 1994, p. 100). There are even those who believe in the power of short-short story, not just the short one. Robert Shapard states in the introduction of *Sudden Fiction* that what the novel does in many pages it can do in only one page (Shapard and Thomas, 1988, p. xvi). I think it is illogical to generalise each of the aforementioned perspectives, for it depends on the technique and form of a text, especially in the world of the modernist and postmodernist genres. There is foregrounding of the novel's elements in 'Helû Ewropa', for although there is a lack of the development of the events and characters, different bonds combine these into a theme. As a result of this strategy being employed the author has been able to present the totality of the novel. Even if we believe that the short-short story cannot present the totality of life, through writing the text as a series of short-short stories Ibrahim has managed to convey the whole life of contemporary people when faced with the issue of immigration.

3-4 Fazil 'Umer: Deformed texts and uncertain identity

3-4-1 'Zînê di Destê Memoy da Befre' ('Zîn' Is the Snow in Memo's Hand) and 'Çarçove dij Çarçove' (Frame against Frame)

In this section, I investigate the uncertain identity of 'Umer's works as deformed texts in accordance with Kent's (1986) approach. The argument put forward is that the author employs designed and undesigned uncertainty, the latter, because he produces uncertainty and an information increase through two different systems: fiction and poetry. Thus, there is a combination of the conventional elements of the short story, epic and poetry through syntagmatic foregrounding.

3-4-1-1 The structures, themes and many other common elements between both texts

Both texts share a spatial structure, one 'by which novelists subvert the chronological sequence inherent in narrative' (Smitten and Daghistany, 1981, p. 13). It would appear that 'Umer has employed such a form to construct: 'Zînê di Destê Memoy da Befre' and 'Çarçove dij Çarçove'. The former consists of six scenes, with each having its title, and the fifth consists of four sub-scenes without titles, but rather, these are divided into numbers. The latter text comprises four main scenes, with the first being divided into nine sub-scenes, each having been assigned a number. The reason behind this, besides the aesthetic requirements and desire to experiment with new techniques, could be that this is a device for the author to be able to present a wide ranging theme, as will become clear during this chapter.

With respect to the two texts' common elements, both 'Zînê di Destê Memoy da Befre' and 'Çarçove dij Çarçove' share main characters who have symbolic meanings. According to Hanson 'symbolism' has flourished in both 'modernist poetry' and short narrative (1985, p. 58). Symbolism predominates in both of 'Umer's texts and even the names of the characters are symbols. The two main characters are Memo and Zîn, with the former being a symbol for the Kurdish authorities and occasionally for Kurds themselves, whilst the latter represents the Kurds as a nation, Kurdistan and the people. Both texts have the same theme: the fragmented, conflicting and contradictory Kurdish reality post 1991.

Moreover, both contain Memo's transformations, which represent a rigorous criticism of the self-governing of the Kurdish authorities. Both texts present their negative shift and their oppression of the Kurdish people, demonstrating their lack of respect for the Kurdish sacrifice and revolts in order to gain independence. 'Umer's texts are postcolonial literary texts, which depict the impact of the Western powers and others who colonised the Kurds such that it instilled a sense of inferiority within this population. Even after being relatively independent, they could not overcome this weakness and a sense of submission. As a result, the Kurdish authorities lacked the confidence to assume a ruling role, preferring to play the part of a subordinate to the colonial powers.

The writer describes Kurdish authority as backward and ignorant. 'Umer addresses in the separate scenes and fragments most of the events after the 1991, such as the uprising, the first Kurdish election, the economic blockade, the internal war, and the migration of Kurds to Europe. It seems that, whilst both texts have many dimensions of postmodernist text, 'Umer has given attention to both the form and significance of them. However, despite all the aforementioned common elements they share the same strategy of the blurring of the generic boundaries. 'Umer has employed undesigned uncertainty to increase the uncertainty and information regarding their generic identity through a foregrounding process.

3-4-1-2 'Zînê di Destê Memoy da Befre' and 'Çarçove dij Çarçove' as deformed texts

The 'extra-text' (Kent, 1986, pp. 46-47; pp. 70-71) is significant for identifying generic elements of both texts.⁶⁰ In other words, considering many elements or 'unformulated conventions' (Kent, 1986, pp. 40-47) of the texts could help to identify the texts generic elements. At the beginning of the first story the reader could infer from the title and the length of story that the text is a short love story. At the beginning of the text and following the titles, the author gives a very short preface, which has been termed by Genette as 'paratext' (1997b) and acts as a clue to the reader. These prefaces can disabuse the expectation that the reader infers from the texts' titles and their length. Specifically, in the first text, 'Zînê di Destê Memoy da Befre', presenting a woman and man's names could give the

⁶⁰ Regarding extra-text, see chapter 1, from page 46 to 47 and page 52.

impression that the text is a love short story, especially when the two names are Mem and Zîn who are the most famous lovers in Kurdish literature. However, under the title of the text is following the statement/preface, which get the reader to think that their initial assumption as to its content is mistaken:

شیر ژ سباتا سالی رابوو، دمرکهفت ناف باژییری نیچیری، و ئەم ل هەر دوو رەمخین جادی دەستان بو دقوتین!

The lion got up from his lethargy, went fishing, and we on both sides of the road applaud him! ('Umer, 2002, p. 36).

This preface could thwart the previous generic expectation, hence increasing the information and uncertainty regarding the generic identity, however, this cannot happen without considering the extra-text/unformulated conventions of the text and especially the history element, the date that the text has been written in and also the period that the text deal with. Taking the historical events during this period into account, the reader can interpret the aforementioned preface as that the lion is a symbol of Memo, and fishing, a sign of his ruling style. The people/we are happy for him because this is the first time that he has had autonomy. It referred to the Kurdish self-governing after 1991. Hence Memo and Zîn are not a real woman and man and thus, they are not a normal lovers.

The situation in the 'Çarçove dij Çarçove' could be the opposite, because the preface that has been given at the beginning of the text is: کەس قوماری ب یارا خوه: 'no one is gambling his lover as the stake, only Memo does' ('Umer, 2002, p. 42). Thus, from this and the length it could also be initially assumed that the text is a love short story.

During the process of reading both texts, the information and uncertainty levels increase as the reader faces a number of scenes and with each one, there are new things to process. Moreover, the extra-text of both texts heightens further this uncertainty and there are a number of reasons why this so. From the author's perspective, regarding the concept of genre, he has written that he is not interested in the boundaries between the very short story, novelette and the novel ('Umer, 2014, p. 3). Furthermore, he is against the boundaries and frames in literature (Navişki, 2000, pp. 98-99), being clearly of the opinion that combining the formulated conventions of more than one genre is possible. Secondly, considering the history of the texts, Zîne di Destê Memoy da Befre was published

in 1993, whereas *Çarçove dij Çarçove* came out in 1996, both covering a period when important events occurred, such as the uprising, the first Kurdish election, autonomy, economic blockade, civil war, and the migration of Kurds to Europe. Thirdly, the relation between the famous Kurdish epic *Mam and Zin* by Ahmade Khani, which is an early pro-nationalist text, inspired 'Umer in his writing about oppression. If the reader knows the extra-text, then he/she is able to have two generic expectations, that is, these texts are allegories and have epical elements, whereas if this is unknown, he/she will probably interpret the texts differently.

Many examples of symbols that have been used by 'Umer can be recognised and most of them are common to both texts. Firstly, the names of the main characters, Zîn and Memo, are also those of the protagonists of the Kurdish epic *Mam and Zin* by Khani, as I mentioned earlier and 'Umer has reused them. Moreover, Memo is a symbol for the main Kurdish parties, namely the Kurdish authorities, whereas, Zîn represents the Kurdish people, nation, and the state. 'Robot' and 'computer' ('Umer, 2002, p. 36; p. 42) are symbols of Western power and development, whilst 'goat' ('Umer, 2002, p. 42), 'sheep' and 'fearful Kurmanj' ('Umer, 2002, p. 39; p. 40; p. 41; p. 43) are the symbols for a fearful and colonized nation (Kurds).⁶¹ Even the title of the scenes are symbols that serve to link the events together.

Time is a common device, being used in both texts. Even though there is no clear chronological plot, time can be recognised from a few signs, for as I mentioned above, both texts deal with the stage after 1991 and '*Çarçove dij Çarçove*' appears to be a continuation of the '*Zînê di Destê Memoy da Befre*' in terms of historical phasing. The latter text consists of a number of scenes, the titles of which, could represent symbols of the historical stage of events. The first scene called 'Ewir' (cloud), could reflect the time when the Kurdish parties were in a diaspora. We can deduce this, because the scene starts with: مەمۆ ب دنیایی کەفتییه: Memo is wandering around the world, searching for himself, Zîn is missing him' ('Umer, 2002, p. 36). The second scene of the text is titled 'Baran' (Rain), which is a sign of goodness and blessing and so can be seen as referring to the uprising of 1991, starting with: ژ نەشکێفە، گۆتن: مەمۆ فەگەرا

⁶¹ 'Kurmanj' is a polysemic word (multiple meanings) that can be used to represent Kurdish people in general or only the village residents who are Kurds. While Kurmanji refers to a dialect, Southern Kurmanji (Sorani) and Northern Kurmanji (Kurmanji or Bahdini in Iraqi Kurdistan).

'Suddenly, they said: Memo has returned' ('Umer, 2002, p. 37). Part four of scene five of 'Zîné di Destê Memoy da Befre', in describing the process of elections, we understand that this is dealing with the period of the first Kurdish election in 1992, when 'Umer indicates that:

كۆلان تژی پاته و پەرۆکن، ل سەر نڤیسییه: (حهسهن كهچهل، كهچهل حهسهن) و ههر پاتهیهکی شههیهانه و دیلان
ل بهرن... ب تنی پاتهیی (مرۆف جانهورهك هوشیاره) بی خودانه.

The road fills of banners, with 'Hassan scabby, scabby Hassan' written on them, each banner dancing, but only one, on which is written 'the human being is a conscious creature' is missing ('Umer, 2002, p. 40).

The time of 'Çarçove dij Çarçove' is more ambiguous than the previous text in that there is no clear inference regarding it and it is only from the syntax that we can make some sense of the dates alluded to. The first sentences of the first scene 'Kiras Gihorînên Memoy' (Memo Turns His Jacket) are: مەمۆ، شقانه شاخین دو: 'Memo is a shepherd, the horns of two goats are locked together' ('Umer, 2002, p. 42). Here Memo is a sign of Kurdish authority (parties) and the goats of their dependents, thus when their horns are locked together it means that there is war between them. It can be gathered from this that in this scene 'Umer is tackling the period of the civil war between the two main Kurdish parties, the KDP and PUK, from 1994 to 1997. The extra-text alerts the reader to the allegory side of the texts and also to the syntagmatic foregrounding regarding the epic elements.

From extra-text of both texts, the most significant point is the recombination of the most well-known Kurdish epic, *Mem û Zîn* (Mam and Zin) by Ahmade Khani.⁶² *Mem û Zîn* is a famous Kurdish classical epic poem, which was written

⁶² Ahmade Khani is one of the most famous Kurdish poets. His full name is Ahmad Ilyas Rostem and Khani is his pen name, which is his tribe name and it came from the name of their village. There are different opinions regarding the dates of his birth and death. According to Taḥsîn Ibrahim al-Dūskî who has produced new work about Khani, he was born in 1651 AD., in Bayezîd, but the date of his death remains in some doubt, with 1707, 1710 and 1737 all being claimed as being correct year. Khani is the creator of the most famous Kurdish epic, *Mam and Zin*. Other works by him are: *Nûbihara Biçûkan*, which is a versified dictionary, *Eqîdname* and his Collection of poems. See: al-Dūskî, T. I. (2005) *Jawāhir al-Ma'ānī fī Shariḥ Dīwān Ahmad al-Khani* (Jewels of Meanings in Interpretation of Ahmad Khani's Poems). Dohuk: Spîrêz, pp. 13-45. For information about the importance of Khani's effort to develop the Kurdish language into a literary language, see: Hassanpour, A. (1992) *Nationalism and Language in Kurdistan, 1918-1985*. San Francisco: Mellen Research University Press, pp. 83-90.

in the Persian poetic form of the '*masnavi*'⁶³ over 320 years ago.⁶⁴ Although *Mem û Zîn* was based on the popular folk ballad termed *Memê Alan* (Mam of Alan) or sometimes known as *Mem û Zîn* (Mam and Zin), it is very different as it is written in a symbolic form underpinned by 'metaphysical' and 'mystical' concepts as well as Khani's perspective on the Kurdish political situation (Bruinessen, 2003, p. 45). *Mem û Zîn* can be understood in different ways as Bruinessen indicates (2003, p. 40). Firstly, although there are contradictory views regarding Khani as a nationalist,⁶⁵ his epic has played a significant role during important stages of the Kurdish national movement (Bruinessen 2003, p. 41). Secondly, it is a tragic romance similar to a number of other classics stories in Middle East, such as '*Yusuf and Zulaykha*', and '*Khosrow and Shirin*' (Bruinessen, 2003, p. 40). In the story, Mam and Zin are lovers, but they separated by Bakir who has an evil role in the story. As a result of his plan Mam dies and this is followed by Zin's death, with both lovers being buried beside each other. When Bakir's plan is uncovered he tries to escape punishment running to the lovers graves, but he is killed there. However, this was not the end of his role, for after he is killed his blood grew as a thorn bush between the two graves, thus separating them after the death as well (Hassanpour, 2003, p. 123). Thirdly, this kind of romance is an 'allegory', one which has a 'Sufi' significance (Bruinessen, 2003, p. 40). Both 'Umer's stories that have a strong connection with *Mem û Zîn* are allegories too, but they are far from Sufism, for they represent different types of tragic love between the Kurdish people/land and Kurdish authorities/parties.

'Umer, not only uses the names of Khani's protagonists as the names (symbols) for his main characters, but also employs the idea of the epic of *Mam and Zin*.

⁶³ *Masnavi* is a form of Iranian rhymed poem. It is a long form divided into chapters and traditionally it opens with two sections with first one reminding us of God's blessings, which is followed by the second in praise of the prophet Muhammad. There is usually a chapter dealing with the reason behind writing the work. See: Morrison, G. (1981) 'Persian Literature (Belles-Lettres) From the Earliest Times to the Time of Jāmī', in Morrison, G. (ed.) *History of Persian Literature From the Beginning of the Islamic Period to the Present Day*. Leiden, the Netherlands: E. J. Brill, pp. 10-11.

⁶⁴ Ahmade Khani finished writing *Mam and Zin* in 1105 AH, 1693/1694 AD. See: al-Dūsķī, T. I. (2005) *Jawāhir al-Ma'ānī fī Shariḥ Dīwān Ahmad al-Khani* (Jewels of Meanings in Interpretation of Ahmad Khani's Poems). Dohuk: Spîrêz, p. 22.

⁶⁵ See: Bruinessen, M. V. (2003) 'Ehmedî Xani's Mem û Zîn and Its Role in the Emergence of Kurdish National Awareness' in Vali, A. (ed.) *Essays on the Origins of Kurdish Nationalism*. Costa Mesa, California: Mazda Publishers, Inc., p. 41, and Vali, A. (2003) 'Genealogies of the Kurds: Constructions of Nation and National Identity in Kurdish Historical Writing' in Vali, A. (ed.) *Essays on the Origins of Kurdish Nationalism*. Costa Mesa, California: Mazda Publishers, Inc., p.92.

According to Hassanpour, Zin and Mam in Khan's work are the symbols of divided Kurdistan between the empires, Persian and Ottoman, while Bakir represents the dispute and division between the Kurdish rulers and princes (Hassanpour, 2003, p. 123; 1992, p. 87). However, as mentioned earlier, in 'Umer's texts, Mam is a symbol for the Kurdish authorities and parties, whilst Zin represents the Kurds as a nation, Kurdistan and people. Moreover, although 'Umer deals with the period after 1991, when the Kurds in Iraqi Kurdistan gained autonomous government, he represents this within the history of the Kurdish nation. By contemporary and crossing boundaries texts it would appear that 'Umer has written not a heroic epic, but that of subordination by the Kurdish authorities and has created Memo's epic in a new style. Regarding this, Khani criticised the Kurdish princes, for he thought they were responsible for the subjugation of the Kurds and their inability to gain independence (Hassanpour, 1992, p. 87). Khani wrote:

(Mem û Zîn: 209 and 210)

Although it is a shame to be their subject,

(but) that shame is upon the well-known people.

Shame is on the rulers and the princes,

What is the guilt of the poets and [the] poor [?]

 (Shakely, 2009).

Even though in many scenes, 'Umer mentions the deep-rootedness of the Kurdish nation, as a colonised people he describes them in terms of cowardice, submission and underdevelopment. He writes: 'In our country, there are many sheep who have horns' (Umer, 2002, p. 39) and 'Memo talks to the fearful and the frightened Kurmanj people with a stick' (Umer, 2002, p. 43). 'Umer, like Khani, mostly puts the responsibility for the bad Kurdish circumstances on the Kurdish parties and powers that be. He criticises the negative attitudes in the Kurds' national disposition during Kurdish history and the subsequent subordination to Western and other nations' power, not only in the past, but also in present as well as their ruling style and attitude during many events in Iraqi Kurdistan. However as can be understood from the above mentioned examples, 'Umer differs from Khani by describing the Kurdish people as sheep and frightened

Kurmanj, whilst Khani acquits them from responsibility for their miserable situation. Moreover, 'Umer emphasises the impact of Memo's attitudes on Zîn as a symbol of the Kurdish people or nation.

'Umer attempts to combine extensive information, attitudes, events and scenes or stories of Memo and Zîn in the short texts. Not only together but also separately, they could be the project(s) of a novel. Regarding Çarçove dij Çarçove, Navişkî (2000, p. 101) stresses the difficulty of the combination of all these events and Memo being portrayed in multiple ways in such a short text. Furthermore, it has been contended that the scope of a story, unlike the novel, makes it only possible 'to show, to illuminate a certain aspect of character (and/or situation) in a single moment of insight' (Head, 1992, pp. 17-18). Such a statement is not applicable to 'Umer's texts, because many aspects of Memo have been represented by him. In fact, almost all dimensions covering the historical, political, psychological, social and sexual aspects are revealed in the many events that he describes as a witness after 1991. Thus, there would appear to be a new biographical style of Memo introduced. All these events can be the project of a novel, so these texts present more than what a short story does. Moreover, they are consistent with the view that in 'epic' or 'novel' texts the plot is in support of the protagonist (Rogers, 1983, pp. 61-62). It would appear that the most important thing for the writer to do is to present Memo's biography and the plotless form that he has used, has served this purpose. Moreover, it seems that the impact of Khani's work on 'Umer was even in terms of language as both texts have been written in a highly literary language. As such, this involves employing a different system/poetry to fiction, which means that the author employed undesigned uncertainty to increase uncertainty regarding the generic identity of the text.

The poetry elements occupy large tracts in both of 'Umer's texts and because of this, Navişkî (2000, p. 98) has classified 'Çarçove dij Çarçove', 'helbest' or 'çame', which means poetry. The first poetry element of these texts can be attributed to the spatial form that has been employed by 'Umer. Although 'all modernist forms have...moved toward the principle of objectivity' (Friedman, 1989, p. 24), 'spatial form' combines the 'objective' aspects of the 'narrative' form with the 'subjective processes of aesthetic perception' and this is, because it

causes an impact on the awareness of the reader (Smitten and Daghistany, 1981, p. 13). The second element is the style, whereby the author using such form resorts to 'extended imagery, syntactic complication, word-play, attention to the aural rather than semantic aspects of language' (Mickelsen, 1981, p. 72). The language of both texts is poetic, suggestive and intensive, which 'Umer achieves by emphasising both the semantic and verbal sides of language, using symbols, free rhythm and poetic images. The second scene of the text 'Zînê di Destê Memoy da Befre' is a poetic image with clear interest in the semantic side of language:

باران

ژ نشکێ فه، گۆتن: مەمو فهگهرا.

ناسمانی ستێرین خوه تهیساندن، ئهرد راوهستا، نهفیندارین روژی ژ میژه دقین خوه بسوژن، پشکوفکان سهری خوه ژ بن بهفری دهراوند و بهفر دبوو نهفینهک گهرم، د دلی ئهردی دا دبوهژی.

نینهرتالی شه هیانا نهفرۆزی گهرا، روتهکهک کره بهر خوه، سیخمهیهک هلگرت و دههکهفته نیچی.

راست و چهپین جزیری بوونه ئیک سهمت و ههمی تشت ب گیان کهفتن و زینی د سهرشوکی دا خوه رووس دکر.

Rain

Suddenly, they said: Memo has come back.

The sky brightened its stars, the earth halts, the sun's lovers for a long time now, want to burn themselves, shoots appeared under snow and the snow has become a warm love, melting into the land's heart.

A Neanderthal celebrated 'Newroz', dressed in pants and carrying a rod went fishing.⁶⁶

Both right and left of Cizîrî became one direction, everything became alive.⁶⁷ In a bathroom, Zîn undresses ('Umer, 2002, p. 37).

Another example can be seen in the last scene of the text 'Çarçove dij Çarçove':

⁶⁶ Nevroz is a pan Iranian festival and the Kurds have their own way of celebrating. It is the Kurdish New Year, which the Kurds annually celebrate.

⁶⁷ Cizîrî is the most famous Kurdish poet. His name was Ahmad Muhammad and lived from 1567 to 1640. He was a classical Kurmanji poet writing Persian influenced Sufistic poetry. See chapter 4, page 155, footnote 80.

ئههرمهمن مهمكن زيني دگهزت و هلمما خوشيشيا وي زيني دگهت بهفهرهك هافيني.

مهمو د خمو دا كومهك تهفنييه و باوشك بهلا خواه ژ ناهورامزداي فناكهن. نهحمدي خاني د زكي زيني دا،
ل پاسپورتهكي دگهت.

Ahriman bites Zîn's breasts and its pleasure makes Zîn into summery snow.⁶⁸

In the dream, Memo is a mass of clay and Ahura Mazda cannot help but yawn.⁶⁹ In the stomach of Zîn, Ahmade Khani is searching for a passport ('Umer, 2002, p. 47).

It seems that Ahriman in this scene has been used by 'Umer as a symbol for the Kurdish authority in Iraqi Kurdistan. It is commonly understood that Ahriman is a bad force of evil in the Zoroastrian religion, which means it is used here to express the bad attitude towards and treatment of the Kurdish people/Zîn by the Kurdish parties/authority. Moreover, I think he is implying that despite this bad treatment the Kurdish people do not protest and instead, accept the incumbent authorities, as shown by Zîn's expression of pleasure when Ahriman bites her breast. However, Kurdish intellectuals (and here Khani is symbol for them), are unsatisfied, therefore they are searching for a passport to emigrate, for the stomach of Zîn refers to Iraqi Kurdistan in the above image.

Another poetry element of the texts is the attention to the aural aspects of language in terms of the free rhythm that has been used in many scenes. An example of this is depicted below:

⁶⁸ Ahriman is the Pahlavi name of the evil spirit, 'Angra Mainyu', who is opposite the wise lord Ahura Mazda, who is 'Ohrmazd', in Pahlavi, in the Zoroastrian religion. See: Oxtoby, W. G. (1996) 'The Zoroastrian Tradition', in Oxtoby, W. G. (ed.) *World Religions: Western Traditions*. Toronto: Oxford University Press, pp. 175-176. Zoroastrianism was a religion of three mighty Iranian empires, which boomed for a number of centuries, from the 6th century B.C. until the 7th A.C. and as such, is one of the oldest religions in the world. Its sacred book is the Avesta and Zoroaster is its prophet. See: Boyce, M. (1979) *Zoroastrians: Their Religious Beliefs and Practices*. London, Boston, Melbourne and Henley: Routledge and Kegan Paul, pp. 1-29, Kreyenbroek, P. G. (1996) 'Religion and Religions in Kurdistan', in Kreyenbroek, P. and Allison, C. (eds.) *Kurdish Culture and Identity*. London and New Jersey: Zed Books Ltd, pp. 85-110, and Oxtoby, W. G. (1996) 'The Zoroastrian Tradition', in Oxtoby, W. G. (ed.) *World Religions: Western Traditions*. Toronto: Oxford University Press, pp. 153-196.

⁶⁹ Ahura Mazda is a god of good or a lord of wisdom in the Zoroastrian religion. See: Boyce, M. (1979) *Zoroastrians: Their Religious Beliefs and Practices*. London, Boston, Melbourne and Henley: Routledge and Kegan Paul, p. 9, and Oxtoby, W. G. (1996) 'The Zoroastrian Tradition', in Oxtoby, W. G. (ed.) *World Religions: Western Traditions*. Toronto: Oxford University Press, pp. 153-196.

سباته، بهفرئ گرتن بهرۆژ و لاتە، گورگی سه ئیخ ل کولانان دگهرت، لهشی خوه دخوت و قەدخوت و زینئ ل بهر خودیکی خوه دخەملینت، ژ نهینکی رازییه، لئ ژ خوه رازی نابت.

Sibate, befrê girtin beroj û late, gurgê se êx li kolanan digeřit, leşê xwe dixot û vedixot û Zînê li ber xudîkê xwe dixemilînit, ji neyînikê razîye, lê ji xwe razî nabit.

It is February, snow covered sunny place and rock, the wolf who knocks down the dog wandering in the streets, eating and drinking his own body and in front of the mirror Zin, adorns herself, whilst she is happy with the mirror, she will not be satisfied herself (‘Umer, 2002, p. 39).

The repetition of a number of letters/sounds and words in this example makes the rhythm, such as the sound at the end of the words ‘subate’ and ‘late’, whilst the word ‘xwe’ has been repeated three times and the duplicated sounds at the end of the words ‘dixot’ and ‘vedixot’ along with the repetition of ‘razî’.

In ‘Çarçove dij Çarçove’ a number of such examples have even been written and printed in poetry form, with the sentences having been separated, which thus require their being read as such, as in the following passage:

مههۆ شهفه و رۆژه
دهنگه و نهدهنگه
مرنه و ژینه
برسه و تیری به
دکتاتۆره و دیموکراته
میبهه و گورگه
جوودی و دیژله به
ئو بهس وهکی خوه به

Memo şev e û roj e

Deng e û nedeng e

Mirin e û jîn e

Birs e û têrî ye

Diktator e û dîmokrat e

Mîh e û gurg e

Cûdî û dîjle ye...

Û bes wekî xwe ye

Memo is the night and day

Voice and silence

Life and death

Hunger and satiety

Dictator and democrat

Sheep and wolf,

Mount Judi. River Tigris ...

There is nobody like him ('Umer, 2002, p. 45).

'Umer has employed a poetry element, such that the attention is not only given to the semantic, but also to the aural aspects of language, which caused the free rhythm that has been used in many scenes.

Finally, it has become quite clear that both texts are deformed and have uncertain generic identity as there is a syntagmatic foregrounding process of the elements of more than one genre in both texts. Because the increasing information and uncertainty about their generic identity are from the fiction and poetry systems, 'Umer has employed both designed and undesigned uncertainty in his texts.

3-4-2 'Yan Ez Yan Hîç' (Either I or Nothing)

The analysis of 'Yan Ez Yan Hîç' will show that it is a postmodern text in terms of form in that it is problematic in terms of generic classification. I argue that to overcome conventional predictability, 'Umer not only relies on deformation of the novel's elements through employment of designed uncertainty, but also he has used undesigned uncertainty in that there is a combination of the elements from

outside of fiction system, such as poetry and even from outside literature as well, such as when he uses a table. This is, through syntagmatic foregrounding process.

3-4-2-1 The structure and theme of 'Yan Ez Yan Hîç'

'Yan Ez Yan Hîç' is a short text, consisting of seven chapters, each with its own title. In addition to divide the text into chapters, other methods have been used by the author to fragment it, such as using a table, different narrators who represent polyphony, scenes that have a rhythm and having a narrative alternating between reality and a dream state. It would also appear that 'Umer adopted a spatial form to formulate his text. In his article, Hîto claims that these seven chapters represent the stages of the development of humanity (2005, p. 20), whereas my argument is that they embody the stages of structuring a dictatorial self, which is a sign of constructing an authority in general; one that questions cultural and religious concepts.

3-4-2-2 'Yan Ez Yan Hîç' as a deformed text

When it first published it was called a 'very short novel' and when it was republished, the author called it a story. Hîto claims that it is a novel (2005, p. 19) and it is important to examine the reasons behind terming such a very short text in this way. Hîto thinks that this text, in terms of the style as well as the number of words and voices is an example of a short story. However, taking the content, the series of events, the length as well as the flexibility of time and place into consideration, he goes further and contends that it takes the form of a novel (2005, p. 19). Although I disagree with classifying this text as a novel, I do concede that it represents the subject of a novel, as Hîto himself suggests (2005, p. 19). In this text, as has been contended is the case for a novel, the plot has been formulated to serve the character (Rogers, 1983, p. 62). It becomes apparent that in 'Yan Ez Yan Hîç' the author narrates the whole of Bênav's life, but leaves the time and place open, as he states at the beginning of the text. Thus, the perspective that the short story narrates 'a fragment of a life' and 'moment-of-truth' (Pratt, 1994, p. 99) is not suitable for 'Umer's text. Despite it being possible that sometimes things regarding a whole life can be inferred through a fragment (Pratt, 1994, p. 99), the contemporary style and technique of narrative, such as fragmented structure, language and intertextuality, enable the

author to highlight many fragments of life in the same text and as a result he has an opportunity to narrate a whole life in a short text. 'Umer, through such contemporary text, presents the whole journey of the construction of the authority/Bênav/Navandar's dictatorial self. According to O'Connor, the character of 'nouvelle' and short story, unlike a novel, does not represent anyone except himself/herself (2004, p. 27). However, the main character of Umer's text, Navandar, is like character in a novel as he is an example of many selves and thus, can be generalised. All this will become clear during the subsequent interpretation of the text.

The first chapter, titled 'Mirovek' (A human being) is approximately one page and seems to be an introduction to the text. At the beginning of the chapter the author presents time, place and the main character of the text by defining them as:

دهم: ژ نهزه لا مروفي تا کو نهبد.

جه: هس جهی مروف لی هین.

قههرمان: هس کسسی هیت، ژ بلی گیانه وهران، چونکی ب سرؤشتی خوه دین و دژین و دمرن.

Time: from everlasting to everlasting.

Place: anywhere where people exist.

Hero: anyone, except animals, because they are born, live and die naturally ('Umer, 2014, p. 130).

In this sense, 'Umer gives attributes of continuity, generalisation and totality to his text. This beginning, starting with the expression 'chapter 1', followed by a flexibility of time and place and character could lead to the expectation that the text is a novel, as these are not the elements of a short text, such as a short story. However, later on the reader becomes disabused of this notion, when the whole first stage of Bênav's age is presented through only two very brief images in the form of two dreams as will become clear from the discussion below.

'Umer limits the above traits, when he gives anonymity to his hero by naming him Bênav (without name). As well as Bênav having several meanings, such as unknown, unimportant, lost and nothing, he is also linked to a cultural perspective in that people sometimes give their children non descriptive names in order to

protect them from the Jinn. 'Umer gives the reader an image of the society he is dealing with, when he indicates that:

ئەو كەسى دايك و بابين وى چو ئاف نەدیتين لى بكن يان ب پەيقا بيناف ژ ئەجنان قەشارتى.

Whom his parents did not find any name for or by the name Bênav had hidden him from the Jinn ('Umer, 2014, p. 130).

In this chapter, the narration shifts between reality and dream, the latter referring to the narration of two of Bênav's dreams. In the first, he found himself in a paradise, where all his desires, hopes, wishes were fulfilled and every woman he desired became his.

د خەونا تىكى دا، رووس و پرووت خوه د بهشتى دا ديت! هەر حەزەك، هەر هزرەكا كرابايە، هەر گۆتتەك، هەر كارەكى نەكرى، و هەر كەچ و ژنەكا دللى وى چوو بتى هەمى دبوونە راستى و پىن مەست و بەنگين دبوو تا ئەبەد. كەس دللى خوه نەبتى، ئەف (ئەبەد)ە، تا كو ژ خەو رابوونىيە.

In the first dream, he found himself naked in paradise: any idea, any idea he thought of, any word, any work that he had not done yet, any girl and woman that he desired, all of these were becoming true and making him drunk and happy for ever... nobody like this, for this forever is only until waking from sleep ('Umer, 2014, p. 130).

This dream can be interpreted in two ways: first, according to Sigmund Freud's notion of dreams as 'the fulfilment of a wish' (Freud, 1971, pp. 213-227), these things are lacking in Bênav's life and thus it represents his desire for them to come to fruition. A second interpretation could be that this is the paradise promised by religion/Islam, where everything is available for him and hence, religion contributes to the construction of the dictatorial self. 'Umer appears as a modernist writer when he puts this dream/paradise into doubt, by indicating this forever only lasts until waking up and this awakening can signify awareness, knowledge and science.

The following dream of Bênav is:

د خەونا دووون دا، خوه زارۆك ديت. ژ هەمبىزا دايكا خوه دچوو يا بابى خوه، باپىرى دگوتى: قەبۆ قەبۆ! و داپىرى دگوت: پا ئەز!؟ كانى بەهرا من؟ و بيناف تاكو د ناڤهرا هەر چاران دا كاسو نەبووى ژ خەو رانەبوو. كەنىيى زارۆكەكى سافا كر و نەستە قە.

In the second dream, he saw himself a child. He was going from the embrace of his mother to his father's embrace. Grandfather was saying, come here! Grandmother was saying what about me? Where is my share? Bênav did not wake up until he got tired of choosing between them. He laughed a baby's laugh and then fell asleep again ('Umer, 2014, p. 130).

Here again, 'Umer puts the reader in doubt, not only about what is reality or a dream, but also, about the generic classification. Regarding the former doubt, this could be Bênav's real dream, whereby he was wishing that he had such a family and thus, the author's point could be that the lack of a good family can result in a bad Bênav/dictatorial self. Alternatively, it could be that this scene embodies the model of the family that educates a child (male) in a way that makes him a proud and dominating man, who sees himself noble; having a higher status than other selves. Hence, this work as a contemporary text can be seen as having different interpretations.

The impression that the text is a novel becomes refuted and the uncertainty and information increases as when the reader comes to the end of this, he/she faces a very short chapter. The author has employed designed uncertainty through deforming the elements of a novel. Throughout this part of the text there is a lack of description and narrating of detail, as would be the case were it a novel and instead, very brief images are supplied through the employment of a summary technique. This brevity style continues and after these two very brief dreams the second chapter starts, where the new period of Bênav's life begins with a new dream. The first sentence is 'at dawn he found himself a man in a dream' ('Umer, 2014, p. 131). Despite there being no clear chronological plot based on causality as the technique seems to be spatial, there is a development of events and character and the reader can infer this from such sentences, interpret the scenes and rebuild a fragmented plot. However, with the absence of the details, accurate predictions regarding the events about to happen and the strategy used to present the text become nigh on impossible.

The second chapter is entitled 'Dergehê dojehê' (The door of hell) and is the antithesis of the first pertaining to paradise and the family. It begins with hell, where the stage of responsibility and practical reality of Bênav's life starts;

overlapping reality and a dream state is a continual process employed. In the following the author represents reality in a dream:

ل بهرئ سپیدئ خوه زه لام د خهونهکئ دا دیت. زه لامهکئ روژهه لاتی، نه خودئ هیلای وهکی خوه بژیت، نه مروقان، نه سروشتی. و زمانی نه و ریقه بهرئ خوه بی تیکدگه هن سزایه، و هر دهما دگه هشته نه موا دبیزئی مال، ژ داخو ازان پیقه چو د فهره نگی دا نینه.

At dawn he found himself a man in a dream. An oriental man, neither God nor people nor nature allowed him to live as he wanted. Punishment is the language through which he and his boss understand each other, in his home the only lexicon is about demands ('Umer, 2014, p. 131).

The author here mentions the notion 'oriental man'. Using this notion means 'Umer sympathises with this man and condemns the religions, society and even nature for their negative contribution to forming his persona badly. Despite the employment of the brevity style of a short story, the development of the events and character is constant.

In the next chapter, the information and uncertainty regarding the text identity increases as the author employs undesigned uncertainty through introducing an element from outside the fiction system in the form of a table of names with four categories that provides particular information about them. According to 'information theory', this device introduces 'noise' to the text and thus, the uncertainty about generic identity increases, for the table is a scientific element. Notably, with every chapter, the reader discovers a new things and hence, expectation of generic identity of text becomes increasingly more difficult.

The third chapter's title is 'Siroş' (Inspiration) and covers only one half of a medium size page with another containing the table. Here, another stage of Bênav's history starts and the chapter begins with:

پشتی شمش و روژا خهونان، بیناف سی روژان ژ مال دهرنه کهفت، ل روژا چاری، چاقین وی زیق، گوین وی بهل. و هوشیار، ناگه و ژ نشکی فه پلانهکئ خوه ل سمری دا.

After night and day of dreams, he spent three days at home; on the fourth day, with an open eyes and ears. Awake, suddenly he got an idea ('Umer, 2014, p. 132).

It would seem from the title of the chapter, 'Inspiration', that there is intertextuality with the idea of prophetic revelation, for as is well known, such a manifestation comes either to poets or prophets. Since the main theme of the text has been the construction of the dictatorial self, which represents power or authority, this is linked to the prophet more than the poet and hence, the former type of intertextuality is the most probable. This perspective is supported by the quotation itself, which states that after three days of waiting at home, suddenly on the fourth day Bênav had a plan, because this is similar to the idea that prophets usually spend a period of thinking before they have a revelation.

The author presents Bênav's plan in a table termed 'Karta pîlanê' (Plan's list) ('Umer, 2014, p. 133), which is strange in literature. This perplexes the reader, because it increases the information about the generic identity of the text. The table contains six people's names with four categories representing their weaknesses and strong points and with two plans to control them. Consequently, with the introduction of this statistical element, the uncertainty regarding the next stage grows as the choices either about events or generic identity increases. Furthermore, in the next chapter the reader will be informed that the six people are those who have a higher status in society than Bênav and his plan is to undermine them so as to become elevated to the person of the highest rank.

In chapter 4, 'Karwanê serevrazyê' (The march of rise), Bênav starts to implement his plan by pursuing the idea that: پندقییه خەلک هەمی ژ من خرابتر بن دا کو 'in order I be the best, all others should be worse than me' ('Umer, 2014, p. 134). First he starts with himself and begins to engage in religious practice to ensure a good stature for himself in society's eyes.

پینین وی، بو جارا نیکی پستی دهه سالییی، بیناف راخوشانده مزگهفتی. بی دستنقیژ نقیژهکا ب جماعت کر و ژبیرنهکر خوه نیشا ههمیان بدهت. خەلک لی کۆمبوون و پیروژباهییهکا ژ دل لیکرن کو خودی ب هیدایهت ئینا فه.

This is the first time that his feet dragged him to a mosque since he was ten years old. He prayed with a group, without performing ablutions, so that others see him. People gathered around him and congratulated him, because God guided him again ('Umer, 2014, p. 134).

It appears that Bênav is not honest in his religious belief and he prays without cleaning himself beforehand, with his only goal being that the people respect him, because they have seen him attend the mosque. He is aware of the statues of religion in Eastern societies and also his purpose is to have religious authority conveyed upon him.

The second stage of Bênav's plan is to smash the others' selves, thereby making his self the highest and installing his power. This is achieved through his emphasising the moral and social failings of the people in the plan.

ناف ل پهیی نافی ژ مهیدانی رادین و هندی ناهک نه‌مینت، ناهک تازه ل لیستا بینافی زیده دبت.

One name after another is removed from Bênav's table and with the disappearance of every name, his list is gaining a new one ('Umer, 2014, p. 136).

The author presents all this in only two pages through inspired language images and a summarised strategy, which constructs a short text. He always surprises the reader, not only by new events, but also new generic elements. In the next two chapters, 'Umer employs a new formulated convention genre, namely poetry, which leads to even higher information and uncertainty along with lower probability, as the following demonstrates.

The title of the fifth chapter is 'Şehyane' (It Is the Celebration), in which Bênav's journey has reached its summit, for now he has achieved power as well as established his dictatorial self and so he begins to celebrate; announces his authority and pronounces his new name to the public.

هوون همی ب خیر هاتن، ل وهختی خوه دایکا من چو نافی ل من نه‌کرن دا نه‌جن من نه‌بن! نه‌ثرو دولهت
سه‌ری هه‌فکارییا هموه نه‌جن ژ من دترسن، لهو پیدقییه نه‌ز ناهه‌کی هه‌ژی ل خوه بکه‌م... و پشتی مه ره‌نیا
خه‌لکی زانا و شه‌هره‌زا وه‌رگرتی بریار هاته‌دان نافی من ببه‌ه. . پچه‌کی راوه‌ستا کانی چافین خه‌لکی دئ چ بیژن
(نافاندار).

You are all welcome, when I was born my mother, to protect me from the Jinn, she didn't name me!, Today because of your help the Jinn are scared of me, thus I should name myself a worthy name...after we consulted the scientists and experts, the decision has been taken that my name becomes... he waited a few minutes to look into people's eyes [and then said] Navandar (The owner of names), ('Umer, 2014, p. 136).

There is no name Navandar in the Kurdish language and ‘Umer has formulated this by adding the suffix dar to navan (names). As the former means owner, thus navandar means the owner of names. It seems to be that there is an intertextuality between the name Navandar and the names of God, which are mentioned in the Qur’an.⁷⁰ This can be interpreted in two ways in that Bênav could see himself as having reached such a level that it is now valid for him to compare himself with God and hence, he gives himself one of his features, which is having many names. Alternatively, Navandar could represent a symbol of a religious authority. From the many signifiers, as I have explained during this analysis, it is very probable that the whole text ‘Yan Ez Yan Hîç’ has been built on the idea of the journey of a prophet towards seizing power.

The language throughout the text is inspirational, including metaphor and symbolic as well sometimes involving the employment of daily vernacular found in street language. The author constructs the second paragraph of this chapter in poetry, as follows:

ناڤین مه، گۆری ناڤی ته بن

سهه ههمی ل بن پی ته بن

ئهوی نه ل بهر سیبهره خیرا ته بت

تو نابێژییه من دی چ بت??

Navên me, gorî navê te bin

Ser hemî li bin pê te bin

Ewê ne li ber sîbera xêra te bit

Tu nabêjîye min dê çi bit??

May our names, sacrifice yours

⁷⁰ They are the names of praise and glorify God. There are many ‘Ayah’s regarding this. For instance, Surah al-A’râf, Ayah 180 is:
 وَبِاللَّاتِ الْأَسْمَاءِ الْحُسْنَىٰ فَادْعُوهُ بِهَا وَذَرُوا الَّذِينَ يُلْحِدُونَ فِي أَسْمَائِهِ سَيُجْزَوْنَ مَا كَانُوا يَعْمَلُونَ
 (All the names of God are beautiful, so call Him by them; and leave those alone who act profanely towards His names: They will be retributed for their deeds). See: al-Qur’ân (1994) *A Contemporary Translation by Ahmed Ali*. 9th paperback printing, Princeton, New Jersey: Princeton University Press, pp. 150-151, 2001.

All heads to be under your feet

Those whose are not have your blessing

Do not you want to tell me, what will be? ('Umer, 2014, pp. 136-137).

The last two words from the first two sentences 'te bin' and also the last two words from the last two sentences 'bit' make a free rhythm. The writer also structured the next chapter as a short poem, which makes a free verse rhythm.

Chapter 6 is:

ئەزى تو و ئەو

تو و ئەو، ھەكەر ئەز نەبىن پا ھوون چ نە؟ تو، تو

چىي؟

- ئەز؟ ئەزم.

- و تو؟

ھى، برادەر! تو كىيى؟

- ئەز؟! ئەزم.

- ھەكەر ھوون ھەمى ئەز بن پا ئەز چ مە؟ نابت ئەزمكى دى ھەبىت.

چىفەكى بىنن

شیرەكى بىنن

توپەكى بىنن

ژ ئەزى من پى فە نابت چو ئەز بىنن.

Ezê tu û ew

Tu û ew, heker ez nebin pa hûn çî ne? Tu, tu

Çîy?

Ez? Ezim.

Û tu?

Hê, birader! Tu kîyî?

Ez?! Ezim.

Heker hûn hemî ez bin pa ez çi me? Nabit ezekê dî hebit.

Çîvekî bînin

Şîrekî bînin

Topekê bînin

Ji ezê min pê ve nabit çu ez bimînin.

Self of you and he

You and he, if you are not selves, what are you? What are you and you?

Me? It is myself.

What about him?

Oh, friends! Who are you?

Me?! It is myself.

If you are all selves, what am I? There should be no other self.

Bring a stick

Bring a sword

Bring a cannon

Except mine, there must no longer be any other self ('Umer, 2014, pp. 137-138).

The repetition of the words: 'ez', 'bînin' and the three last letters of the words, 'çîvekî' and 'şîrekî', makes a rhythm. 'Umer has employed a poetry element, whereby attention is paid to both the aural and semantic aspects of language in terms of the free rhythm that has been used in many scenes. Even many paragraphs have been written in poetry form.

'Umer aims to raise these questions in the mind of others who are suffering persecution by an unjust authority and wants them to be aware of their selves too. However, this chapter represents the conflict between Navandar and other

selves so as to present the message that any awareness of other selves will face oppression from Navandar. Stick, sword and cannon are the means to intimidate human beings. Hîto points out that each represents a phase of human history, which means this conflict is continuing and consequently, through this poem 'Umer has linked the end of the story with its beginning (Hîto, 2005, p. 38).

'Umer titled the last chapter 'Dûmahî' (The end) and it is very short, consisting only of two sentences, which are the conclusion to the text. At this point, 'Yan Ez Yan Hîç' can be perceived as a short story, with this conclusion being a moment of enlightenment that raises new questions in the mind of the reader:

دبیزن هەر دکتاتورەک دژی ئەزانە، چوکی ئەزێ وی ژ ئەزێ خوە بێڤه چو ئەزان ناسناکەت. ئەزێ بیروژ ب
دائورانان ئەزان بیروژە!

It is said that every dictator is against selves, because his self does not see any other self except his own. The holy self becomes blessed by swallowing other selves ('Umer, 2014, p. 138).

Because the author clearly writes the word dictator, this could be a moment of enlightenment. Finally, it can be inferred that the best generic terms for 'Umer's work is a text resulting from the employment of syntagmatic foregrounding along with designed and undesigned uncertainty.

3-5 Celal Mustefa: Toward poetry

3-5-1 'Zivirok' (Whirlpool): Deformed text

As has been mentioned earlier in the introduction of this chapter, one of the most obvious traits of Mustefa's style is his poetic language. My argument regarding 'Zivirok' by Mustefa is that it is a deformed text and structured through the employment of undesigned uncertainty. I contend that in terms of generic identity it is a problematic text, whereby it comprises a combination of the formulated conventions of poetry and the short story through syntagmatic foregrounding. To support this stance, an introduction to the text initiates my discussion.

Initially, it appears that 'Zivirok' is a fragmented text consisting of five parts separated by the sign * * *. However, in fact, it can be seen that the text is only in two parts, as will become clear in what follows. The narrator is generally in the first person, in the first part of the text he is the writer/Mustefa, while in second

he is a voice of authority. In fact, I would contend that even the generic elements of these two parts is different, as I explain below.

'Zivirok' is between prose and poetry or a short story and poetry. In the first part of the text, the narrator, who is an author himself, via a very poetic language expresses his boredom and how darkness, which is a symbol for lack of knowledge, hurts him into a whirlpool. It seems that the tool in his fight against the dark that forges his research journey is a pen, but he sees it is an unsafe and terrifying means to pursuing his path. What a pen reveals on its journey of exploration increases his confusion and loss, all of which are presented in a poetic language.

The text has been termed a short story by the author, with the emphasis being on both the semantic and aural dimensions of language, which suggests to the reader that it has elements of poetry and hence, means there is paradigmatic foregrounding. Moreover, as this very poetic language is printed in prose, the expectation is that it is only a paragraph of a prose poem. The first part, as an example, can explain this:

ل بن رهشمالا بېزارىيې، تارى پوف دكهته پرتتېن من و د ناډ پېلېن چاخې (نهدهب) دا غواره دكهت. نهزهكې غواره فېشاركانې د گهل ئافابوونا روژې د زكې كهونې دا و راپورتتېن بېرهڅاژى و ئومېدېن ومكې نوكتا دكهت. هممې دكهفنه بېروكا خامه، وهغېرا خامه زى ل سېر پېرئ سېي مينا تېكفهدانا سېنگې تازىيې كچهكا نهقوله ب ترس و سههمه. ل بېر سېبېرا فې سههمې جيهان د ناډ پېستې من دا سهمايا سامبا دكهتن و چاڅين من ل بېر لښين فې سهمايې د لال و گيژن.

Li bin reşmala bêzarîyê, tarî puf dikete pirtên min û dî nav pêlên çaxê (eħdeb) da ħeware diket. Ezekê ħeware veşarkanê dî gel avabûna rojê dî zikê kewnî da û raportên berevajî û omêdên wekî nukta diket. Hemî dikevîne beroka xamey, weşera xamey jî lî ser perê sipî mîna têkvedana sîngê tazîyê kiçeka neqole bi tirs û sehm e. Li ber sîbera vê sehmê cîhan dî nav pîstê min da semaya samba diketin û çavên min lî ber livînên vê semayê dî lal û gêjin.

Under a tent of boredom, darkness blew through me turning me into just pieces and wasted me in the waves of (hunchbacked) time. A lost ego plays hide and seek with the sunset in the womb of the universe, facing reports and unbelievable hopes. All of this is found in front of a pen, but

the journey of the pen on a white page is terrifying and horrifying like playing forcibly with the naked breasts of a girl. In the shadow of this fear, the world dancing a samba under my skin, and in front of the movements of this dance my eyes are mute and dizzy (Mustefa, 2007, p. 22).

The author in expressing his boredom and loss, is not only interested in semantic displacements in his language, but also, the aural side, which makes free and internal rhythm in the text. In relation to the latter aspect, there is repetition of the words: 'di' five times, 'li' and 'diket' four times, 'xeware' twice, 'xame' twice, 'sehm' twice and 'sema' twice.

Regarding semantic displacements, a number of metaphors can be identified from sentences in the previous passage:

Darkness blew through me turning me into just pieces and wasted me in the waves of (hunchbacked) time (Mustefa, 2007, p. 22).

Here, Mustefa has attributed to the darkness the alienation of a human being and has also described the time as being hunchbacked, thereby likening it to people with a disability.

Another example is:

In the shadow of this fear, the world dancing a samba under my skin, and in front of the movements of this dance my eyes are mute and dizzy (Mustefa, 2007, p. 22).

There is metonymy here, whereby the writer has used the word 'world' instead of 'people', so the world is dancing under his skin and the kind of dance is a samba, which is a Western dance. Hence, the world here could be the Western world and it is providing happiness, because it is dancing. Although he sees the Western world as a source of positive change and enlightenment, he cannot mention it explicitly or talk about his awareness, because this would confront his own world and society. This is why he avers that he is both mute and dizzy in front of what is happening in the West. The metonymy he is using here is part of the body, the eyes, instead of the whole, which is him or a human being, hereby conveying the attributes of muteness and dizziness upon the people.

Many examples of similes can be seen, such as:

The journey of a pen on a white page is terrifying and horrifying like playing forcibly with the naked breasts of a girl (Mustefa, 2007, p. 22).

The high generic expectation in the first part is dispelled in the second and third parts, where Mustefa employs syntagmatic foregrounding and the narrator/author begins narrating the events. He indicates that whenever his knowledge increases, his colliding with society and religion increases, which results in the speed of his whirlpool increasing too. The writer's awareness continues to flood in and he bemoans how when he was young everything was clear and understandable to him, but as he has become older things are jumbled and everything has become the opposite of what it used to be. He shows this when he states that: 'camel is flying and the nightingale brays like a donkey, the dead are resurrected and living are under the soil' (Mustefa, 2007, p. 24).

In the last paragraph of the third part another voice appears from the writer's consciousness blaming him for his wondering regarding the bad situation, because he thinks the bad things are caused by us/human beings and he describes the situation as a trap. He thinks that: 'it is we who make it and then fall into it' (Mustefa, 2007, p. 24). The text here is an epistemological story and not a prose poem as it appeared to be initially. Hence, the probability decreases leading to an increase in information and uncertainty as the elements of short story is repeated. Moreover, with the next part the generic uncertainty becomes higher.

At the start of the last two sections of the text is where I think the second part begins. The reasons behind this statement are: although the narrator remains in the first person, he is entirely different to the previous one, for here he has a voice of authority. Here the text is a political one and the writer puts on another mask, which is the other/authority/dictator, who causes this whirlpool. This section begins with a descriptive paragraph in literary language. It describes the loss of a knight, smart and knowledgeable people in this whirlpool, because they had no capacity to achieve the freedom they craved. This is a metaphor for the people, who he points have been raised on the slogan that a hand should not be cut, but kissed, referring to the dictator who is oppressing them. The authority/dictator explains that this whirlpool is his plan, for it is he who has raised

people on fear and humiliation and his plan will continue until a coarse tongue - a sign of an objection- becomes very smooth. The narrator/authority/dictator in the last section through an image explains the relationships and situation between him and frightened people and who has made them that way.

Poetic modes have been used in this text: images, poetic language and as a contemporary text sometimes the writer mixes high and low levels of language. Regarding the latter, I am referring to the many expressions that he has used, which cannot be considered literary ones. Taking all of this into account, this part of text can be considered to be a prose poem. An example from the part when the authority/dictator is the narrator is the following:

ژ یگر تئا نیچیران

ژ زوزانین فەرەشینئ، ژ دەشت و لەیلانا

ژ بەرمابین میز و پیک و فەرەشینئ

ژ سەر جادان. ژ بن دارا و بەران. ژ بن دەهمەنین کەزی زەران..

ژ پەهلەوانین میهرمانا هەلوەشینئ.

ناگرئ گوڤەندئ مە شاراند و

(های زیرینئ. زیرینئ دنیا خوشه و دابچینئ)

د نائف چاڤا دا. د نائف داڤا دا. د نائف پڤچۆلکیت ساڤا دا، من بین فیرکرینه ب خو ڤه میزنتئ، ئەڤه هەمی حنیرا
منه و یا تیر یا مایی.

Choosing fishing

From Feřaşîn's resorts, from plains and fata morgana.⁷¹

From the remnants of drinking den and cup and Feřaşîn.

From roads .. under trees and stones .. under the petticoats of a beautiful girls..

From acrobats of the festivals of destruction.

⁷¹ Feřaşîn is a resorts area in Turkish Kurdistan.

We made a dance to be at its peak (oh! a Golden, Golden girl.. the world is beautiful let us participate the dancing)

Inside the eyes .. Inside the traps .. Inside a baby's swaddling clothes, I have made them piss themselves. This is my cunning and there is more (Mustefa, 2007, p. 25).

The last paragraph of the text describes an image of relationships between power/authority and people:

ل پشت مایکروفۆنێ شەڕێ لەشکەری ئەجنا دکم، و مکی توی یا سەرا دفرینم. ئۆلیا ل هەوای ئافادکەم و پیلین جیزی یا تیڤه دتفینم. تاقین بارانا مه و ب من کولیلکین دارا دبنه فیقی. . دکەنم، هۆین دکەنن، دگەری [دگەریم] هۆین خوه قەدقوتن. ل پشت مایکروفۆنێ دمیزمه ب خو قه، هۆین خو دلەوتینن. خودی دلوقانه ئەز و هۆین ژ رەنگی ئیک دیتینه. سۆز و پەیمانانا نوی دکەمه قه تا مرنی بو ئیک بین. ئەز تاج و ناڤ، هۆین ژ کالک و پیلان.

Behind the microphone I fight the Jinn's soldiers, like plucking blueberries off topples heads, in the air build palaces and sleep streams of maids inside them. I am the rain showers and I who turn flowers into fruits. I laugh, you laugh, I cry, you beat yourselves, behind the microphone I piss, you dirty yourselves.

God is merciful, he found us suitable for each other. I renew covenants that we be with each other for forever.

I am a crown and name, you are a Kalik and shoes (Mustefa, 2007, p. 26).⁷²

In sum, despite the many story elements in this text, there is an interest in both the aural and semantic levels of language. This shows that a combination of the formulated conventions of the story and poetry have been engaged with, which means the author has employed syntagmatic foregrounding and undesigned uncertainty to deformed his text.

3-6 Conclusion

This chapter has explored the attitude of Kurdish authors in Bahdinan towards the notion of genre by focusing on the phenomenon of genre mixing as an aspect

⁷² Kalik is a traditional Kurdish shoe.

of contemporary literature that features in the Kurdish short story as means to writing experimental text. I have investigated the tools and techniques of Kurdish authors in blurring the boundaries of the short story genre with others. As a result of examining the Kurmanji short story during the period under scrutiny, it has become clear that the writers who have played a significant role in this arena are: Ahmad, 'Umer, Ibrahim and Mustefa. These writers' texts have been analysed by drawing on Kent's model of classification, especially his perspective regarding hybrid genres. These Kurdish writers have explored the genre concept via the employment of syntagmatic foregrounding, designed and undesigned uncertainty, whereby the majority of the texts that have been discussed have been formed by a combination of the formulated conventions of the short story with others, such as epic, novel, drama, poetry and some elements from outside literature, which according to Kent, such texts can 'be classified according to their information levels' (1986, p. 67). Hence, I place these texts, with the exception of Mustefa's work, between the totality of the novel or epic and the limitation of the short story.

Although most of the writers whose works I have analysed have presented a wide ranging topic which could have been the project of a novel in short texts, each has employed different techniques and form in building his text, using strategies, such as the short story cycle, short-short story cycle and scenes. The short story cycle form employed by Ahmad, has allowed him to identify many kinds of power that control Kurdish society by the device of using many different voices. In addition, Ahmad goes further than focusing on matters pertaining to Kurdish people, for there are a number of postcolonial literary aspects accentuated regarding other nations in his content.

The discussion about Ibrahim's text, 'Helû Ewropa' provided evidence that the text is deformed, because it combines the formulated conventions of the short-short story, drama, novel and poetry. The author has employed the strategy of combining many short-short stories into one text and consequently, the short-short story cycle can be attributed to it. In particular, I think a new technique has emerged in the focal context from this author, which I would suggest is equivalent to the Western concept of the short story cycle. Moreover, this form enabled Ibrahim to present issues in a wide ranging manner. Furthermore, 'Umer in his

two problematic texts: 'Zî nê di Destê Memoy da Befre' and 'Çarçove dij Çarçove', blurs the generic boundaries between short story, epic, novel and poetry through the employment of the scenes form. This form has been employed to present a fragmented Kurdish identity as well as to define the Kurdish self and otherness. Not only this, for it has also been utilised to shed light on the historical conflict between the Kurds and others as well as amongst Kurds themselves. 'Umer's third problematic text, 'Yan Ez Yan Hîç' exemplifies blurring boundaries between the novel, poetry and short story. This device has been employed to present a process of construction of a power represented in a dictatorial self; one that questions cultural and religious concepts. In following discussion, the reasons behind presenting a wide ranging topics in short texts is investigated.

Taking into account the diachronic dimension can shed light on the reasons behind the desire of the Kurdish short story writer to present a big topic in the frame of a short text. This could be because of the writers' dispositions, whereas it could be owing to the nature of the short story genre, especially within the modernist and postmodernist movements, whilst it could also be down to the cultural conditions in Bahdinan. Regarding the Kurdish author, it could be that he became familiarised with the new Western literary movements of modernism and postmodernism, which alongside the recent changes in his society created the desire to experiment with a new way of writing. 'Umer states that after he learned and became familiar with genres, he refused to accept any difference between them (2014, p. 3). He explains that in the field of tales, the literary story and other genres, like a child, he is always searching for the unexplored thing, with his search being continual and it still unfulfilled ('Umer, 2014, p. 4). Consequently, he calls himself an experimental short story writer ('Umer, 2014, p. 5). It seems that the disbelief of many of the Kurdish authors regarding the concept of genre and the border between works, means their faith lies in the concepts of the postmodernist movement with its emphasis being on the text not the genre. This could be one of the reasons behind this type of literary writing. Certainly, the nature of the short story as a hybrid genre that has absorbed the features of modernism and postmodernism, has resulted in greater flexibility for writers of such stories. Another reason for these authors' works crossing generic boundaries could be related to the unformulated conventions of both the short story and the novel during the nineties. Drawing a comparison between Kurdish

short story and the novel, Ahmadzadeh points out, that the former has greatly precedence over the latter (2003, p. 161). This could be another reason why these authors have tried to introduce wide ranging subject matter into the short story form.

These Kurdish authors are interested in the big issues pertaining to community, social and political matters more than personal topics and subjects of short duration, which, can be addressed in a short story, whereas for the aforementioned big issues this is not considered appropriate. However, given the preference for the short story, as mentioned above and the determination of these authors to get their work in print, they chose to write these short texts and yet still, attempted to cover the big issues. This was facilitated by the rapid expansion of the press after 1991, which provided good opportunities for writers to publish their short texts. Moreover, readers of short stories are often those who do not have the time to read long novels (O'rourke, 1989, pp. 202-203) and these are usually younger people who have busy lives, whereas the older generation is more likely to have the time to read longer texts. However, because of educational circumstances as mentioned in chapter 2, many of the older people in Bahdinan are illiterate and hence, this provides another possible reason for these writers eschewing writing novels.

In general, the employment of the aspects of modernism and postmodernism has helped these writers to avoid critique and censorship. Regarding which, Muhsin Jassim al-Musawi has pointed out how it is necessary for authors to find 'oblique ways to uncover the hegemonic and the repressive, and also to evade censorship' (al-Musawi, 2003, p. 3). In terms of the themes that have been focused upon by Kurdish writers, hiding behind the contemporary techniques has been their goal. This issue has been mentioned by several Kurdish writers, such as Yunis Ahmad, who wrote that surrealism is an escape from the sword of the critic (Nayif, 2007, p. 106). Furthermore, Sebîh Muhammad, in his text 'Janêt Hozaneka Har' (Pains of Pugnacity Poem), indicating that he/the main character wanted to write some thoughts by using metaphorical words, such that they would disguise the message and hence, he was able to get them past the censor (Muhammad, 2001, pp. 57-59). Writing in this way, has resulted in the inclusion of poetic traits in the works of writers, which is clear from the analysis of the texts.

In this regard, Mustefa's text, 'Zivirok', which lies not so much between the totality of the novel and the limitation of the short story, but rather, between poetry and the short story, is a clear example. This is, because, in addition to many story elements in this text, there is an interest in both the aural and semantic levels of language and hence, he has engaged with a combination of the formulated conventions of the short story and poetry. In this regard, Ralph Freedman, when discussing the factors behind writing a lyrical novel, highlights 'the challenge of reconciling the 'inner' and the 'outer' with each other and with the exigencies of art' (1963, p. 17), which would appear to be applicable in the cases where poetic aspects have been included by Kurdish writers as well. Finally, despite the fact that society's issues are of more interest to these writers than personal ones, they present them through their own eyes, emotions and thoughts. Consequently, even though their texts embody an objective form, they present their content subjectively.

Previously, Kurdish literature and the Kurdish short story had been tools of resistance and defence of Kurdish freedom and rights. However, after 1991, the Kurdish short story became a part of wider projects to modernise Kurdish society. Furthermore, many events and conditions in the post-1991 period, especially, the internal war in 1994, changed Kurdish writers' thoughts and beliefs. That is, their attitudes regarding institutions of power in society became altered. Thus, it can be argued that many new concepts and intellectual principles of modernism conflict with the social, political and religious norms and taboos of Kurdish society. As pointed out above, the employment of the aspects of modernism and postmodernism has helped these writers to avoid critique and censorship. In chapter 4, through exploring the phenomenon of intertextuality as an aspect of contemporary literature that features in the short story in Bahdinan, the aim is to demonstrate they have been producing innovative text. This is achieved through presenting the argument that in addition to meeting aesthetic requirements, contemporary techniques have been employed to avoid religious, political and social censorship.

Chapter 4: Strategies of Intertextuality in the Kurdish Short Story in Bahdinan

4-1 Introduction

In Chapter 3, I investigated generic boundary crossing or generic intertextuality. It was shown that those writing short stories in Bahdinan were notably experimental and innovative such that they were regularly violating traditional generic expectations in order to achieve new ways of expressing their experience in literary form. Kent's (1986) approach regarding hybrid genres in his model of classification of genres was employed to analyse contemporary Kurdish texts in Bahdinan. I argued that Kurdish writers have explored the genre concept via the employment of syntagmatic foregrounding as well as designed and undesigned uncertainty, whereby they have combined formulated conventions of more than one pure genre, such as the short story, drama, epic, novel and poetry. As a result, I placed most of the texts that have been discussed between the totality of the novel and the limitation of the short story. This chapter deals with thematic intertextuality between the short story and various literary and non-literary texts.

Since 1991, the strategy of intertextuality has been variously employed in the Kurdish short story in Bahdinan. Intertextuality can not only be found in the early period of the history of Kurdish literature, but also in the Kurdish short stories in Bahdinan before the period under examination in this thesis. Regarding which, firstly, intertextuality is an unavoidable phenomenon in every text, since each 'is an intertext; other texts are present within it to varying degrees and in more or less recognisable forms' (cited in Orr, 2003, p. 33). Secondly, at a simple level intertextuality can be found in a text's explicit references to other works. The evidence of the employment by Kurdish authors of intertextuality during the early periods is that the folkloric tales and epics were the references for a number of their literary works. A very obvious example is the famous Kurdish romantic epic *Mem û Zîn*, which was inspired by the folkloric story of *Memê Alan*. However, 'intertextuality' in this chapter denotes the employment and transformation of 'pre-existent' literary or non-literary texts to a new destination or what has been termed by Kristeva a 'transposition', which refers to using 'pre-existent signifying practices for different purposes' (Allen, 2011, p. 52). Regarding my investigation

of the short story volumes that have been published before 1991, I argued in chapter 2 that such employment of intertextuality cannot be found before 1991 in Kurdish short stories in Bahdinan.

In this chapter, I investigate what intertextual elements Kurdish authors chose to retain from the original texts, how they then transposed and developed them into a story of their own and what was their purpose in doing so. The main argument put forward is that Kurdish authors have reimagined and transposed pre-existent literary and non-literary texts for new purposes, such as to criticise society, in particular, in relation to many of its taboos and backward traditions. The strategy of intertextuality has enabled them to raise indirectly the local social and political issues and they have presented texts as a production that can be always understood in a variety of ways, thereby avoiding the glare of the censor. Consequently, in addition to meeting aesthetic requirements, they avoided religious, political and social censorship.

For the purpose of this chapter, I discuss the texts of four of the Kurdish authors in Bahdinan and consequently, it is divided into four parts. The first is entitled 'Yunis Ahmad: Reimagined and transposed literary and religious texts'. It has two sections, with the first being about his short story 'Bazim Buzdim' (Eeny Meeny).⁷³ In this section, I argue that Ahmad through the employment of pre-existent signifying practices has constructed a productive and polyphonic text in writing 'Bazim Buzdim' (Ahmad, 2004, pp. 3-34). Furthermore, in this short story the reader is unable to identify the exact interpretation for the story, because there is a combination of more than one voice in one character. This has enabled Ahmad to criticise many dimensions of society, such as religion as well as the perception and handling of the liberated woman. The second section is devoted to the short story 'Meremît' (Ahmad, 2004, pp. 69-92), in which I contend that there is a religious intertextuality that has been employed to present the idea of the saviour.⁷⁴ Ahmad has transposed many pre-existent religious signifying practices and distorted them in favour of his short story 'Meremît'.

⁷³ 'Bazim Buzdim' refers to a part of a Kurdish traditional children play, an explanation of which is provided during the analysis of the short story.

⁷⁴ 'Meremît' is a Kurdish traditional food made from terebinth. It is crushed and then mixed with grape jam or honey. It usually eaten as a breakfast, but can be consumed at any time of day.

The second part of this chapter is focused on 'Ismet Muhammad Bedel's short stories. Bedel was born in Sêmêl, Dohuk, in Iraqî Kurdistan, in 1965. He is a member of the Kurdish Writers Union in Dohuk and the Kurdistan Journalist Union. Bedel was one of the founders and editors of the journal *Tîroj* (Sunbeam) in 1991 and has worked as a journalist on many other periodicals, such as *Dîcle* (Tigris), *Peyîman* (The Agreement), *Peyv* (The Word), *Gazî* (Call), *War* (Homeland), and *Abûra Me* (Our Economy). The initial work of Bedel as a short story writer was in 1990, when he published his short story, 'Pêlava Temoyî' (Temo's Shoes), in the periodical *Bizav* (The Movement). Subsequently, he published four volumes of short stories: *Daketin* (Decline) in 1996, *Jidestdana Xewnan* (Loss of Dreams) in 1999, *Xewneka Binefşî* (A Purple Dream) in 2006 and *Sema û Jivanekê Neçaverêkirî* (Dance and an Unexpected Meeting) in 2013. He published a novel entitled *Dawîya Şerîvanekî* (The End of a Warrior) in 2005. Bedel is one of the Kurdish writers who has presented contemporary issues of the Kurdish people, such as: poverty and the issues surrounding the fate of the marginalised.

Bedel is one of the Kurdish authors who has engaged in 're-vision' of the idea of the saviour in his texts, such as 'Kêlî' (Gravestone), (Bedel, 1999, pp. 13-16), which was written and published for the first time in 1997 (Bedel, 1999, p. 16) and 'Serhatîya Bajêrekî Jibîrkirî' (The Tale of a Forgotten City), (Bedel, 1999, pp. 17-20). Re-vision is Adrienne Rich's term, which she defines as 'the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction' (cited in Loeb, 2002, p. 49). This part is entitled "Ismet Muhammad Bedel: Heritage intertextuality and the idea of the saviour". It is argued that this author transposed the pre-existed signified of saviour of Kurdish literary and religious heritage for new purposes. In first section of this part, Bedel's short story 'Serhatîya Bajêrekî Jibîrkirî' is examined and it emerges that he has used re-vision in relation to the idea of the saviour, in general, as well as Kurdish myth regarding it. The second section is devoted to his short story 'Kêlî', in which, as in the previous section, Bedel employs another example of the saviour. I contend that through not only utilising but also transposing the humanity heritage of the idea of the saviour with Hallaj being its model, he constructs his own version in the short story.

The third part of this chapter is devoted to two of Celal Mustefa's contemporary short stories: 'Tayê Beruyê' (Oak Branch), (2000, pp. 31-38) and 'Zuleyîxa bê Çîng Maye' (Zulaikha Is Left without the Goal), (2000, pp. 39-44). Consequently, this part is divided into two sections, with first covering 'Tayê Beruyê'. My argument regarding this section is that Mustefa has transposed the myth of the flood to present his short story for a different purpose, which is a war and as such, it implies implicit intertextuality. The second section is called 'Zuleyîxa bê Çîng Maye: Religious and literary intertextuality'. In this section, I explain how in this short story, Mustefa has employed the religious story of Joseph and Zulaikha and also, the most famous tragic romance Kurdish epic, *Mem û Zîn* (Mam and Zin) by Ahmade Khani.⁷⁵

The last part of this chapter is focused on Sebîh Muhammad Hassan's short stories. Hassan was born in Sersing, Dohuk city in Iraqi Kurdistan, in 1961. He is a member of the Kurdish Writers Union in Dohuk. He is a short story writer who has played a crucial role since the nineties, not only in literature, but also in the Kurdish press, as have many other Kurdish authors. He has worked as a journalist on many periodicals, such as *Serhildan* (Uprising), *Bahdînan* and *Peyv* (The Word). Furthermore, he published a book concerning literary criticism entitled *Çend Rêyek bo Deqî* (Many Ways to Text) in 2004, which is a collection of short studies, mostly on the short story, except for one, which is on literary text. He has produced three volumes of short stories, these being *Janêt Hozaneka Har* (Pains of Pugnacity Poem) under the name Sebîh Muhammad, without his last name (Hassan) in 2001, *Ewê dijî Hemya* (That, Who Is against All People) in 2005 and *Nêzîkî Dumahîya* (Close to the Ends) in 2011.

The last part is devoted to two short stories by Hassan: 'Çiya' (Mountain), (Muhammad, 2001, pp. 63-66) and 'Telhek bo Rêwîsatîyê' (Trap for Nakedness), (Hassan, 2005, pp. 43-52).⁷⁶ In the first section, called 'Çiya: Mythical intertextuality', I argue that Gilgamesh's journey for immortality in *the Gilgamesh*

⁷⁵ For information about the Kurdish epic, *Mem û Zîn*, see chapter 3, from page 122 to 123.

⁷⁶ In this section, I am dealing with two short stories volumes of Sebîh Muhammad Hassan. The first one is *Janêt Hozaneka Har* (Pains of Pugnacity Poem), which contains his short story 'Çiya' (Mountain) and the other is *Ewê dijî Hemya* (That, Who Is against All People), which contains 'Telhek bo Rêwîsatîyê' (Trap for Nakedness), the second short story that is analysed in this section. It is worthwhile mentioning that he wrote his name on the cover of the former volume as Sebîh Muhammad, whereas on the latter he put Sebîh Muhammad Hassan and hence, his surname in the citation for each one is different.

epic has been transposed with other pre-existent signifying practices to construct the short story. Whereas, the second section of this part is named 'Telhek bo Rwisatîyê: Religious intertextuality' and the contention here is that Hassan's short story is a transformation of Samson and Delilah as found in the Bible (Judges 16: 4- 30). Despite Hassan not distorting the events of the original story, he liberated it from religion so as to generalise it and thus make it of relevance to any era or people.

The idea of the saviour, which can be represented by a symbol or person who will come and rescue people from oppression and lead them towards happiness, was employed by several authors in innovating the Kurdish short story in Bahdînan after 1991, such as Ahmad and Bedel. The idea of the saviour is a common theme across many human societies and thus, it belongs to the humanitarian heritage. The reason behind this could be that there is a basis of such an idea in almost all religions.⁷⁷ There are signs of a Messiah as a saviour in Judaism, such as when it says: 'Therefore the LORD himself shall give you a sign; Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel' (Isaiah 7: 14). Furthermore, Christianity strongly raises the idea that Jesus is the saviour of the world and many examples can be found, including 'and she shall bring forth a son, and thou shalt call his name JESUS: for he shall save his people from their sins' (Matthew 1: 21).

This idea has been employed not only in Islam, the current religion of the Kurds, but also in ancient Zoroastrianism. There are many who believe that the Prophet Muhammad preached the coming of the Mahdi as a saviour of mankind. The Abbasids employed this idea politically, whereby a number of their caliphs called themselves the Mahdi (Qaydārah, 1433 AH, pp. 54-55). The myth of the saviour in Zoroastrianism is represented by the figure of 'Saoshyant'. 'This belief became

⁷⁷ It has been claimed that the idea of saviour begins with ancient Egyptian religion. See: Qaydārah, A. B. 'A (1433 AH) *al-Nazāriyah al-Mahdawiyyah fī Falsafat al-Tārīkh* (The Theory of al-Mahdawiyyah in the Philosophy of History). Iran and Iraq: Markaz al-Abhāth al-'aqā'idīyah, pp. 32-33 [Online]. Available at: <http://www.aqaed.com/shialib2/pdf/632.pdf> (Accessed: 24 August 2014). In Egyptian religion, the idea of the saviour was represented in the figure of Osiris, who was the king and judge of the dead, whereby people after death would face his 'tribunal' and uniformity with him was the way to happiness. Whilst, those who failed to pass were judged to be wicked and 'Typhon', who took the form of a 'hippopotamus', would devour them. See: Sayce, A. H. (2011) *The Religions of Ancient Egypt and Babylonia*. The Project Gutenberg EBook of The Religions of Ancient Egypt and Babylonia, pp. 159-165 [Online]. Available at: <http://www.gutenberg.org/files/35856/35856-pdf.pdf> (Accessed: 23 August 2014).

elaborated into an expectation of three Saviours, each to be born of the prophet's seed by a virgin mother' (Boyce, 1979, p. 74). Kurds, who as a people have suffered from injustice and persecution, have embraced this myth, for the idea of the saviour has a prominent place in their mythical and folkloric tales. For example, there is the myth of the Ejdeha or Zahhak (Ferdowsi, 2006, pp. 9-27), the story behind Newroz's festival, which the Kurds share with the Persians and many other nations.⁷⁸ There are also many folkloric tales in Kurdish folklore about Mîrza Muhammad, who represented the saviour character and 'Mîrze Memod', employed by Bedel, is one of them.⁷⁹

4-2 Yunis Ahmad: Reimagined and transposed literary and religious texts

4-2-1 'Bazim Buzdim' (Eeny Meeny): Literary intertextuality

I argue that Ahmad, through employment of pre-existent signifying practices, has constructed a productive and polyphonic text, which is the short story 'Bazim Buzdim'.

4-2-1-1 The employed pre-existent texts

The most significant pre-existent text that has been employed by Ahmad in the short story 'Bazim Buzdim' is a few verses of the most famous Kurdish classical poet Melayê Cizîrî.⁸⁰ Ahmad not only uses Cizîrî's work, for he also mentions his name and his main character talks about his role as a researcher into his mystic philosophy many times throughout the short story. Even though Ahmad does not use quotation marks or any other indication of Cizîrî's verses in his short story,

⁷⁸ Zahhak was a just Arab king who was made unjust by Eblis/the devil after he kissed the king's shoulders, because two snakes grew where the kisses had been placed, which the king was never able to remove. Then, each night the king would kill two men in order to feed the snakes a human brain to placate them. Feraydun, whose father had been killed by Zahhak, became the saviour who avenged his father's death and rescued the people from the king's violence. See: Ferdowsi, A. Q. (2006) *Shahnameh: The Persian Book of Kings*. Translated by Dick Davis. USA: Viking Penguin, pp. 9-27.

⁷⁹ In folkloric tale, the saviour character called Mîrze Memod not Mîrza Muhammad or Mîrza Muhmûd.

⁸⁰ Melayê Cizîrî is one of the most well-known classical Kurdish poets. His full name is Ahmad Muhammad and Melayê Cizîrî is his pen name. Cizîre is his city name where he was born in Turkish Kurdistan. The dates regarding his life most widely accepted are that he lived between 1567 and 1640 AD. The main work is his collection of poems. A number of his collection of poems have been found and it has been published many times. According to Marif Xeznedar, Cizîrî was the first Kurdish poet who used the metrical system of classical Arabic poetry 'Arûd' that based on al Khalîl's work; Cizîrî influenced by Persian and Ottoman Turkish works. See: Xeznedar, M. (2002) *Mêjûyî Edebî Kurdî* (History of Kurdish Literature): Vol. 2. Hewlêr: Aras, pp. 243-263.

except for their writing style as verses, I consider this intertextuality to be explicit. This is because Cizîrî's poems are so famous that they do not need a direct referencing to be recognised by the Kurdish reader. Because Cizîrî's philosophy of mysticism presented in his poems has a significant role in my analysis of Ahmad's text in this section, I consider an interpretation of his verses that have been employed by Ahmad is beneficial to this analysis.

Cizîrî was drawn towards Islamic mysticism. More specifically, according to Xeznedar, this form of mysticism in Arab and Persian literature and to some extent that of the Turkish Ottomans, significantly affected the literature of Cizîrî (Xeznedar, 2002, p. 250). In fact, Cizîrî employed mysticism solely in the Islamic religious context (Xeznedar, 2002, pp. 250-251). Another feature of his mystic poems is the employment of "iştîqâ dînyayî" (earthly love) between man and woman to express his "iştîqâ îlahî" (divine love), thereby utilising his lover as a symbol of God. This perspective is advanced by Ahmad Bin al-Mullah Muhammad al-Zafankî, who distances himself from the stance of other scholars who claim that Cizîrî's use of love is earthly, for he believes his verses refer to divine love (al-Jazîrî, 1987, p. s). I think this is evident in the few verses that Ahmad transposes in his text, for although these could have more than one interpretation, the first verse that Ahmad employs is:

Cana ji cemala te muqades qebesim ez

Ger xû bû perîzade nezer kî te besim ez (al-Jazîrî, 1987, p. 251).

Oh soul, of your holy beauty I am just a flame,

If you hope for the beauty of the angels and fairies, I am enough for you.

The second verse is:

Mislî mehê nû ger te divêtin me bibîn

Meyîze bike camê tu dizanî çî kesim ez (al-Jazîrî, 1987, p. 252).

Like the new moon, if you wish to see me,

Look in the glass, you know what person I am.

They have been interpreted by al-Zafankî as follows: Cizîrî addresses his lover and tells her I am a flame of your sacred beauty, or the reflection of your sacred

beauty, which transforms my spirit into a flame. In the second half of the verse, he expresses his devotion and sincerity to confirm his love for her. In the second verse, he explains to her how he appears weak just like the crescent moon at its first appearance. He asked her to look at her heart, so she will know him, because she will know the torments that her heart has caused to him (al-Jazirī, 1987, pp. 251-252).

The other two verses that Ahmad includes in his short story, are:

Derê meyîxaneyê 'îşqê 'arif ziyaret kir

Bi abê çêşim û xûnê dil wîzw best û tehareî kir (al-Jazirī, 1987, p. 239).

At the entrance of the love tavern, the Arif paid a visit

With the water from the eye and the heart blood, he performed his ablution and purification.

Ji ber dêmî nîqab avêt û destûra tewafê da

Di se'î yê beytu 'îhramê û min eswed ziyaret kir (al-Jazirī, 1987, p. 241).

She unveiled the face and gave permission for tawaf

Between the Bayt and Ihram, I visited the Black Stone.

These two verses can be interpreted as follows. According to Xeznedar (2002, p. 258), in this verse Cizîrî very aesthetically blurs the world of mysticism and religion, where the former is represented by a pub and the latter a mosque. al-Zafankî's interpretation of the verse is: at dawn the 'Arif' (the knowledgeable) visited a pub where the lovers drank the love drink, but he was not authorized to enter, thus he wept bitterly and his heart bled from waiting. He produced 'wudu' from his tears and was purified by his heart's blood (al-Jazirī, 1987, p. 239).⁸¹ In the second verse, Cizîrî says that the beloved lifted the veil from her face and allowed him to kiss a black mole on her cheek. Because of the importance of this

⁸¹ 'Wudu' (ablution) is the process of a Muslim purified and preparing himself to pray, which involves washing hands, face, mouth, nose and forehead and feet.

to him, he makes a simile between this and the 'Sefa' and 'Merwa' process of kissing of the black stone during pilgrimage in Mecca (al-Jazirī, 1987, pp. 242).

It can be deduced from the interpretation of the verses and the terms that have been employed by the poet, this love is not an earthly one, for it is clearly apparent that he is referring to a believer's love of God and hence, employing earthly love metaphorically. I argue during this discussion that this is also the device that Ahmad uses in his short story.

4-2-1-2 A summary of 'Bazim Buzdim' and its structure

The short story is an unusual love story between a girl and a young man a few years older than her, who are together only for a short period, after which they separate and only meet again twenty-five years later. The short story begins with their meeting after such a long period where the man or narrator narrates the story from the beginning to the end when the girl is not just killed, but brutally slaughtered by him. The short story is not simple at all in terms of either structure or content. It can be described polyphonic and productive according to Kristeva's term (1986, pp. 80-87), as is demonstrated during this subsection. Illustrating the structure and narrative technique of the short story is significant for the analysis and supporting the main argument and hence, in following these are discussed.

The structure or narrative technique and the rhythm of Ahmad's short story are what Kristeva terms a 'phonematic device', where the 'genotext' part of the text is to be found (Kristeva, 1986, p. 120).⁸² Ahmad's short story structure is fragmented in that it is narrated at three levels or narrative lines with each being separated into paragraphs and the narrator moving between these levels, but not necessarily in an arranged order. The narrator, for all three levels, is the same person as the main character of the text and could be the author/Ahmad himself as the narrative is in the first person. Even though the narrator is the same for the three levels, he is split between different voices, so at each level he presents a different one, a notion I champion throughout the following discussion.

⁸² I cover this in detail later on in this section.

4-2-1-3-Discussion of the narrative level of the short story that presents the mystic researcher's voice

Despite the short story beginning with the first level, with a few of Ahmad's own verses that describe the act of killing Lale, I start with the narrative level of the mystic researcher's voice that the narrator/main character/Ahmad represents. Whilst Hassan (2004, p. 112) claims that this level appears as a separate construction of the short story and as such does not add any new significance, I argue that in addition to its aesthetic function, it profoundly presents the mystical voice of the character. Furthermore, behind this fragmented style of narrative is a genotext from the author/narrator's unconscious, which presents his split personality between different voices.

There are many images that present the narrator as the mystical researcher, who appears to have high status and sees the world as a rubbish dump.

پهركټ سږي ل سهر ميڙي درازاي نه. پښووس يي د دهستي من دا. من خو چهمانده سهر كاغزا، چ ژ پښووسى دهر نهكته. من پښووس نافيته سهر ميڙي، من بهري خو دا پهنجري. ژووردا كنداله. رمخي دي گويكه.

White papers are on the table. I am holding a pen. I leant on the paper, the pen did not write anything. I threw the pen on the table and looked through the window. Down there is a cliff. There is a rubbish dump on the other side (Ahmad, 2004, p. 6).

He thinks he sees what others do not, seemingly looking from a high place on the absurdity of life. This can be inferred from his description of human life as mist on glass that may be very easily taken away by a bored hand. As he says:

من سهرى خو نيزيكي جامي كر، هلمى روييت جامي گرتبون. تلا خو ل ناف هلمى گيراند. من بازكهك چيكر د ناف دا بازكهك د ناف دا بازكهك هتا بويه خالهكا بچويك. ب پهحنيا دهستي خو من مالشت. ديمهني گيفكي روڼ بوو. ژ خورا من گوت، تمهني مه ژى بازكهكا هلميه، پهحنيهكا بزار دماليت.

I approached the windows, mist covered the glass, I drew on the mist with my finger; a circle inside another inside another until it became a dot and then I erased it by my palm. The scene of the dump outside became clear. I said to myself our lives are like rings of mist that a bored palm erases (Ahmad, 2004, pp. 15-16).

Even though Ahmad's character believes in the reincarnation of souls, his search remains fruitless and his papers will remain clean, without any writing on them, until the end. In many places of the text he appears as a believer in the reincarnation of souls, such as when he says:

دئ ږوئس ئینه دونیایی و ږوئس چینه بن ناخی بملی چاقیت مه هر ل سهر گیفکینه. دئ د گهل ناخی تیکهل بین. ناخ دئ لهشی مه میتن، دئ بینه خوراکی ږوومکا. خوراکی دهوارا. بی مروقا و دئ جارمک دی لهشی مه زفریته څه ب نافهکی دی. سیمایهکی دی. فسالهکا دی.

Despite coming into this world naked and leaving it naked, our eyes remain on the dunghill. We will combine with the earth. The ground will absorb us and we will be plant food, animal food, human beings' food, and our bodies will return again with different names, different characteristics and different forms (Ahmad, 2004, p. 16).

Ahmad's character's search regarding Cizîrî's philosophy of mysticism remains unresolved throughout the short story and with the continuation of life on earth, the conflict between men will persist too. He narrates this in a literary scene of a fight between two cockerels over some chickens:

دیکلی سؤر ب تنهای د ناف مریشکا دا دچهریتن من ژ خو را گوت (چهند سرفهرازه و نازاده نهف دیکله) ژ دویر څه دیکلی سپی پهریت خو ل بایی څهدان و ب غار څهستا مریشکا کر. ژ دویر څه دیکلی سؤر بهرؤکیت وی گرتن. راوستنییان بهرامبهر نیک و دوو ل دور ههف زفرین. دانانه سهریت نیک و دوو ب دما.

A red rooster was eating quietly with the chickens. I said to myself 'how much is he proud and free this cockerel', whilst some distance away a white cockerel flapped his wings in the air and headed towards the chickens. The red one objected to this and they faced up to each other, both circling. They hit each other on head with their beaks (Ahmad, 2004, p. 34).

The narrator/Ahmad as a mystic searches for truth, the meaning of existence and God, without any result, thus coming to believe in absurdity of life, which is explained in some detail next.

An aspect of the philosophy of the mysticism that Ahmad presents it in his text is the absurdity of life. If we take into account the title of the short story, which is 'Bazim Buzdim', this refers to a traditional Kurdish children's pre game activity to decide on turn taking in an upcoming game: Two children standing apart take

turns to put one foot in front of the other until they meet and the one who has put his last step on top of the other's foot has first go in the game that follows. This shows the trivial nature of the title of the short story. In addition to the absurdity aspect, the action and also the expression 'Bazim Buzdim' have a rhythm. Thus, it could be genotext from the narrator/Ahmad/main character's subconscious, which comes from his mystic personality and this is because mystic philosophy has its specific rhythm, music and dances.

4-2-1-4 Discussion of the narrative level of the short story that presents the narrator's love story with Lale

The second narrative level of the short story is that which presents the narrator's love story with Lale, In addition, my discussion demonstrates Lale's voice as a liberal woman who believes in science and the advanced nature of Western values. At this level of the narrative the main character/narrator/author can be seen as representing more than one voice, such as a mystic researcher, backward man, tribal society and/or lover (earthly love and divine love). Lale is a young, liberal and daring girl. Her story with the narrator begins when she is in the first year of secondary school. She represents a libertarian in her relationships with males, because she has more than one love affair at the same time. These relationships can be inferred from her dialogue with the main character/her lover:

تو بۆ منى. . بۆ من ب تنى.

سەرى خۆ ھەژاند. ئەرى يا خۆ ئاشكراكر، ب نىف باورى من گوتى:

- ئو يى دى؟

- كى؟

- خودانى نامەيى؟

- ئەو. . تىتەك دىيە.

- چەوا؟

- ئەقىنەكا ژ دوير قەيە.

- ھەز ژى دكەي؟

- تۆرە نەبە.

- ئۇ ئەز؟

- ئوژى.

- رەنگە بۇ سى چارەكا تە يا وە گۆتى؟

- سى ب تنى

-You are for me.. only for me.

She moved her head... uncovered herself, I asked her suspiciously:

-What about the other?

-Who?

-The owner of the letter?

-He is a different thing.

-How!?

-A faraway love.

- Do you love him?

- Do not be angry.

-What about me?

-You too.

-Maybe you have told this to many others?

- Only three (Ahmad, 2004, p. 11).

This passage refers to just one example of a woman in the short story, for in addition to Lale there are two other women; one of them is her mother. This can be inferred when the narrator describes Lale's mother:

د دلى خۇ دا من گۆت: ئەى پويچا ھەرمى بىرا تە ناھىت تە چەوا چاقىت خۇ ل مە دنقاندىن.

I said to myself: oh you dirty whore, do you not remember how you were trying to seduce us (Ahmad, 2004, p. 14).

The third example of a female is the narrator's mother, when Lale's mother asks him about her, he mentions that:

- هاته كوشتن.

- چهوا؟

- بابي من كوشت.

- چ ديڙي؟!

- ب خنجرئ هنجني.

-She was killed.

- How?

- My father killed her.

- What are you saying?

- He stabbed her with a dagger (Ahmad, 2004, p. 14).

Furthermore, Lale who is a liberal and brave girl believes in science and development; she wants to study computer science in America and she declares this to the narrator:

- مئشكي ته ماتماتيڪه.

- من نياز ههيه كومپيوتهري بخوئيم.

- كومپيوتهر؟

- ئو نهزل هيئيي مه بچمه ژ دهر فه.

- بو كيرئ؟

- ئهمريڪا.

-Your mind is a mathematical one.

-I intend to study computer science.

-Computer science?

-I intend to emigrate.

- To where?

- America (Ahmad, 2004, p. 6).

It appears from the short story that such examples of women are unacceptably wrong to the narrator to the extent that she deserves death and to be killed by him.

Regarding the main character/narrator/author, in his love story with Lale he represents two voices or more, such as a tribal backward man, society voice and/or a mystic man. The romantic love story in Ahmad's text can be interpreted, firstly, as a normal love story, where he represents a backward tribal man, which will lead him to kill Lale in the end. Although the narrator here represents a backward tribal Eastern man, who will never accept liberal advanced opinions from a woman, he depicts the act of the killing of her, as if he wants to appear neutral, thereby shifting the blame for the murder onto society owing to its underdevelopment. That is, he attributes such attitudes to society, thereby justifying his killing of her and thus, implying that he represents society's voice. The justifications for this interpretation are: first, he lured her into a cave where he killed her. The significance of the cave is that it is a place where people in the ancient era lived and hence, it signifies the backward nature of the narrator. Secondly, the weapon used in the killing is a very old dagger that he inherited from his father who also had it bequeathed by his father. The narrator describes it as follows:

لُفِيتَ وِى سَهَقَايِكْرِى بُوون. هَنَدَمَكِ ژَهَنگِ لِ دُوْرِيَتِ وِى بُوون. رَهَنگِى دَهَسْتَكِى وِى پِيْتِى بُوو.

It was very sharp. There were traces of rust on it and the colour of its handle has paled (Ahmad, 2004, p. 32).

Thirdly, he describes the act of murder as if he were forced to commit it by someone else, namely society, when he says:

خَهَنجَرِى دَهَسْتِيَتِ مَن كِيْشَانِ سَهَرِ دَهَمَارِيَتِ گَمَرِ دَهَنِي. خَهَنجَرِى دَهَسْتِيَتِ مَن نِيْنَا وِ بَر. نِيْنَا وِ بَر وِ خُوِيْنِ قَهْرَهَسْتِ.

The dagger pulled my hand to her neck. It moved my hand and blood flowed (Ahmad, 2004, p. 34).

On the other hand, according to the intertextuality of the short story with the mysticism of Cizîrî, the main character/narrator presents a mystic voice. Thus his love of Lale could be a celestial love story or God love. In the short story, Lale is a symbol for God and the act of murder is only a metaphorical one. This idea is supported when he declares himself a mystic:

- تو سوفی [بی]؟

- بعلی

- You are a mystic?

- Yes, I am (Ahmad, 2004, p. 21).

Or when within his dialogue with Lale he mentions her along with the names of mystics:

- جزیری عقلی ته خوههر کریه.

- جزیری، سههره مردی. زرادشت، لاله

- Cizîrî has impact on your mind.

- Cizîrî, Suhrawardi, Zoroaster and Lale (Ahmad, 2004, p. 20).⁸³

The previous idea can also be supported when he presents the body as a tool of feeling in terms of the pantheism he believes in, in that he describes his embrace of Lale as their bodies become one just as happens to a mystics when they feel that God is united with them:

بهری بیست و پنج ساله لهشی خۆب لهشی لاله بی قه نیساندیوو و من وهسا گفاشتن همتا کهته د هزارا من دا کو لهشیت مه تیکهه بوون و بوونه نیک.

Twenty five years ago my body touched Lale's body, I embraced her very strongly until I thought our bodies had merged and become one (Ahmad, 2004, p. 16).

Owing to his fruitless search regarding Cizîrî's philosophy of mysticism, which is a quest for the meaning of existence and God, Lale's killing as a symbol can be seen as referring to the liberation from the idea of searching for the meaning of existence. The following quotation exemplifies his unrewarded search:

⁸³ al-Suhrawardi is one of the most well-known Islamic mystic philosophers from Iran. His full name is Shihāb al-Dīn al-Suhrawardi, with Suhraward being his village name where he was born in north-western Iran in 1154. His famous philosophical perspective is al-Ishrāq (Illumination) and thus, he was named, 'shaykh al-Ishrāq'. In the end, like many other mystics Suhrawardi's fate was execution at the end of 1191 or the beginning of 1192. Historians of philosophy differ over the way and the exact reasons of his execution. See: Stanford Encyclopedia of Philosophy (2007) *Suhrawardi*. Substantive revision, 2012. Available at: <http://plato.stanford.edu/entries/suhrawardi/> (Accessed: 6 December 2015).

- پا چ دکھی؟

- ٺهڪو لپنهڪ دهر بارهه مهلا نه محمدن جزيري

- جزيري؟

- پهڪيونا ههڪيون

- گههشتيه ڪيڙ قوناغئ؟

- چنه. سفر

- So what are you doing?
- I am doing research on Mullah Ahmad Cizîrî.
- Cizîrî?
- Pantheism.
- What did you discover?
- Nothing.. zero (Ahmad, 2004, pp. 5-6).

4-2-1-5 Discussion of the narrative level of the short story that presents the declaration of killing Lale

Finally, I considered the first level of the narrative of Ahmad's short story that I mentioned at the beginning of this discussion. The short story begins with a few of Ahmad's own verses as poetry, which are a declaration or recognition that the narrator has killed Lale:

من ڪوشت

من لاله ڪوشت

من لاله ڪوشت و قهڪر

من لاله ڪوشت و قهڪر و خوار.

I killed her

I killed Lale

I killed Lale and slashed her

I killed Lale, slashed and ate her (Ahmad, 2004, p. 3).

This passage is repeated five times during the short story, also ending with it. As has been mentioned earlier, this murder could be a metaphoric one, with Lale just being a symbol and her killing representing liberation from religion. However, the most significant aspect of this section as poetry is the rhythm. This is not only the case in this particular passage, but also during its repetition throughout the short story and this formula or repetition represents the genotext stemming from the author/narrator's unconscious and could signify three perspectives. One interpretation is that identified by Hassan, when he claims that the repetition of this section could mean the never ending act of killing women throughout history (2004, p. 102). In which case it positions the narrator as someone representing masculinity and tribal ideas, who does not mind killing this woman because of her liberal and daring ideas. In other words, it could mean the killing of liberation, development and the Western ideas that Lale is seen as embodying. However, at the same time it would appear that Ahmad wants to condemn Lale's killing as demonstrated by the ugliness of the depiction of the act of murder, which can be deduced from the verses. Lastly, it could be the result of the domination of mystic philosophy over the narrator/author and consequently, he subconsciously introduces its music and rhythm into the short story structure or its narrative style.

Finally, it can be deduced from this close analysis of the short story that Ahmad has employed Cizrî's mystical philosophy to combine many voices in one personality and consequently, to present a productive and polyphonic text. This has enabled Ahmad to criticise many dimensions of society, such as religion as well as the perception and handling of the liberated woman.

4-2-2 'Meremît': Religious intertextuality and the idea of the saviour

I argue that religious intertextuality has been employed to present the idea of saviour in the next short story. That is, Ahmad has transposed many pre-existent religious signifying practices and distorted them to suit his purposes in 'Meremît'. In this subsection, unlike the previous one, the discussion does not begin with identification of these transposed and employed pre-existent signifying practices or texts, because I think dealing with them as they appear within the short story is more affective and avoids repetition.

4-2-2-1 A summary of the short story 'Meremît'

In Ahmad's work, the idea of the saviour is represented in the character of a doctor who tries to rescue people from illness and death. In addition to all the difficulties that he faces, there is a conflict between himself and his other side, such that the text presents the tension between good and evil in this human being as a metaphor for the lot of the world in general.

4-2-2-2 The analysis of the short story

There is a perceivable conflict from the beginning of the short story. It starts when the doctor is in his car going to meet a distress call from an anonymous person. His internal struggle begins, when he starts thinking about whether to follow the appeal and perform his duty or neglect it. For, it seems that there are many dangers to be faced, one of which the author portrays through there being a threatening stormy atmosphere that is set to deter the doctor from fulfilling his mission. But he decides to act as a saviour and goes:

چەوا ھۆب ساناھى من خۆ سپارد و ئەز قایل بووم ل دویف تەلمفۆنەکا نەدیار بەرھف گوندەکی نەنیاس بچم دا چارەسەریا نەخۆشەکی نەپەنی بکەم؟! دقیا ئەز ئەرکی خۆب دلسۆزی ئەنجام بدەم، ژ بەر ئەرکی ئان ژ نەچاری؟! ئەزئ وەسانم، ھەر وەسا بووم، لەوما ئەز مروقەکی فاشلم.

How so easily I accepted following an anonymous phone call to go to an unfamiliar city to treat an unnamed patient?! I must perform wholeheartedly my duty... 'because of duty or to fulfil your own needs?' I have always been this way that is why I am a failed man (Ahmad, 2004, p. 71).

The saviour in this text, firstly, is a human being, not a prophet or possessor of unusual powers and he represents both sides, good and evil. In addition, he is a doctor whose power is the science that he uses to heal and thus, rescue people. It should be noted that Ahmad presents two kinds of conflict, first, there is that between good and evil in the human psyche, but he attempts to eliminate the latter in himself. Second, there is the conflict between science and metaphysics that Ahmad's doctor character is struggling with, which can be inferred from the followed quotation:

ئەگەر بەریکانا خۆ د گەل عەسمانی ب سەرکەفتنی ب دووماهیەک بینم دئ کارەکی باش بیت. بەریکان؟! ناسناقەکی د جەهی خودایە. تەمەنی من هەمی بەریکانن، غاردان، چەرخەدان، خشاندن، قوچانی، هزاران جارا ئەر و عزرائیل چووینە بن کەفتنن ئیک و دوو دا خولی سەرەکی ژ مرنی و نیزایی رزگارکەم.

If I finish successfully my competition with the heaven, it will be a good job. Competition?! It is an appropriate term. The whole of my life is competitions, running, wandering, withdrawing and conflict. In order to save a poor man from death and suffering thousands of times I have wrestled with Azrael (Ahmad, 2004, pp. 70-71).

In the first mission of the doctor, Ahmad employs and transforms a number of religious pre-existent signifying practices to present the character in conflict. Firstly, when the doctor arrives at his destination during a powerful storm, he realises he needs to cross a flooded river to get to a young woman about to give birth in a small hut who asking for his help. During the process of giving birth he discovers that she is a virgin.

ئەقە چیبە؟

- پسپارە؟

- تو کچی؟

- دورستە

What is this?

Is it a question?

You are a virgin

True (Ahmad, 2004, p. 74).

Hence, there is an allusion here to the virgin mother. For it is well known that under Christianity it is held that Jesus's mother was a virgin and he gave himself to the service and salvation of mankind. However, the virgin mother also can be found in Zoroastrianism, where there was an expectation of the appearance of three saviours 'each born of a virgin who had been impregnated with the prophet's seed preserved in a lake where the maidens bathed' (Beaver et al., 1982, p. 85). With this faith, Saoshyant will appear at the end of life to renew it

and remove all evils caused by Ahriman (the evil principle); existence will begin again and souls and bodies will combine (Cotterell, 1986, p. 44).

It seems that Ahmad has taken the idea from Zoroastrianism rather than Christianity as there are many signs in the short story confirming this. First, although he presents the conflict between science and metaphysics, there is a strong conflict between goodness and evil, which is a dominant idea in Zoroastrianism. The difference in Ahmad's case is that he presents their combination in one self. Also, as with Zoroastrianism, at the end of his text, as will become clear from the analysis, the doctor as a symbol of goodness becomes united with his darker side.

The second religious pre-existent practice that has been employed by Ahmad is the idea of the saviour and sacrifice. After the birth of the baby, he is presented by the mother as a sacrifice to the flooded river to save the doctor. Unlike the religious story, the saviour is not the born baby, for although his role is important as without him the doctor cannot continue his work, it is the latter who takes on this mantle.

کچکئی زاروکی قت و رويس ل سهر هر دوو لهپين خو رازاند و هیدی. . هیدی بلندکر تا گهشتیه راستا نهنیا وئ. و دوو سی جارا راست و چهپ ئینا و بر ههچکو نیشا ئافی ددا و ژ نشکهکی فه و ب بزقینهکا نه ل هزری راهافیتیه د جهرگی ئیفانی دا و مال جهی خو قهسهلگرتی. مهژیی دوختوری تووشی هنگافتنی بوو و ب توندی لی خوری.

- نهفه ته چ کر؟

چاقین وئ ب ئافی فه بهستین، دوختوری دوپاتکر.

- نهفه تاوانه

کچکئی چاقین خو ژ ئافی فهکیشان و ئاوریهک دایی و ب تنهای و سادیمی بهرسف دا

- من کره قوربان.

- ته خو تاوانبارکر.

- دا تو دهر بازبی.

She lifted her naked baby in her hands, raising him to the level of her forehead and then moving him several times to the right and left as she tried to show him to the river. Suddenly, she throws him into the middle of

the flood and stood riveted in place, motionless. The doctor was shocked and shouted at her. 'What have you done?' Her eyes were fixed on the water. The doctor said this is a crime. The mother turned to him calmly and simply told him that she had made him a sacrifice.

-You have become a criminal.

-In order for you to be able to pass (Ahmad, 2004, pp. 75-76).

The storm and flood could represent evil, in the form of destruction or war that manifests itself as a barrier to goodness. Consequently, goodness needs sacrifices in order to face down evil and hence, continue to thrive. Offering the baby to the flooded river would appear to be a symbol of these sacrifices. The water level of the river subsides after the sacrifice has been made and so the doctor attempts to traverse it:

ناقی پر کراندیو. پرچ ژئ نہمابوو ژ بلی شوینوارمکی زراف و مکی داڦهکا دهزی همدوو رهمخین رویاری
بیک ڦه گریدابوون.

- نازڦرم و دی دهریاز بم.

Water has destroyed the bridge. Only a very thin thread, which connects both sides remained of it.

-I will not go back, but I will across (Ahmad, 2004, pp. 76).

The above quotation regarding the narrowed bridge is the third idea employed by the author to represent religious significance. That is, Ahmad's description of the bridge that his character should cross after the flood to continue his mission can be likened to the 'Chinvat' Bridge in Zoroastrianism, which pertains to a judgment that everyone has to face. He who crosses the bridge with the conscious that he is a good man will find it easy to get to the other side, where he will find the paradise. Whereas he whose evil disposition outweighs his goodness will topple from the 'Chinvat' Bridge and fall into hell, which is beneath it (Beaver et al., 1982, p. 86). Thus, when Ahmad's character successfully crosses the bridge this refers to the triumph of good over evil side within him, which galvanises his mission to serve the people and hence, save them.

Another religious pre-existent signifying practice that has been transposed by Ahmad is the appearance of a whale. The doctor starts his footsteps carefully,

trying to preserve his balance. He feels panic as he looks down the gorge of the river and at the wide space above. He knows that the river is broad and deep as well as how the sky is spacious and silent. When he arrives at the centre of the bridge a deafening sound can be heard in the water and a whale raises its head above the surface just under his feet. The following is the dialogue between the doctor and the whale:

پاشفہ ناچم.

- من ژفانہ د گہل تہ.

- بو ئمرکمی دئ چم ترانیت تہ سعیدین من ناشکینن.

- تو نہزانی [نزانئ]. . ئهفہ چہند چہرخ و فہلک زفرین و ئہزئ ل ہیفیا تہ.

- مہرم؟

ئہزئ ہنارتیمہ دا تہ د ہناقین خو دا فہشیرم.

- مرنہ.

- تہ ب پاریزم،

- ژ چ؟

- ژ تہ.

پندقیہ ئہرکئ خو بدووماہیک بینم.

- من فہرمان ہمیہ تہ داعویرم و فہشیرم.

- من فہرمان دایہ خو ئہرکئ خو بدووماہیک بینم. پنگیری کاکلا ہہبونئیہ.

- بی عاقلیہ.

- رہقین مرنہ.

-I will not retreat.

-I have an appointment with you.

-I am going on a mission and your mockery will not diminish my insistence.

-You do not know, I have been waiting for you for an age.

-Why?

- I have been sent to hide you in my stomach.
- It is death?
- To protect you.
- From what?
- From yourself.
- I must finish my duty.
- I have been ordered to swallow and hide you.
- I have promised myself to finish my mission. The commitment is the essence of existence.
- You are stupid.
- Giving up means death (Ahmad, 2004, p. 77).

The appearance of the whale for the doctor and its attempt to hide him in its stomach can be interpreted according to the story of Jonah as in the Qur'an and the Bible. In the latter, God commanded him to go to the city of Nineveh in order to guide them to be righteous and good. However, he escaped from God and the mission. So, God punished him and commanded that a great fish swallow him and keep him for three days (Jonah 1: 1- 17). This is the same as the story of the prophet Jonah/Ywnus found in Qur'an, 'surah As-sāffāt', when God sends him to Nineveh to plead with them to amend their ways, but when the people do not respond, he left the city and gave up his mission, which was why God punished him. In the whale's stomach, he realised his sin and prayed for God to forgive him (al-Qur'ān 37: 139-148, 1994, p. 383). Unlike in the religious story, the whale in Ahmad's text tries to convince the doctor to give up not complete his mission. This can be interpreted as a conflict between science and religion, whereby if the doctor overcomes all the obstacles by crossing the bridge and so continue on his journey, this represents the triumph of science over religion.

Ahmad's character continues being conflicted in his second mission. On the other side of bridge, there is a man with a horse waiting for him to accompany him on his new mission. Over time, the reader along with the doctor will get to know the man's story, whose name is Hecî dîno, such that by the end of the text

it transpires that this person represents the other part of the doctor's self, who will guide him. They meet a procession assembled to bid farewell to someone who has died and they are taking him to his final resting place. In the cemetery, while everyone is waiting for the grave to be finished, the doctor informs Hacı Dîno that he wants to check that the man is dead. He initially asks him to lower his voice so that nobody hears him as it is an unacceptable act, but eventually with the insistence of the doctor he asks people to allow him to do so. However, they refuse, telling him that this shows a lack of respect for death as well as religious disbelief, but the dead man's wife screams at them, calling upon them to allow the doctor to proceed, whereupon he finds that the man is alive. This could also signify the success of science over religion.

The debate and conflict continue between the doctor and the instincts suppressed in his unconscious. This can be seen in the dialogue with Hacı Dîno below, who represents this other part of his self, when a battle begins between two tribes and the doctor hastens to help people:

- چ قومیه؟

- لیک کہتن.

- کی؟

- ہر دوو ئویجاخ.

- ژ ہر چ؟

- پندقیہ ہندک بہینہ کوشتن دا ہندک مہزن بین.

- نوکہ بریندار ہنہ.

- کرمی تہ لی دا؟

- ئمز دی چم

- دی ناگری قہرینی؟!

- ئمرکی من ئوہ چ جہی مروقہکی تنگاف لی ہہبیت ئمز بجم ہاوارا وی.

- کہسی ہاوارا خو نگہہاندیہ تہ.

- نہ مہر جہ.

- کەس ژ ھەر دوو جوینا تە ناسناکت.

- پێدقی نینە .

- تو ھەر دئ مینی فاشل.

- چەنتا خو راکر و دا ڕئ.

-What happened?

-They fight.

-who?

-Both tribes

-Why?

- Some must be killed in order for the others to gain prominence.

-There must be wounded.

- You are needed?!

-I will go.

-Will you end the fighting?

-My duty is to be wherever there are those in terrible need and help them.

-No one asked for your help.

-It does not matter.

-Both sides do not know you.

-You remain a failure

He picks up his bag and goes (Ahmad, 2004, pp. 90-91).

The doctor went forward when there was shooting between the two sides, but because he is unknown to them he becomes the target and when he gets wounded he is united with the other part of himself, who is Hecî Dîno, signified by the fact that he has the same wounds.

گوللا لەشئ وی ھنگافت، کەت و رابوو، لەشئ وی سست و خاف بوو، چانتە ژ دەستی خو بەرنەدا.
ھەلامتەک ژ بن تراشا دیاربوو و قەستا وی کر، گافا نیزیکی وی بووی دەمەلدەست نیاسی.

- حهجي دينو؟

- بهلي نهزم. نهغه چ ل ته هات لهشي ته بوويه سهراد.

- تو ژى دناښ خوينا خو يي گهڙي.

- چ گولله ب ته دکهت هس و هسا ب من دکهت.

- خو قورتال که.

- ژ کي؟

- ژ خو.

- کهته سهر سينگي وي ملي خو دا ملي وي چاندا دهستي دا و ژ نافي ميهرمجانا گولله بارانکرنی دهر باز بوون.

He is wounded, falls down and stands up. His body has collapsed, but he does not let go of his bag. A ghost comes out from behind a shrub and approaches him and he immediately recognises him.

-Is this Hecî Dîno?

-Yes I am. What happened to you? The whole of your body is wounded.

-You too, all of your body is covered in blood.

-For every bullet you took, I took one as well.

-Save yourself.

- From whom?

-From yourself.

Hecî Dîno fell on his chest and the doctor carried his bag; together they crossed the festival of shooting (Ahmad, 2004, p. 92).

To sum up, Ahmad presents a new and different model of the saviour, who is in conflict with his internal evil disposition, other people, nature, metaphysics and religion, which he manages to achieve through transposing several pre-existent religious signifying practices.

4-3 'İsmet Muhammad Bedel: Heritage intertextuality and the idea of the saviour

4-3-1 'Serhatîya Bajêrekî Jibîrkirî' (The Tale of a Forgotten City): Re-vision of the idea of the saviour

In this section, I argue that in writing his contemporary short story 'Serhatîya Bajêrekî Jibîrkirî', Bedel has employed the process of re-vision through looking back to a religious heritage and folkloric tale, which represents the idea of the saviour but for different purpose to how this has traditionally been seen.

4-3-1-1 A summary of the employed folkloric tale

Despite the idea of the saviour being a common narrative in many religions and in Kurdish heritage too, Bedel in his short story, 'Serhatîya Bajêrekî Jibîrkirî', draws on one particular long tale 'Mîrze Memod', of which a typical version is found in Kurdo's book (Kurdo, 1976, pp. 95-114), but only focuses on one part of it. A summary of this part is that Mîrze Memod during his journey arrives in the underworld, where he will be the guest of an elderly woman. When he requires some water from the woman to quench his thirst, she tells him a story about her city. She narrates that there is a 'dêwek' (giant) who controls the city's only spring and once a year he lets people have access to it for water provided they present a girl to him as a sacrifice. Mîrze Memod asks her when this will next happen and the woman responds that tomorrow the pasha's daughter will be presented to him. The next morning, Memod goes out to see the crowd of people leading the girl to the spring, where they bind her to a tree and then return back to the city. When he sees this, he rushes back to the old woman's home to get his sword and returns to the spring where the girl has been left, kills the monster and rescues her along with the whole city. After the pasha finds out what he did, he rewards him by helping him to return to his world (Kurdo, 1976, pp. 102-104).

4-3-1-2 The analysis of the short story of Bedel

In the following discussion, I explain in detail why I believe Bedel's short story is a re-vision of the Kurdish mythical and religious heritage of the idea of the saviour based on the folkloric tale of 'Mîrze Memod'. Firstly, given that the title of Bedel's short story contains the word 'tale', the reader would expect the style to be thus.

Not only does he adopt the notion of the tale, but also the form of 'Mirze Memod' and this intertextuality allows him to distance himself from the idea that he is being critical of the modern Kurdish state in the eyes of the censor, which becomes apparent below. That is, Bedel/the narrator or his pronoun is confused with the teller of a tale, such that the author deludes the reader/addressee that his story is just this and not from his own perspective. Secondly, at the beginning of the short story the reader knows that there is a city, which has been waiting for Mîrza Muhammad's arrival for a very long time to rescue it from the 'Ejdeha', who represents an evil force preventing the occupants from obtaining water. Bedel introduces the idea of the saviour and the people's longing for his coming, thereby linking his story with 'Mirza Memod':

سەدان یان هزاران سالان خەلکی باژیری مانە ل هێقیبا میرزا محەمەد.

It has been hundreds or thousands years that the people of the city have been waiting for Mîrza Muhammad's coming (Bedel, 1999, p. 18).

Thirdly, unlike in the folkloric tale that tells of Mîrza Muhammad's sincerity, dedication and unity with people as well as authority, in bedel's short story there is a split between Mîrza Muhammad and the people. This is because they discover his betrayal by siding with the ruler/authority and hence, fooling them. Therefore, there are two voices or discourses in the short story: the people and that of the authority/ruler. The representative of the people's voice is whispering as it is the voice of fear, announcing the appearance of Mirza Muhammad in the city:

میرزا محەمەد یی هاتی و ل پەری باژیری دەرئ مالا پیرەژنەکی یی قوتایی، بەری تۆزا وەغەری ژ خوە داقتت، سەرھاتی باژیری ژ پیری بەیستییه و سۆزدایه ژ سۆزا خوە لئقەنەبت، ئەرکی خوە یی ژ ئالی خوە داقتن خیری قە یی هاتییه سپاردن ب جە بینت.

Mîrza Muhammad came and on the outskirts of the city knocked on the door of an elderly woman's home and before he had shaken off the dust of his journey he knew the story of the forgotten city. He promised not to break his oath to accomplish the task that had been entrusted to him by the goddess of goodness (Bedel, 1999, p. 18).

Like the original tale, the above quotation shows that Mîrza Muhammad's first appearance in the city is at an elderly woman's home. However, in 'Serhatîya

Bajêrekî Jibîrkirî', unlike in the original, mîrza is assigned a religious function, which is the role of the saviour entrusted to him by a goddess. This could mean the influence of the religious heritage of the idea of the saviour on the short story.

The second discourse involves the authority or ruler's voice and it directs the people loudly. The ruler's crier comes out to announce that the ruler, like the people, will offer his daughter as a sacrifice to the Ejdeha so that a small amount of water will be delivered to the city.

هێ خەلکینو سوبه دۆرا کچا حاکمی باژیری مهیه، دئ بهرامبەر تبايهک ئاقی بو ئەژدهههائی دۆژمن ههتته
پنشکیشکرن.

O people... Tomorrow is our city ruler's daughter's turn to be a sacrifice for the water delivered; she will be presented to our enemy Ejdeha (Bedel, 1999, p. 19).

However, Bedel distorts the holy role of the saviour betraying the people and cooperating with the ruler and the Ejdeha; the ruler's daughter is not delivered to the enemy.

On the day, the daughter of ruler is presented to the Ejdeha, when it is assumed that Mîrza Muhammad will rescue her and the city by killing Ejdeha, the people discover that the girl is not who they have been told she is, but rather, the daughter of a poor man who has been bought by the ruler. She is received by the Ejdeha, and Mîrza Muhammad never appears to rescue her, a fact that the people share among themselves in a low voice, because they do not dare to announce it out loud. This quotation exemplifies this:

پست پستهکا دی د ئاق خەلکێ باژیری یێ خرفهبووی ده به لاف بوو و گۆتن: ئەفا بۆری نه کچا حاکمی بوو، کچا ههژارهکی تاخێ ژیری بوو، ژ بابێ وئ ب دزی فه هاتیه کرین و جلکین کچا حاکمی ل بهر کرینه، کچا حاکمی ژى نهو یا د گهل میرزا محمهد ل کوشکا مهزن، ل پشتا کهلها ناسی کهیفی دکت.

Another whisper spread among the people who had assembled to see the scene. They whispered that the girl who was in the procession was not the ruler's daughter; she was a poor man's daughter from down the road. She had secretly been bought from her father and dressed as the ruler's daughter, whilst the real one and Mîrza Muhammad were celebrating in a big hall behind the impregnable castle walls (Bedel, 1999, p. 19).

Unlike the initial idea of the saviour in the tale, Mîrza Muhammad colludes with the ruler and the Ejdeha by forming a pact, which is why the people start to call him the traitor Mîrzo, as exemplifies underneath:⁸⁴

شقییدی هنده کهسین جهی باوهریی ب چاقی سمری خوه میرزو یی خاین و حاکم و نهژدها ب ههقرا دیتینه.

Last night many truthful people have seen the traitor Mîrzo with the ruler and Ejdeha (Bedel, 1999, p. 20).

Bedel not only distorts the saviour idea, but also condemns the people for their submission and ignorance about the reality of the situation; something that is absent from the original story. The people's voice rises when they pronounce falsehood, whilst they had only been whispering in their declaration of the truth and the following quotation, illustrates this:

دما دهنگی پست پستی ژ ترسین چاقین سورین ره شهکین حاکمی بلند بووی، گوت: میرزا محمهد هیز نه هاتییه، بعلی یی ل سمر سوزا خوه و دئ هس هیت، حاکمی مه یی هیزا ژی سوزا خوه بجهئینا، کچا وی ژی مینا تهف کچین دی دؤرا خوه کر و خوه کره قوربانئ نهژدهایی دا بو دهمی چند روژهکان ئافی بو ههموو تاخین باژییری بی جوداهی بهردت و پاشی ژی دئ دؤرا کچین دی هیته فه، و نابت چو جاران باوهرییا مه ب فی ئیکی سست بت و هس گوتنهکا دی یا بهرهقاژی فی ئیکی، گوتگوتکین نههمز و دوژمنانه، دخوازن تهنههیا باژییری مه تیکیدن.

When the people who whispered before because of fear of the ruler's men talk in loudly, they said: Mîrza has not come yet, but he will keep his promise and will come. Our respected ruler has fulfilled his promise too and his daughter like all girls of the city was offered to Ejdeha as a sacrifice, in order to allow the arrival of water for the whole city without distinction; as all girls will do in the future. Our belief in this fact forever must not be shaken and whoever says anything different is not telling the true, for the allegations are those of our enemies who target the security and stability of our city (Bedel, 1999, p. 20).

To sum up, there is a re-vision of the idea of the saviour, in general and the Kurdish myth regarding it, in particular. Bedel uses this notion to refute his existence and uncover its falsehood or at least to claim that the dreams and hope

⁸⁴ In Kurdish culture when people lose respect for someone, they call his name in this way, such as Mîrza becomes Mîrzo. Each name has its own way of changing, but the important thing is that it should finish with the letter 'o' For example, Hassan becomes Hasso and Muhammad becomes Muho.

that the people have been waiting for, for thousands of years, could possibly be an illusion. Taking into account the year when Bedel wrote his short story, which was 1999, this was a period that followed the civil war between the two main Kurdish factions after had they gained a self-governance in Iraqi Kurdistan. At this time, the people saw these parties as saviours who would struggle for Kurdish rights and rescue them from oppression. Historically, Kurdish writers and the people were very closely connected with the Kurdish liberation movement and its parties, but after the civil war and subsequent events after self-government came in 1991, a significant rift grew between the people and political parties in Iraqi Kurdistan. Many hopeful expectations were violated in an unprecedented manner. Hence, the Kurdish belief in these authorities as the saviours of people was profoundly shaken and this could be the reason behind the writing of such a text.

4-3-2 'Kêlî' (Gravestone): Transformation of the idea of the saviour

In short story 'Kêlî', as in the previous example, Bedel produces another dimension of the saviour, when he loses his life because of others. I contend that this involves not only utilising, but also transforming the human heritage of the idea of saviour that I have discussed in the introduction of this chapter. The author uses Hallaj as a model to construct his own version of the concept of saviour.

4-3-2-1 An introduction about Hallaj

Hallaj was a mystic poet who faced a very painful fate because of his claim to have seen the divinity in himself. Hallaji whose name is (Hussein Mansur al-Hallaj) was of Persian origin, being born in 858 AD in the village of Tur in south western Iran (Mason, 1995, p. 1). In addition to his presentation of his philosophy of mysticism in his writing, he taught it as well and was always travelling for this purpose. He stayed one year in Mecca to perform 'Hajj' and after travelling to India and central Asia, he chose to settle in Baghdad. Whilst Hallaj's followers increased in number during his journey, many deserted him and left him to his ordeal, including both his teachers, Junaid and Amr al-Makki, who he had followed as a disciple at the beginning of his journey. That is, when he reached a particular level of mysticism, whereby he made the claim that he could see God in himself, which he announced in his poetry and to his disciples, many began to

fall away. Abbasid rulers saw his opinions and philosophy as a threat to them. Consequently, after he had suffered in prison for eleven years, he was publicly executed, but only after he had been tortured by having his feet and hands cut off (Smith, 2012/2014, pp. 7-8). Although there were many who believe that he 'was justly condemned' (Mason, 1995, p. 51), others have a different opinion, such as Farid-ud-din 'Attar, who believes that Hallaj is 'a martyr in the way of truth' (Smith, 2012/2014, p. 9).

It was said that at the time of his crucifixion, Hallaj called upon God to forgive his killers (Intākī, 1997, p. 46).⁸⁵ Bedel employs this saying of Halaj in his short story as is illustrated in the following analysis.

4-3-2-2 The analysis of the short story 'Kêlî'

Once more, Bedel confounds his pronoun or his narrator with the narrator of a tale. His short story begins with a paragraph presenting double voices. More specifically, the author is in a dialogue with somebody, who could be the reader, but we do not hear the other party's voice, referring to an ancient grave and informing him/her that he will narrate the tale of the owner of the grave for him/her. The beginning of the short story is:

تو یی ئی کئیلیا هه دبینی، ئەف کئیلیا شوونوارین وئ پوژ بو پوژئ بهرزەدبن، رهخ و روی لی ب جاده و باخچه و ئافاهیبیان دهینه گرتن، تو یی دبینی چاوا خەلک یی د رهخ را دبۆرن بیی کەس بزانت یان هزر بکت ئەفە چیبه، تو یی شوونا هندهک ئفیسینی ئی ل سەر دبینی، هوور هئقبکی ب زحمەت تو تئشەکی ئی تئبگهه، ب راست چ یا وەسا ئی نەمایه، دبت زانابهکی شوونواران بکارت گریبێن وان نیشانان ئەکت، ئەها ئەز دئ سەر هاتییا خودانی ئی کئیلیی بو ته ئەگێرم. مەخسەدا من ئی ئەوه ئەز ئی گازییا کوورا ئ نیفا وژدانا من دەردکەفت بی دەنگ بکم بهری بمرم، تو یی دبینی چەوا مرن یا هیدی هیدی و ب کۆرمی بهردبت مه.

You see that grave, day after day it is losing its definition and disappearing among the trees and buildings; see how people pass in front of it without knowing or thinking, what it is. You see the evidence of writing on it too, it is hard to understand, as there is not much remaining of it. Maybe an

⁸⁵ Regarding Hallaj's pronouncement, it was said 'these are your slaves and they have assembled to kill me, because of their intolerance of your religion and so be able to draw closer to you. Forgive them, because if you had shown them what you have shown me, they would not do what they are doing or if you had hidden for me what you have hidden for them, I would not suffer as I am suffering now'. See: Intākī, A (1997) 'Darb al-Murīd aw Masīḥiyat al-Islām' (Disciple's Way or Christianity of Islam) in al-Baghdādī, A. B. A. A. (classification) *Kitāb Akhbār al-Hallaj* (The book of Hallaj's News). Editing and comments by: Miwafaq Fawzī al-Jabir. Damascus: Dār al-Ṭalī'ah al-Jadīdah, p. 46 [Online]. Available at: <http://www.books4arab.com/2016/03/pdf-674.html> (Accessed: 27 April 2016).

archaeologist will be able to decipher the rest of the writing on it. I will tell you the tale of the owner of this grave and the purpose is to silence the appeal of my conscience before I die. You see how death constantly hunts us without any discrimination (Bedel, 1999, p. 14).

Considering the above quotation, there is a writer's voice, who has a message, which would appear to be a tale about the grave's owner. Furthermore, there is a reader or addressee/people and also death. In addition, in presenting his story as a tale and revealing its historical dimension, this places it in the past rather than the present day. As pointed out in the previous story, throughout history, there have always been those who have attempted to rescue people as their saviour and many have lost their lives for doing so. Thus, this story becomes a tale for all time and its timelessness allows Bedel to present a real example camouflaged for the reader. When the text is considered as the contemporary short story that it is, it becomes more aesthetic and at the same time can be interpreted in various ways. Bedel's hero, whoever he is, claims to have discovered the truth and attempts to guide people towards it.

The grave's owner is one of those who has discovered the truth and believes that his duty is to guide people to it. The truth is a paradise and it is far from where they live, which is in a desert. If they cooperate and make haste, they will not be lost and will reach this destination. He attempts to direct the people towards the truth, which he claims will lead them to paradise and during their march:

چاقين وان ل رى روندكرن، ژ گورگ و دههيان دپاراستن، دهرمان ژ نيش و دهردين وان را دديتن، لهز ل وان دكر، همدار ددا وان، ستران ژيره دگوتن، شيرمهت لى دكرن و دخواست وان ب زويترين دم ژ دوزهها بيابانى دمر باز بكت و بگههينت نهردي خوش، همموو باغ و بيستان و سولاڤ.

He guided them, protected them from wolves and found medicine for their illnesses. He urged them to speed up and increase their pace. He was singing to them, informing them that he was trying to save them from the hell of the desert and helping them to reach to beautiful place where there were gardens, orchards and water (Bedel, 1999, p. 15).

The reader does not know the type of truth: scientific, religious, political or social. Nevertheless, because discovering the place that is paradise is rooted in

religious tradition, to the reader it appears that he has this truth in mind. Furthermore, it can be deduced from the above quotation that there is an allusion to Jesus, because he treated sickness. Also, there is a reference to Hallaj's name and his famous saying to pray to God to forgive his killers when he is crucified. The reference is:

وی خوہ رازی دکر و مکی حمللاج دگوت: نمز لی ناگرم، نمو ب سسر راستییی هلنهبووینه.

He was convincing himself and like Hallaj was saying: I forgive them, because they did not know the truth (Bedel, 1999, p. 15).

That is, Bedel is making a connection between his saviour and Hallaj in terms of forgiving the followers' betrayal. Although people were against him, he was happy about his sacrifice for their sakes and insisted on trying to make them aware of the truth. However, despite of all his attempts to guide the people so as to make sure they knew the truth, the majority remained against him; taunting him and throwing stones at him. According to religion, paradise is in the after life and it is impossible to reach its truth on earth, whereas Bedel's paradise has been reached already on earth as is further explained later during this analysis. Thus, the paradise in Bedel's short story would appear to cover happiness, safety and peace or any types of truths, such as religious, scientific, political and/or social.

As with the lonely path of Hallaj, Bedel's saviour found himself alone in his quest. His followers abandoned him to face his destiny alone and the following quotation explains how this happened:

ژنشکمی فه ههست پی کر کو نمو ب تننیه، تنی دهنگی تهپ رهیا پنین وی یه و ژ دوور دهنگی گورگان دهنیت، ل دور خوہ گهریا، ل پشت خوہ زقری، ژ میژہ بوو ل پشت خوہ نمزقری، و هینگگی نمو پی حسیا کو گلهک ژ ههفالان دوور کهفتیبیه و هینگگی نمو وی دخمیالا خوہ دا دنژناند، دهلومشیا و ههموو تشت ل بهر بهرزهدبوون و نموین ب هزارا وی ل دوو دهاتن، کس نینه، تنی، ری هنداکری، ل فی بیابانا رووت، ل بهرامبهر گورگان و برسئ. نهفه چند سالن، یان چند هزار سالن ری دبری، بهراهییا وان ژ دههیه و گورگان تافیر دکر، و ریزانی ل وان دکر، ل دوی سسرا ب چاقین خوہ ددیت دجوو، تنی کهفته بهرامبهر مملانتیبیهکا نهههشسهنگ ههتا کهفتی، قیزی فهدان.

Suddenly he felt alone. He only heard the sound of his footsteps and the howling of wolves. He looked around and back, it had been long time, since he had last looked back. He discovered that he had become too far

from his friends, which destroyed the belief that had been built in his imagination. He was confused, there were none of those who should have been around him and he lost his way alone in this arid desert. It had been many years or many thousands of years since he had begun this march; and now he was facing wolves and hunger. He had been protecting his followers from monsters and wolves. Now he was following the mirage that he could see. He faced unbalanced conflict and so he fell and screamed (Bedel, 1999, pp. 15-16).

Finally, Bedel's main character found himself alone and hence, he faced his fate alone against wolves and monsters, which could be meant to represent authority/people who do not believe in his truth or principles. Furthermore, there is reference to the fact that the owner of grave started to convey his message thousands of years ago. This reference to the distant past could signify that how ancient is the idea of the saviour. Later in the text, the reader gets to know that after many years or thousands of years the people will arrive at the place where the owner of grave was killed. Interpretation of the thousands of years here could be different from before, in that it could mean that the saviour's ideas and what he discovered were very advanced, to the extent that the people were unable to understand or believe them. Moreover, when: پښتی دهممکی، چهند سالان، یان چهند هزار: 'after many or thousands years and after loss of many people they found his body and it was only bones' (Bedel, 1999, p. 16), they did not believe him and passed by him, but when they found themselves in the paradise that he had been talking about it, they then realised that he had been telling the truth. In sum, 'Kêlî' represents another example of the saviour who guides the people to truth and happiness, whilst sacrificing himself for their sakes.

4-4 Celal Mustefa: Religious heritage intertextuality

4-4-1 'Tayê Beruyê' (Oak Branch): Transposition of the myth of the flood

I will argue that Mustefa has transposed the myth of the flood so as to present his short story 'Tayê Beruyê' in the context of war. That is, this short story is an allusion to the story of the flood and hence, there is implicit intertextuality.

4-4-1-1 The religious story of the flood

The flood story has its origins not only in ancient myth, but also in religions as contained in the Bible and the Qur'an.⁸⁶ As the 'wickedness' of mankind increased on the earth, God blames himself for creating people and thus, decided to destroy them along with all the other creatures on the earth. Noah was a just and good man and obedient to God. God asked him to build an 'ark', because he intended to destroy the earth by sending a huge flood. Then, God asked him to enter the ark himself, taking with him his family and also a male and female of every kind of living creature along with sufficient food. The flood happened, with it raining for forty days and nights and every living thing was destroyed except Noah and those living beings in the ark. In the end, when the flood was over, he opened the ark and sent the crow to investigate the condition of the land and following this, he dispatched a dove three times. The first time, the dove returned because she could not find land to alight upon, while the second time she brought back a green olive leaf in her beak, whereas the third time she did not return and so Noah knew that the water had receded. God commanded him and those who were with him to leave the ark. He blessed them and asked them to multiply so as to repopulate the earth (Genesis 6 - 9). Noah's story and the flood are mentioned in many places of the Qur'an. The story, as has been presented in surah Hūd (al-Qur'ān 11: 25-48, 1994, pp. 190-192), is: God sent Noah to his people as a prophet, but very few believed him. God decided to drown the unbelievers and commanded Noah to build an ark in order to protect him as well as those who were also believers. Furthermore, God commanded Noah to take into the ark each type of living creature upon the earth, one male and one female. At the end when the flood was over, God commanded

⁸⁶ There is evidence of natural floods having occurred during the ancient eras in Mesopotamia in what is today's Iraq. See Dalley, S. (ed.) (2000) *Myths from Mesopotamia: Creation, the Flood, Gilgamesh and Others*. Revised edition. Translated by Stephanie Dalley. Oxford and New York: Oxford University Press, pp.4-5. It has been averred in scripture that when the gods wanted the flood to drown human being, the king of Sippar, who was a pious, was alerted by the god of water and so he built a boat to save himself from the flood. The literature of Akkadian contains two texts, which represents the story of the flood. The hero of the first, the epic of Gilgamesh, is Utnapishtim, whereas in the second it is the Atrahasis. See: Cotterell, A. (1986) *A Dictionary of World Mythology*. New Edition. Oxford: Oxford University Press, p. 39. The reason for latter flood was attributed to the decreasing of the overpopulation by the gods. See: Dalley, S. (ed.) (2000) *Myths from Mesopotamia: Creation, the Flood, Gilgamesh and Others*. Revised edition. Translated by Stephanie Dalley. Oxford and New York: Oxford University Press, p. 5.

Noah and those who were with him to leave the ark and blessed them. I will argue that Mustefa has transposed the religious story of the flood in his short story.

4-4-1-2 A summary of the plot of 'Tayê Beruyê'

I will begin my analysis of the short story 'Tayê Beruyê' with a brief summary of its plot. The main one is a flood when one morning the protagonist Silo and his wife woke up to the voices of lightning and rain. The water began to inundate the earth and eventually covered everywhere. They tried to protect their house, but without any success and so they decided to rescue their two grandsons. Silo reached the cave in the mountain behind their village with them and left them there whilst he went out to seek for food. In the last paragraph of the short story, Mustefa in a literary scene describes a dove leaving the cave and the voices of lightning and wolves around the boys who started arguing and beating each other. When they became tired, they fell into a deep sleep for a long time and were woken up by the sound of the return of a dove carrying an oak twig.

4-4-1-3 The analysis of the short story

Mustefa's story begins with presenting the traditional signs that a disaster is about to happen. The first, according to Kurdish heritage, is that the birds can feel in advance when something bad is about to occur. The short story begins with a paragraph describing the birds' premonition regarding an important catastrophe:

هەر وەک چو چیکا ژێ دزانی دێ ته‌هلپیه‌کا دژوار بیته میفانه‌کی دارگران و خۆل سه‌ر دلێ قی واری په‌هه‌نکه‌ت، له‌و تاینه‌ت نزم و بن سیفانده هیلان و هیلینکیت خۆل جهیت نه‌فراتر نژنین، ب هیهی یا هندێ هیکیت وانیت بچووک بینه تیژک و تیژکیت وان چاقیت خۆ ب رو‌ناهی یا روژی کل بدهن.

It seems that the birds also were knowing that a great tragedy will infect the heart of this country, thus they left the low twigs and eaves and built their nests in high places. Hoping to protect their small eggs and that one day their babies will see the sun light (Mustefa, 2000, p. 35).

The second sign is found in a dream and people think that when they had a bad dream, it would come true, if they recalled it out loud. It seems that Mustefa's character has had many bad dreams, but he chooses to keep them a secret, as the narrator tells us:

ئەفە دەمەكە سلۆ یی چاقی وی یی چەپی ئەفر ل سەر، خەونیت ب ترس دبینیت. بەلێ دەیلانە د دلی خو دا و نه دویریا بو کەسی فەگیریت.

It had been for a long time that Silo who has cataracts in his left eye had been having terrifying dreams. However, he was keeping them in his heart and did not dare to narrate them (Mustefa, 2000, p. 35).

Although the disaster is also a flood in Mustefa's short story, unlike the original story he uses it as a sign of a war. Later, the reader comes to know that the disaster is a flood, for there is a description of the atmosphere surrounding its occurrence:

سەری خو بلند کر ئەسمان یی زەر بووی ئەفریت دخورنه ئاف چاقیت ئیک و پیچ پیچە دنیا یا تاری دبت. ئەسمانی نارای و یی فیژیییت ب سەم رادەیلیت. چیکیت بارانی پەقیشکا ل ئەردی چنډکەن. ئاف ب لەز یا بلند دبییت.

Lifted his head, the sky became yellow and clouds were shouting to each other. Darkness gradually covering the world and the angry heavens launches scary cries. Raindrops made bubbles on the ground and the water quickly overflowed (Mustefa, 2000, pp. 35-36).

The catastrophes in the history of the Kurds were always wars. Considering the effects of Noah's flood, involves the death of every living creature, Mustefa's flood is a sign of the war.

The prophet Nuh in the religious story is transformed to Silo, the main character in Mustefa's short story. Taking Silo's mission into account, he could be a sign for the Kurdish liberation movement, in general. The purpose of rescuing the boys is not the same as in the religious story of the flood. In the original story, there is the continuation of life on earth after the flood, because Noah has been commanded by God not only to take in the ark his family, but also a pair of every living creature on the earth. In Mustefa's short story, Silo wants to save the future generation, who are his two grandsons and they are both boys. This can be interpreted as the main protagonist symbolising the Kurdish liberation movement in Iraqi Kurdistan and his two grandsons representing the main two Kurdish parties. The narrator explains that Silo was always protecting the village from wolves:

یا بوویە دیرۆک بو خەلکی گوندی هەکو ل رۆژیت تەحلی سلۆ یی ئەفر ل سەر چاقی ب گویالی گورگ ژ گوندی ددانە پاش.

It became the people's history that Silo who had cataracts in his eye protected the village from wolves in the difficult days (Mustefa, 2000, p. 37).

The wolves may be a symbol of enemies of the Kurdish people.

Using the name Silo as a sign of the Kurdish liberation movement can be interpreted that Mustefa is not satisfied with this movement. This is because, as I explained earlier when analysing 'Serhatîya Bajêrekî Jibîrkirî', pronouncing names in this way in Kurdish culture implies a lack of respect. Secondly, Silo has been described by Mustefa as he whose 'left eye had cataracts' and such a description could be a reference to the Kurdish liberation movement's mistakes.

The means of rescue in the religious story is the ark, however, in the short story it is a cave in a mountain. When the water covers everywhere, rising higher and higher, Silo and his wife are unable to control it, so they decide to take both grandsons to a cave behind the village.

هەر دوو کۆرک ب سینگى خو ڤه شدانن و بهرئ خو دا وى نهفرازيبئ رک ئهوى دچپته وئ شکهفتا دکهڤته چيایى پشتا گوندى. ههتا گههشتيبه شکهفتى ب رئ ڤه دوو جارا تهحسى، جارا دووى شييا خو ڤهگريت بهلى يا ئيکى دهڤ و دهڤ چوو. ههشتا بارانى ناخا شکهفتى تهرنهکريه. تئزى تئڤه خوليا ئاگرئ شفانايه. دهنگى باى و برويسى يا و لورينا گورگال وارا دهنگهڤدا.

They embraced both boys strongly and were directed towards the rough road to the cave, which was located in the mountain behind the village. On the way to the cave he fell over twice. The second time, he manages to stop himself, whereas with the first, he fell on his face. The rain had not wet the cave floor, which was full of ash from shepherds' fires. There was the noise of the wind, thunder and wolves' howls (Mustefa, 2000, pp. 36-37).

As can be inferred from the quotation, the cave was a place where the boys would be safe. As has been mentioned earlier in this chapter, mountains and their caves have always been protective for Kurdish people throughout their history.

Different from the original story, only the two grandsons of Silo were to be rescued in Mustefa's short story. Both grandsons begin to fight with each other after their grandfather has succeeded in saving them and has gone out seeking

food for them when they said that they are hungry. The following quotation illustrates this:

هەر وەکی هەست پێ دکر کو ئێدی نابینتە ڤه. هەر دوو دانە بەر سینگێ خۆ و تژی هەناڤیت خۆ بێهنا وان کر. ژ هەمی رەختیت ئەسمانی گرگرا برویسیبایه. نان، هەشکاتی، گەرم، هون ل کێڤه نه. باوەر نەدکر کو پرتەکا نانی یال سەر رووی ئی ئەردی مای. پێ بچووکر ژ کەل گری. بوو پیرا کو ترەکی ژ کوژیبت شکەفتی دەرکەت. سەریت خۆ بلند کرن چاڤیت وان ڤیک کەتن. ل نیڤاری کو ترئ پەرنیت خۆ لیکدان و دەرکەت، لویرنا گورگا ژ نیزیک هات. دنیا تاری بوو نیزیکر لیهات. ژ بنی پینا کرنه قیژی. خۆ تیکوهر کرن. . بلند فرین. . چوونه ئیک ب لەقا. . شاخ لی هاتن چوونه ئیک ب قوچا. . نرینه ناڤ چاڤیت ئیک . . کز بوون. . وەستیان. . روونشتن. . کرنه کەنی.

It seems that he knew he would never see them again. He embraced and smelled them. Thunder was everywhere. Bread, land, warmth, where are you? He did not believe that there is a piece of bread remaining on the earth. The younger grandson cried bitterly. They heard the call of a dove in the cave. They raised their heads, their eyes met. In the evening the dove went out, wolves' sounded like they were approaching and with the intensification of the darkness the sound of their coming increased. The grandsons shouted loudly. They attacked each other biting each other.. They grew horns and fought with them, they became tired .. they sat .. they laughed (Mustefa, 2000, p. 37).

The dove is a symbol of peace, when she leaves the cave they start fighting, which would appear to refer to the internal war between the main Kurdish parties, the PDK and UPK, in 1994. This war occurred a short time after the gaining of autonomy at a time when the Kurdish problem had yet to be solved.

They were woken up by the sound of the dove's wings when she returned to the cave, this signifies that the war was over and peace had been restored. The following quotation exemplifies this:

ل شەق شەقا پەرنیت کو ترئ هشیار بوون، ژ رۆناهییا تافی نەدشیا چاڤیت خۆ ڤهکەن. . لەشیت وانیت مەزن جلیکت وانیت بچویک دراند بوون. . سەریت خۆ بلند کرن چاڤیت وان ب کو ترئ کەتن، تاپهکی کەسکی بەرویی د دمی خۆ گرت بوو.

They were woken up by the sound of the dove's wings, but it was difficult for them to open their eyes because of the sunlight. Their big bodies had

ripped off their clothes, they raised their heads, their eyes, to meet the dove and she was carrying a green oak twig (Mustefa, 2000, p. 38).

There are two significant things in the above quotation: First, the two brothers for a long time were unaware of their destructive behaviour until they recognised their faults and declared a truce with each other. The evidence for this is that they seemed to be growing, for when they woke up their clothes were torn, thus suggesting they had outgrown them. Secondly, unlike in the religious story of the flood, Mustefa uses an oak twig in place of that of an olive as a symbol of peace, because the former is a popular tree in Kurdistan. Hence, it can be concluded that Mustefa has transposed the religious flood story to present a local issue and his text can be identified as a political allegory.

4-4-2 'Zuleyîxa bê Çîng Maye' (Zulaikha Is Left without the Goal):

Religious and literary intertextuality

In this subsection, I argue that in this short story Mustefa has employed the religious story of Joseph and Zulaikha as well as the most famous tragic Kurdish romance epic, *Mem û Zîn* (Mam and Zin) by Ahmade khani.⁸⁷ This is to represent a forbidden love story according to tribal customs, whereby the daughter of a powerful family falls in love with a poor outsider. Mustefa appears as a feminist, who aims to criticize the backward society in terms of women's rights.

4-4-2-1 The religious story of Joseph and Zulaikha

Because *Mem û Zîn* has already been discussed in the previous chapter, I only introduce the religious story of Joseph and Zulaikha. First, as found in the Bible, after Joseph was thrown into an 'old pit' by his brothers, because of their jealousy towards him, he was sold as a slave to some Ishmeelites merchants who were traveling. The merchants took Joseph to Egypt, where he was sold to Potiphar, the captain of the palace soldiers (Genesis 39: 1). The story of Joseph with Potiphar's wife/Zulaikha began when she admired him and consequently, tried to seduce him (Genesis 39: 7). However, Joseph resisted her attempts and so she falsely accuses him of trying to rape her (Genesis 39: 11-12). Consequently, Joseph was put in prison by Potiphar.

⁸⁷ Regarding this epic, see chapter 3, from page 122 to 123.

In the Qur'an the story is slightly different from that in the Bible. For, regarding the important part of the story, the relationship between Zulaikha and Joseph as told in the Bible, after Joseph was sold to Potiphar, in the Qur'an, latter's name is not mentioned. Potiphar's wife attempts to seduce him by inviting him to lie with her as has been mention in Surah Yusuf/Joseph. Although there are many interpretations of what happened between them, it appears that Joseph would have accepted her offer, if he had not seen a sign of God. As in the Book of Genesis, she falsely complained to her husband that he tried to rape her and consequently, his fate was prison (al-Qur'ān 12: 23-25, 1994, pp. 201-202).

4-4-2-2 The structure and content of Mustefa's short story

The short story is narrated with a contemporary technique consisting of six fragments alternating between two levels of narrative, with the first being in the third person singular, whilst the other is in the second person singular. In very poetic scenes, a love story between Zulaikha, who seems to be from the upper class of society and Tarî (Dark), a guitar player and a stranger from afar, is presented. After a night of love, Beko who plays an evil role, betrays the lovers and the palace governor announces the decision to execute Tarî in the center of the city. His execution leaves Zulaikha in permanent grief for her lover whose grave she visits every day and so, the palace governor decides to remove his bones and hide them far away. In a poetic image, the author narrates how she will seek the remains of Tarî and when she finds them, both she and his remains will become a statue. The short story begins with the ending, where in the first paragraph the palace governor commands that the statue must be transferred to the city's museum.

4-4-2-3 The analysis of the short story

In the following discussion, I set out my argument that Mustefa's short story is a transformation of the aforementioned religious story and the Kurdish epic of *Mem û zîn*. The former enables him to criticise a social taboo of Kurdish society, which is the difficulty of love flourishing when the lover is a poor stranger in society and the woman is from a powerful family. While he employs love's immortality as represented in *Mem û zîn* in conjunction with the religious text to call for a women's rights when in love. Firstly, Mustefa has employed pre-existent characters' names, which makes his intertextuality an explicit one. The name of

the main character of his short story is Zulaikha and her lover is Tarîyê Xêrîb (the dark stranger). Thus, it is apparent that Mustefa has borrowed Zulaikha's name from the religious story; a beautiful woman who falls in love with an outsider, which also happens to his main character. Furthermore, Mustefa uses Joseph's features to name Zulaikha's lover, the dark stranger, thus signifying that he is drawing from the original story, where slaves were often not white, although in Joseph's case he is. It could alternatively be because in the Mustefa's short story the lovers meet at night and for this reason he named his main character 'Tarî' (dark). The other character's name is Beko who has been borrowed from the Kurdish epic *Mem û Zîn* and in both stories he plays the same role, which is as a spy who betrays the lovers. Beko is Bekir who has an evil role in the original story, because he separated the lovers. As explained when discussing previous texts in this chapter, his name has been distorted to Beko, whereby the 'o' on the end of his name means the owner is looked upon disparagingly. This is because in Kurdish culture, literature and even, today Beko signifies: evil, spy or baddy.

The main difference between Mustefa's love story with that of the original involving Joseph and Zulaikha, is that in the former Tarî is in love with Zulaikha. The following quotation exemplifies this:

ئەف غەریبە سەرداسەری جوانییا تە یا ئەفسانەیییە. ئاوازی تارێ (تاری) و جوانییا تە کاکلا هەبوونی نە، دەمی د کۆچکا سەرمیرا قە تیکدا دبوهرن دنیا ژێ دزیت. دنیا گر و حەزیت پەنگیایی. دەرگەهی بەیله قەمکری، یان ژێقەکە، دێ هیت و نانقیت، بی دەر قوتان ل سەری تە تە دێ برێ قە هیت و دەست د گەردەنا تە وەرینت، چوچکیت ئەقینێ دپاخلیت تە دا دێ دەست ب سترانا کەن. بەری ل زۆزانیت لەشی تە بچەرت بەکو یێ هەمی گوھ و چاف دێ ژ گۆری خۆ دەرکەشیت و دادەتە سەر پێکی تەختی تە و تەقنی هەو کەتە قە ریس و سێدێ سەرمیرا کۆچکی فەرمانا دەرکەنا وە ژ بەهەشتی راگەهینیت.

This stranger is a lover of your divine beauty. Tarî's Melodies and your beauty are fused when you meet in the palace and create a world that replaces repressed desire and instincts. Leave the door open or take it off. He will not sleep, he will come on tiptoes and embrace you and birds of love will begin singing in your heart. Before you make love, Beko who is full of ears and eyes will rise from his grave and stand on your bed. In the morning, he will betray you and the palace governor will announce the decision of your expulsion from Paradise (Mustefa, 2000, pp. 41-42).

It becomes clear from this example that unlike the original story, they are lovers and Mustefa describes their love as the core of existence. He comments that their meeting will open up the repressed world of desire as a signifier of society's oppression of carnal love. Secondly, it can be inferred from this quotation that there is an allusion to the most famous tragic Kurdish romance epic of *Mam and Zin*, as Beko who is a character in this represents a symbol of evil in Kurdish culture.

Although love, in general, is considered a sin in some Eastern societies, it is more of a taboo when the lover is a foreign man and hence, significant punishment will ensue. After a night of love, in the morning Beko betrays the lovers and the palace governor announces the decision of their expulsion from paradise. By equating the palace with paradise, Mustefa appears to be associating this with Adam and Eve being banished from the Garden of Eden, which thus gives it religious significance. Furthermore, Mustefa named the day when Tarî is to face his fate and judgment after Beko had betrayed them; a 'doomsday' (Mustefa, 2000, p. 42). In doing so, he would seem to be contrasting this with God's judgment day, whereby the judges in this case rather than being in heaven are on earth. That is, he draws on religion to condemn it, specifically Islam, as it is his religion, for in Islamic societies the concept of love is still frowned upon. The fate of Tarî is execution, as becomes clear in the following passage:

سەرمیرا کۆچکی فەرمانی ددەت ل دوێف رەوشتی کۆچکی، (تاری) بی غەریب ل پێش چاقیت خەلکی باژیری
بەیتە ب قناریڤهکرن و ببیتە پەند بۆ هەر کەسی بزافا تێکدانا پیروزییا کۆچکی بکەت و ل نیڤا شەقی دەرگەهی
ژۆرا زولەمخا بی بقوتیت.

In accordance with the laws governing the palace, the governor orders that Tarî should be hanged in front of the people and this should be a lesson for anyone trying to prejudice the sanctity of the palace by knocking at midnight on Zulaikha's door (Mustefa, 2000, p. 42).

According to the religious story, Zulaikha was the lady of the house where Joseph had worked, and it was her husband who punished him by having him put in prison, whereas in this case, there is a palace governor who is a woman, but not Zulaikha. It is she who judged Tari and the punishment is execution not imprisonment. It is well known that Kurdish society, like many others in the Middle

East, is a male dominated one, thus by granting this role to a woman Mustefa is demonstrating how women in Islamic societies are just as condemnatory of love as men, because they themselves repress it. However, the author's heroine is put forward as one of those few women in such societies who believe not only in their right to love, but also many other freedoms taken for granted in the West.

It is mentioned that the story of Zulaikha is a repetition of an old one:

زولهیخا خەنجەر وەشین، دەستتیکا سترانهکا نوییه، دوبارەبوونا چیرۆکهکا دییه، بەری ئاقابوونا گیتارا (تاری) یێ غەریب ل گۆرستانا باژیری دلی بەکو یێ هەمی گوو و چاف کافلانێ خەنجەرا تەیه. هەکو سیپه‌لوکتیت سۆر هاتن و ژانا گیانی نەست، دێ ل پێلنیت رویاری پیرەپاییزوکا سوار بی و سپیندێ و ئیقارا گۆری (تاری) هەمبیز کەمی و هەفساری رۆندکا بەردەیی. دەمی هەیف ل پەنجەرا تە ئاقا دبیت دێ ل هنداڤ هەستیکت (تاری) هەلیت و شەوقی دەتە شەفا مەمی و شەهیانی و ئاوازیت گیتارا (تاری) و گوو و چاقیت بەکوئی و پەیقیت فەرمانا سەرمیرا کۆچکی.

The thrower of daggers, Zulaikha is the beginning of a new song and the repetition of another story. Before Tarî's guitar is buried, Beko's heart who is all eyes and ears will be your dagger's cover. If the red waves came and the pain of your soul was calmed, you would ridded the waves of the river of payîzok and embraced Tarî's grave and unleashed your tears in the morning and evening.⁸⁸ When the moon is absent from your window, it will rise above Tarî's bones and illuminate the night of drunkenness and joy, Tarî's melodies, Beko's ears and eyes and the word of the governor's decision (Mustefa, 2000, pp. 42-43).

As becomes clear from the above quotation, Zulaikha has her revenge on Beko, but in *Mam and Zin* although he killed, it was but not by Zin.

Unlike Zin, who died from grief after the death of Mem, Zulaikha will not die, but stays very faithful to her lover by remaining in permanent mourning. This is why the palace governor decides to remove the grave of Tarî that has become her shrine and to take his bones far away to an unknown place (Mustefa, 2000, p. 43). Similar to the story of *Mem û Zîn*, Zulaikha and Tarî's tale will become immortalised. The narrator asks Zulaikha to search for the remains of her beloved and to have the determination not to turn back. This could be seen as an invitation for all girls to struggle against injustice and backward traditions, in

⁸⁸ Payîzok is a sad traditional Kurdish song.

particular, insisting on their right to love. The following poetic image from the short story exemplifies this:

ل چینگى بگههه و بلا زيمارا ته دار و بهرا بگرينت. خو کارکه و پوشيا خو گریده و پاشفه نههه، دئ با و باروڤه کراسى ته خون و ل زیرکا چهرى و ل بهر ناوازیت لورينا گورگا د نوسکا فه نهى. باژیرقانییا کوچکا سهرميرا خمونا ته و گیتارا (تارى) یی غهريب ههلاويستن. پاشفه نههه، ههکو سال ل سهه ملنیت ته خرڤه بوون و پیت ته نهرد نهگرتن، دئ قئ سترانى ب خو ڤه خوینی.

بوچکیت خو گریدهه، نهسمانى دهیته خواری

گرگرا نهفرا یه و

ههستیکیت (تارى) یی غهريب

ل بهر تافه ههقی

شهوقی ددهنه خهملای بوهارئ

کچکیت باژیری.

لورينا گورگانه د ناڤ گههیت شهقی دا

ناگر و باروڤه نه

د ناڤ پیستی زینی و مهمی دا

پیت خو ل ناخی بچین.

Find your goal, let your weeping cause the trees and stones to cry. Prepare yourself, put on your 'poşî' and do not retreat.⁸⁹ The stream will eat your dress, you will eat plants and sleep by the tunes of howling wolves in 'nawisk'.⁹⁰ The modernity of the governor's palace hanged your dream and Tarî's guitar. Do not retreat. If the long years tire you and you cannot continue, you would sing this song:

The girls in the city, pack your luggage, the sky is raining and there is a crush of thunder.

Under moonlight the outsider Tarî's bones illuminate the spring's beauty.

⁸⁹ Poşî is a women traditional Kurdish head cover.

⁹⁰ Nawisk is a small cave.

Howling wolves in the night is a fire and stream under the skin of Mam and Zin.

Stand your ground (Mustefa, 2000, pp. 43-44).

We can infer from this quotation that the writer urges Zulaikha to continue her struggle, insisting on her pursuing her mission and that when he says 'do not retreat, find the goal', he is referring to her lover's grave or bones. Furthermore, he mentions the night and the howling of wolves, which means that backwardness is an enemy just like wolves. That is, he is highlighting the reactionary social, tribal and religious traditions that women face in their struggle for their rights. Despite Mustefa knowing that she will face all these traditions against her, he implores her not to retreat, with the insistence that Zulaikha will be a model for the other city girls. Moreover, at her insistence her story will become immortalised. There is a profound metaphorical image at the end of the story that signifies this meaning, which is:

هینگى دى ههستییهكى (تارى) یى غه ریب د نایف رۆندكا و پیللیت شهفئ ته ییسیت. ب نك فه هه ره و پرچا خول هنداف بکه كهپر. بهلى بهرى دهستتیت ته بگههنى دى پیت ته ل ناخى هینه چاندن و دیمى ته دى بینه كهفر.

Then a bone of Tarî will shine among tears and the waves of night. Approach it and make your hair a sunshade for it. However before you reach it, your feet will becoming planted in the earth and your face will turn to rock (Mustefa, 2000, p. 44).

This image can be interpreted as that Zulaikha with the remains of Tarî or his bones will be a statue and hence, their story will become immortalised.

Mustefa's story begins from this point, because the first paragraph of is:

سهرمیرا کۆچكى فرمان دا زولهیخا سینگ مهرمه و دیم كهفر د گهل گیتارا (تارى) یى غه ریب بینه فهگو هاستن بو موزهخانا باژیری.

The palace governor decided to transfer Zulaikha, the owner of an alabaster chest and rocky face with outsider Tari's guitar to the city museum (Mustefa, 2000, p. 41).

It becomes clear that Mustefa has employed the religious story of Joseph and Zulaikha and the Kurdish romantic love story of *Mem û zîn* in order to demonstrate the difficulty of love flourishing when it is between a lover who is a

poor stranger in society and a woman from a family that has authority and love's immortality. The author in this short story has transposed these previous literary and religious pre-existed stories to criticise the social taboos of Kurdish society, appearing to be a feminist who defends women's rights in love. This shows that during the period under scrutiny, a number of Kurdish writers were not only concerned with political issues, for they also wanted to modernise the Kurdish society.

4-5 Sebîh Muhammad Hassan: Religious and mythical intertextuality

4-5-1 'Çiya' (Mountain): Mythical intertextuality

I will contend that the journey for immortality in *the Gilgamesh epic* has been transposed with other pre-existent signifying practices by the author to construct the short story 'Çiya'.

4-5-1-1 A brief summary of *the epic Gilgamesh*

Gilgamesh, the hero of the epic, was conveyed with great strength by the gods and in his childhood, he was always dreaming of finding a friend just as strong as him. He grew up to be a king who very unjust to his people. The goddess Aruru created Enkidu a wild man as contender to Gilgamesh and they became very close friends when they met, with Gilgamesh subsequently becoming a just king. The goddess Ishtar's father, as a punishment against Gilgamesh when he refused her request to be her lover, created a bull, Gudanna, to attack him. However, Enkidu killed the bull, and so the god's council decided to kill him. He told Gilgamesh that he would not die as a strong fighter but through some infirmity. Gilgamesh's journey to acquire immortality began after a very sad seven days and nights after his beloved friend was killed. He decided to meet the hero of the great flood, Utnapishtim, to learn the secret of his and his wife's immortal life. Although they told him that he could not be immortal, they revealed the location of a plant that could renew his youth. Unfortunately, after he found the plant it was stolen by a snake whilst he was resting (Mercatante and Dow, 2009, pp. 411-413).

4-5-1-2 A brief summary of the short story 'Çiya'

In this short story, the author presents the story of a rebellious member of a community that is full of deception and backwardness as well as lacking freedom and justice. Consequently, he begins a journey to a place where there is freedom and the presence of a drug for renewal, which is a mountain.

4-5-1-3 The analysis of the short story

Unlike in *the Gilgamesh epic*, the hero's identity in Hassan's short story cannot be easily identified. Gilgamesh was a king whose friend's death hurt and scared him, so he began his journey in search of the secret of immortality. Hassan has presented his character with different identities or combines more than one to represent him. His hero rejects the backward values of his society, but the reader will never know his name as he refers to him only by second and third person pronouns. Consequently, he could be the narrator/author/Hassan himself, whose right of expression has been suppressed. There is reference to unpublished things and the writing of a new book in the short story. The following illustrates this:

پشتی دگه هیته ویرئ، وی ل بهره ئه تشنتیت د سهرئ خودا هممی یا قالای بکهت، ئه تشنتیت نه به لافکری پیشچاف بکهت.

After his arrival, he aims to unload everything in his head, and to reveal all the unpublished things (Muhammad, 2001, p. 64).

Another example is:

ئهی چیا ئمزئ هاتم [هاتیم] جهئ من د کویراتییا خودا بکه [بکه]، تو یئ ههزار و پیغه مبهرا دحهوینی، ئمزئ هاتم [هاتیم] پهرتوکهکا نوی دانم.

Oh mountain, I came, give me a place in your solid walls, you are a refuge for the poor and the prophets, I came to write a new book (Muhammad, 2001, p. 65).

Considering the expression 'to bring to light all unpublished things' and 'writing a new book' in the above quotations, Hassan's character could be himself. According to Salih, Hassan's short stories are reflections of his real life dimensions, especially social and political ones and in particular, the violence that he suffered (2010, p. 211). Thus, as an oppressed author, it could be he who

is beginning his journey to the place where there is freedom, justice and truth. Furthermore, the quotation alludes to prophets who revolt against unjust situations.

Hassan's character seems to be a philosopher who is seeking utopia. He knows the achievement of this is not an easy task and people have warned him, it could be only a dream. However, as a philosopher, his belief is that: هر تشتی مروّف بشیت: 'anything people can think of, means that it exists or it could' (Muhammad, 2001, p. 63). This seems to be a transposition of a famous argument of René Descartes in his book *Discourse on Method and Meditations* in 1637, which is 'I think, therefore I am'.

The aim of both Gilgamesh and Hassan's characters' journeys are different. As I mentioned above, the former was seeking immortality and thus, his enemy was nature. By contrast, the aim of the journey in Hassan's short story is freedom, justice and the renewal of the principals that control life and society. Hence, his enemy is authority whatever to be its type and examples from his short story illustrate this:

پشتی دگههینه ویرئ، وی ل بهره ئه تشتیت د سهرئ خو دا هممی یا قالا بکمت، ئه تشتیت نه بهلافکری پیش چاف بکمت. ئه پریقیت هاتینه داعویران هممی یا راکمت، دا دلئ خو هوین کمت و گری بیت د سینگی خو دا هممی یا قهکمت، ئهفا د دلئ خو دا ل بن سیبهر ا دارمکی هممیی دهرکمت.

After his arrival, he aims to unload everything in his head, and to reveal all the unpublished things. In order to feel comfortable and to solve all the complexes that are in his chest, he will pronounce the forbidden words. Revealing all the secrets of his heart under the shade of a tree (Muhammad, 2001, p. 64).

Also:

نوکه تو بی ل نهکسیرا ساخبوونهکا نوی دگهریی ل کهقلهکی نوی پاشی دئ ل هممیا زفری بهلکی بشییی وان ژ وی تنیئ و شههمزاریئ رزگار بکهی.

Now your coming is to search for the elixir of a new healing, new skin and then you will go back to the others and may you be able to save them from their shame (Muhammad, 2001, p. 65).

Although the journeys of both Gilgamesh and Hassan's hero are very difficult, unlike that of the former, Hassan's hero destination is well known, for it is a 'Çiya' (Mountain), which is the title of the short story. To understand the reasons behind the choice of the mountain as the place of his desired world, the reader needs to take into account the significance of the word, in general, and in Kurdish culture, in particular. Mountains in Kurdish history and culture are iconic places where the Kurds have always been fighting for freedom as well being locations that protect them, hence the very famous saying, which is a title of a book too 'No Friends But the Mountains' (Bulloch and Morris, 1992). Thus, the hero wants to go back there and start again, but this time it should be the correct restarting, which can be seen in this extract:

دڤیت ئەف دەستپیکرێه یا دورست بیت، ههکه دێ خهلهتی کههته دویف ئیک، دڤیت مروڤ فایدهی ژ بیت بهری
خو ببینیت.

This beginning should be right, otherwise the mistakes will follow each other. We should learn from previous mistakes (Muhammad, 2001, p. 65).

Secondly, a mountain is a high and undulating place. The loftiness can be considered as representing the worthiness of the character's mission. Moreover, mountains are remote difficult to access and hence, the author is alluding to the daunting mission ahead. In several places in the short story, Hassan's character feels that he has arrived at his destination only to discover that this is just an illusion, as demonstrated by:

گهلهک جارا چيال بهر چاڤا نيزیک دبوو وهسا، کو دشیا دهستی خو بکهتی، هنده جارا ژى وهسا دویر دکهت،
وهکی خالهکا بچویک دیار دکر و ریکاوی وهکی لاستیکی ههس درێژ دبوو.

Many times the mountain seems very near as he can touch it, whereas at other times it seems to be a small distant point moving further and further away on the horizon (Muhammad, 2001, p. 64).

To conclude, 'Çiya' is a transposition of Gilgamesh's journey and other pre-existent signifying practices. The aim is to present a new journey of the Kurdish people/character, one that seeks freedom, justice and the renewal of the principals that control life and society. Muhammad criticises the Kurdish authorities for failing to stick to these principles as previously promised. The character's destiny is a mountain, an iconic place where the Kurds have always

been fighting for freedom and justice. He wants to go back there and start again, but this time it should be the correct path that is embarked upon.

4-5-2 'Telhek bo Řwîsatîyê' (Trap for Nakedness): Religious intertextuality

The argument in this section is that Hassan's short story 'Telhek bo Řwîsatîyê' is transformation of Samson and Delilah as presented in the Bible. Although Hassan does not distort the main theme and events of the original story, it has been liberated from religion, generalised and presented in a new technique. Hence, despite its original significance, it can be interpreted in a different way.

4-5-2-1 The religious story of Samson and Delilah

The story is found in the Bible (Judges 16: 4- 30). Samson was an Israeli figure who was a titan amongst men having been given the attribute of great strength by the Lord. Delilah, was a woman from the Sorek Valley, with whom Samson fell in love and who 'seems to have been a Philistine' (Constable, 2015, p. 101). Philistine princes lured Delilah with money to collaborate with them in capturing Samson through using deception and her power of seduction to uncover the secret of his strength (Judges 16: 5), which was that his hair should not be shaven. Finally, she found out his secret and when Samson slept on Delilah's lap, she shaved his hair and as a result he lost his strength, which also meant abandoning God and so he was easily captured. The Philistines, gouged out his eyes and took him to work on a treadmill grinding grain in prison. When the Philistines had gathered to celebrate their sacrifice to Dagon they brought Samson in order to make fun of him. However, because during his term of imprisonment, he returned to God and had got back his strength he decided to kill all the people along with himself by pulling down the building's walls. It has been said that he killed more of his enemies with his death, than he had killed in his entire life (Judges 16: 6-30). As the events of the religious story have been employed by Hassan to construct his short story, so as to avoid repetition, the discussion now moves on to the analysis.

4-5-2-2 The analysis of Hassan's short story

The religious story of Samson and Delilah is the events of the Hassan's short story, with even the names of the characters being the same, whilst not

mentioning any historical or religious background. Although the writer has rewritten this story and there is no significant change in the reported events, it has been generalised so as to be apt for any era or people. Furthermore, it has been written as a literary text with a contemporary technique, especially in terms of presenting the events. Despite this, many of the paragraphs are paraphrases of the old text, with there thus sometimes being little distinction between both works, but the new version is more selective and concise. Furthermore, the author has mentioned in a footnote that the idea of the short story has been taken from the Holy Book, which means it involves explicit intertextuality (Hassan, 2005, p. 52).

Hassan presents the events in two interchanging time frames, such that one paragraph is Delilah's attempt to uncover the secret of Samson's strength and this is followed by another that explains his condition after he has revealed the secret and lost his strength. In this latter time frame he addresses Samson directly, whereas in the former he provides the narrative in the third person. Hassan's short story begins with an explanation of Samson's strength and then he narrates his false answer to Delilah's first attempt to uncover the secret of his strength. His answer is:

ته گوتی نهینیا من یا د دهستیت من را ههکه ب هنده وهریسیت نوی ب هینه گریدان دئ ب مه مروقهکی وهکی ههمییا و ب ساناھی دئ هیمه دهستهسرکرن.

You told her that your secret is in your hands, such that if they shall be bound with a new rope, you shall be like any other man and easily be arrested (Hassan, 2005, p. 45).

In the Bible this is Samson's answer to Delilah's second attempt. His answer as in the book of Judges is:

And he said unto her, If they bind me fast with new ropes that never were occupied, then shall I be weak, and be as another man (Judges 16: 11).

Considering both quotations the idea is same and thus, even lthough Hassan's work is in Kurdish, it can be seen that it involves paraphrasing the contents of the Bible. As in the book of Judges, verse 12, Delilah's plan of binding him during his sleep failed, for when she cried out rescue yourself they are coming to arrest you, Samson broke all the bonds, thereby showing that he had lied to her.

Unlike the original text, which is a chronological narrative of events, in Hassan's short story, there is a parallel in the narrative of Samson's condition after he has revealed his secret and the great strength has left him and that of Delilah's attempts to uncover what he is hiding. After presenting the first failed attempt of Delilah, Hassan/the narrator blames Samson for revealing his secret to her, as is clear in the following quotation:

چاقی ته یئ لئ ئیک فرهکا ئافی ب دهقی ته دا بکمت، ته ب دهستتیت خو ئینا سرئ خو، ئو چ بوو وهل ته کری تو هممی نهینی یا بکهیه سر بهرکئ، ته ب خو باوهر نهذکر ته چاوا ئو کراسئ خودایی ژ بهر خو کر ههتا تیریت هممیا دلشن ته دا چووین. رويساتی یئ و بریسییت چاقا تو ژ هممی نهینی یا خلاسکری.

You are at the mercy of somebody to give you some water; you caused all this, what made you reveal all your secrets? You did not believe, how, you took off the Lord's protection, so everybody's arrows penetrated your body. Nakedness and lust have uncovered all your secrets (Hassan, 2005, p. 46).

Hassan's short story continues with the second attempt of Delilah, when she blames Samson again and says to him:

شهمشون: ههکه راسته تو حمز ژ من دکه دی نهگهرا هیژا خو بو من ناشکرا کهی.

Samson if you really love me, you will uncover the secret of your strength (Hassan, 2005, p. 46).

As with the original story, three times Samson gives her false reasons for his strength, but the order in which Hassan narrates them is different and of course, they are paraphrased.

Like the story in the book of Judges, because of Delilah's repeated requests, on the fourth occasion he tells her the true reason behind his unbelievable strength. Delilah says to him:

ههکه ب راستا ته نهز دقیم دی بو من بیژی و تو فی جاری درهوی ل من ناکهی.

If you really love me, you will tell me and you will not lie (Hassan, 2005, p. 50).

In the Bible what is written is:

And she said unto him, How canst thou say, I love thee, when thine heart is not with me? thou hast mocked me these three times, and hast not told me wherein thy great strength lieth (Judges 16: 15).

In Hassan's text, Samson tells her his secret, which is narrated in the third person:

ته گوتی هیزا من یا د حفت کمزینیت من را چ گافا هاتنه تراشین، دی بمه مرؤقهکی وکی همییا و دی هیمه
راوهستاندن.

You told her: the seven locks of my hair are behind my strength, if they be shaven, I shall be like other men and shall be stopped (Hassan, 2005, p. 51).

In the original story, Samson revealing of his secret is as follows:

That he told her all his heart, and said unto her, There hath not come a razor upon mine head; for I have been a Nazarite unto God from my mother's womb: if I be shaven, then my strength will go from me, and I shall become weak, and be like any other man (Judges 16: 17).

Considering both quotations, in Hassan's short story there is no sign that Samson's strength is from God or that he is a Nazarite consecrated unto God since being in his mother's womb.

Hassan decided on the same ending to the original Samson story, with a slight difference for its hero. Like in the original story, after Samson has revealed his secret to Delilah and sleeps with his head in her lap, she shaves off his hair, thus losing him his strength and hence, he is easily captured by his enemies. His enemies gouged out his eyes and take him to prison. During his term of imprisonment, his hair grows again. Whilst in prison, in both texts Samson decided to get revenge on his enemies and to eliminate the sin committed by killing himself along with them. However, unlike in the original story where the Philistines had gathered to celebrate a sacrifice to Dagon and brought Samson to mock, in the short story the aim is to execute him. Whilst the ending of Hassan's work is the same as the original one, whereby Samson gets back his strength and decided to destroy the temple where they are celebrating; killing all the people including himself (Hassan, 2005, p. 52).

Although Hassan does not distort the main theme and events of the original story, he ignored its religious origin and purpose. This technique makes the text timeless and hence, the theme becomes a universal one that the reader can identify with. That is, despite its original significance, it can be interpreted in a different way to the original. Regarding the significance of the original story, in general, 'Judges shows that defeat, failure, and retrogression follow when they [people] fail to trust and obey consistently' (Constable, 2015, p. 5). In the case of Samson, he has been chosen by God and he has been taught by 'godly parents' who made him keep his relationship with 'Yahweh'. Furthermore, he not only had the 'blessing' of God, but also great strength. Nonetheless, he followed his desire and physical feelings instead of his devotion to God (Constable, 2015, pp. 110-111). Given his unmaintained relationship with God, the proof of his commitment was his unshaved hair (Constable, 2015, p.106), which was the secret of his strength and when it had been shaved by Delilah he lost his strength, which meant 'that the Lord was departed from him' (Judges 16: 20). When his hair grew back again, this was a sign of his return to God and his great strength began to return (Constable, 2015, p. 107). Although Samson's death was a brave act, he chose so that many of his enemies would die with him (cited in Constable, 2015, p. 110) and consequently, his failing in his commitment to God had come at great cost to him.

Without knowledge of the original story, thus failing to recognise the intertextual significance of the short story, a reader's interpretation would probably be different. In the original text, Samson was an Israelite and his enemies were Philistines, whereas there is no sign of these allegiances in Hassan's short story. Hence, the theme has been generalised and this is why it can be interpreted in a different way. The main theme of the short story could be that people are strengthened by their belief and committed to God, whereas following physical desire and sin is a weakness, which will result in failure to lead a righteous life, as shown in the following passage:

ته ب خو باور نه دکر ته چاوا نهو کراسی خودایی ژ بهر خو کر هفتا تیریت هممیا د لهنی ته دا چوین. روپساتی
 یی و بریسییت چاا تو ژ همی نهینیا خلاسکری.

You did not believe, how, you took off the Lord's dress, so everybody's arrows penetrated your body. Nakedness and lust uncovered all your secrets (Hassan, 2005, p. 46).

It seems that Hassan presents the eternal accusation of women luring men that has existed since Adam and Eve committed the first sin in the Garden of Eden. There would appear to be an emphasis on the issue of sex being strength for women and weakness for men. According to Genette, there are thematic titles, which have a semantic relation to texts (1997b, p. 79) and in this case, 'Trap for Nakedness', thus signifies that the focus is on nakedness and deception. In the story, Samson's love of Delilah, their sexual relationship and the luring of him were the causes of him revealing of his secret and consequently, his capture by his enemies. An example revealing this in the short story is:

شەمشۆن ئەو قەھرمانی مەزن تە بۆچی درەول من کر، ئەز ھەر شەف تە ل فی لەشی ناگر پێقە دکەمە مێھقان. من دقیت بزائم ئەو چ ھیزە تە ل ھەمی شیرھا و لەشکەرا دەرباز دکەت! نوکە ھەکو تو دەستتیت خۆ دکەبە تەنیشنتیت خۆ تیلین تە دکەفتە سەر برینیت کویر و شوین درینیت گران، ئەو کی بوون باوەرییا تە ب وئ گاقا خاپینۆک ئینایی! و د جەنگەکی مەزن دا تو ژ ھەمی چەکا کری. گەلەکا دگۆتە تە باوەرییا خۆ ب جانی یئ و رووساتی یا گەرم نەئینە.

Samson, oh great hero, why did you deceive me, every night I grant you my lustful body. I want to know the secret of your force that allows you to take all the castles and armies!! Now when you check your body, it is full of deep wounds and the effects of strong blows. Who was it who made you believe in that moment of deception, and in a big war she robbed all your weapons. You have been told by many not to believe in beauty and warm nakedness (Hassan, 2005, pp. 46-47).

Hassan represents Delilah as a symbol of deception when he says:

راستە ژنک مارەکی جوانە، نوپیشکەکی ھەستی سەفکە!!

It is truth that the woman is a beautiful snake, and a nice Scorpion (Hassan, 2005, p. 49).

Samson knows he cannot resist her repeated luring and requests and thus, himself says:

دئ ھەر پوژمەکی بۆ بیژم ئەز نەشیم خۆ ل بەر رکیت وئ بگرم.

One day I will tell her, I cannot resist her insistence (Hassan, 2005, p. 50).

In contrast, the narrated events represent strength for Delilah since she achieved her plan and uncovered his secret as well as gaining money. Hence, Hassan presents the notion that sex can be a strength for women, whereas it is a weakness for men.

Given Hassan's short story is close to the original text, in general, it can be interpreted as the struggle of man between duty and his instincts or personal pleasures as found in the original text. For, in Samson's case pleasure and temptation overcame his commitment to duty.

4-6 Conclusion

This chapter explored the attitude of Kurdish authors towards pre-existent signifying practices or texts through focusing on the phenomenon of intertextuality as an aspect of contemporary literature that features in the short story in Bahdinan and as such, is a form of innovative text. I have investigated which intertextual elements Kurdish authors have elected to retain from the original texts, how they have then transposed and developed them into a story of their own and what their purpose has been in doing so. The key argument of the chapter has been that the Kurdish authors in Bahdinan have reimagined and transposed pre-existing literary and non-literary texts, including sacred religious texts and national foundation myths for new purposes.

To demonstrate this, the texts of four such authors, Ahmad, Bedel, Mustefa and Hassan have been analysed to show how they were created in the aforementioned way. In general, it can be inferred from the analyses of the short stories that the majority of Kurdish authors have transformed and employed pre-existent literary and religious heritage practices to present short stories that have contemporary aspects. Although it is difficult to pinpoint the significance of such texts, as many of them could be described as productive ones, it would appear that several authors by applying the strategy of intertextuality have raised a number of local social and political issues that would be hard to get passed the censor, if they wrote more explicitly about these matters and yet, have still found a knowing audience amongst Kurdish readers. Furthermore, they have criticised society and several of its social, religious and political taboos as their purpose

was to modernise Kurdish society. In sum, considering the topics that have been emphasised regarding Kurdish short story writing, it can be concluded that in addition to meeting aesthetic requirements, contemporary techniques have been employed, in this case intertextuality, so as to help to avoid religious, political and social censorship.

It can be argued that many of the new concepts and intellectual principles of modernism conflict with the taboos and social, political and religious norms of Kurdish society. Furthermore, many events and conditions in the post-1991 period have changed Kurdish writers' thoughts and beliefs. Given this situation, the Kurdish writers found contemporary techniques the best devices not only to meet aesthetic requirements, but also to avoid censorship while writing about sensitive issues, presenting their attitudes regarding institutions of power in society and expressing their new ideas, thoughts and opposition through their texts. However, with the end of the Baath's censorship, since self-ruled government, Kurdish authors have achieved a great freedom of expression regarding the national issues, injustice, oppression and traumatic events that the Kurds suffered under the Baath regime. Thus representation of memories regarding such events in Kurdish short stories became quite prevalent from that time onwards. Traumatic events will be addressed in the next chapter through examining the argument that past such events have contributed to shaping the narrative structure of short stories in Bahdinan after 1991.

Chapter 5: Memories of Trauma and the Narrative Structure in the Kurdish Short Story in Bahdinan after 1991

5-1 Introduction

With the new conditions of Kurdish society in Iraqi Kurdistan after 1991, Kurdish writers began to experiment with new techniques in an attempt to bring innovation to their writing, thus enabling them to write about sensitive issues, while avoiding the censorship of a Middle Eastern religious society. It can be inferred from the analysis of the texts in the previous two chapters that the traditional chronological linearity of events from the beginning, through to the middle and end has been questioned by Kurdish authors. In its place, a fragmented narrative and plot was introduced, rapidly becoming a prominent aspect of the contemporary Kurdish short story. Moreover, from chapter 3 and 4, it would appear to be the case that Kurdish short story writers have mixed genres and/or employed intertextuality, which has resulted in texts of a fragmented form. In this chapter, I investigate another phenomenon regarding the experimentation and innovation of the short story, which is the introduction of memories of traumatic events and fragmented narrative structure. The focus is on the link between the aspects of trauma and the form of its presentation in short stories, as according to many critics, when fiction addresses trauma it imitates its symptoms and forms, which means that it rejects the chronology of linear events, in favour of how the symptoms manifest themselves.⁹¹ I argue that there is a link between the way in which some Kurdish authors have dealt with past traumatic events and the narrative structure as well as the plot of their short stories. Furthermore, despite the censorship of the Eastern religious society of Kurdistan, the gaining of autonomy in 1991 meant that Kurdish writers were able to produce texts about past injustices, in particular, those of the late 1980s under the Baathist regime, without censorship. In this chapter, in considering how past traumatic events have contributed to shaping the narrative structure of short stories, I uncover the strategies and literary techniques employed by Kurdish

⁹¹ Regarding memory of trauma and narrative structure, see chapter 1, from page 58 to 63.

writers in Bahdinan to engage with the turbulent past so as to present the impact of such events on the narrative structure of texts.

As a result of examining the Kurdish short story in Bahdinan during the period under scrutiny, it became clear that a number of authors have played a significant role in challenging the structures and plots of short stories when addressing memories of traumatic events from psychic and collective perspectives. The texts of six of them, who have employed various techniques in structuring their texts and their plots, are discussed throughout this chapter. Consequently, in addition to the introduction and conclusion, the chapter is divided into six parts, with the first being dedicated to the short story 'Râstîyeka Efsaneyî' (A Mythological Fact) by 'Ismet Muhammad Bedel (2006, pp. 84-91), written in 1990. I argue that Bedel shows the impact of the chemical attack on Halabja on his protagonist through the employment of a nightmare to structure the plot of his text.

The second section is devoted to 'Egîd Şefîq who was born in a village outside Dohuk city in Iraqi Kurdistan, in 1961. He started as a short story writer at the beginning of 1980s, with his first work being 'Şehîd' (Martyr), published in the journal *Hawkarî* (The Collaboration), in 1982. Although he published only one volume of short stories, which is *Çûn Berek Rôjê* (Going Toward the Sun) in 1999 and Kurdish critics have not paid attention to him, his volume has its fingerprint in the history of the Kurdish short story and he is one of those writers who endeavoured early to experiment with new techniques, as I mentioned in chapter two. His short story 'Çipikên Xwînê' (Blood Stains), (1999, pp. 58-62) has been chosen to be analysed in this chapter as an example of work written only a year after the granting of autonomy in 1991. The section presents Şefîq's short story, 'Çipikên Xwînê' as an example between psychic and collective trauma, in which I argue that the technique of the dream and fragmented structure have been employed to present the psychic state of an individual within the collective trauma. The character is haunted by the memories of dead people, whereby she is possessed by her husband and others victims' souls in a dream. The third section is focused on the short story 'Çavên Min...Çavên Wî' (My Eyes... His Eyes), by Ibrahim (2000a, pp. 4-7). One of the most obvious traits of Ibrahim's short stories is their interest in the difficult to comprehend Kurdish reality of past traumatic events. The fourth section is focused on the short story 'Tolvekirina

Xudayî' (Divine Revenge) by 'Umer (2002, pp. 12-18), in which I argue that 'Umer has employed fantasy, repetition and a fragmented structure to deal with a psychic trauma.

The final two sections, the fifth and sixth, examine collective/cultural trauma and short story structure with the former being devoted to the short story 'Çîrokeka Kevin û Nwî' (An Old and New Story) by Celal Mustefa (2000, pp. 45- 52). I will consider Mustefa's technique of presenting Kurdish traumatic past events that resulted in a fragmented structure. The last section is focused on the short story 'Ewê ji Dozexê Vegeryayî' (One's Return from Hell) by Enwer Muhammad Tahir (2004, pp. 63-84).

Tahir was born in Êtwîtê village, Dohuk city in Iraqî Kurdistan, in 1949. He is a member of the Kurdish Writers Union in Dohuk. Tahir is one of the Pioneers of the Kurmanji short story, who started writing the genre at the beginning of 1970s, with his first short story being 'Ew Roj Newroz bû' (That Day Was Nawroz), published in the journal *Hawkarî*, in 1972. He has played a crucial role in the development of Kurdish literature and culture in Bahdînan, not only as a short story writer, for his works concerning literary criticism, translation as well as his novels, have been influential. His first published collection of short stories was *Ev Çîroke Bidwîmahî Nehat* (This Story Did Not Finish) in 1983 and subsequently, two volumes of short stories were published: *Pêkolek bo Danana Panoramayekê bo Cara Rôj Xeyirî* (An Attempt at Arranging a Panorama for the Time When a Solar Eclipse Happened), in 1996 and *Berperêkê Wînda ji Jiyannama Selîmê Esmerê* (A Lost Page of the Selîmê Esmerê's biography) in 2004. Tahir has published two novels: *Geŕyan Li Babê Berze* (The Search for the Lost Father) and *Korê Safa Ré'neyê* (Safa Ré'neyê's Son) as well as 9 other works, covering research and translation. The last section of this chapter explores how Tahir deals with the historical/cultural trauma through psychic state of an individual within the collective trauma.

5-2 'Ismet Muhammad Bedel: 'Rastîyeka Efsaneyî' (A Mythological Fact): Traumatic event and nightmare

This short story invokes the traumatic event of the chemical attack by Iraqî troops on Halabja in Iraqî Kurdistan, which was on 16 March 1988, where

'approximately 5,000 civilians died' (McDowall, 2004, p. 358).⁹² Despite this being a collective trauma, I argue that Bedel shows the impact of this event on his character/himself through the employment of a nightmare to structure the plot of his text, thereby focusing on the psychological effect rather than presenting it as a collective/cultural trauma. The harrowing dream is of events he did not experience in person, for he only felt them from being in the place where the massacre occurred.

5-2-1 A summary of the short story

The short story is about a man who comes to the Halabja a few years after the horrific event and walks around in the alleys, where he sees the effects of the bombing and destruction everywhere. After becoming tired of roaming, he sits down under a pomegranate tree for rest, where he falls asleep and has a nightmare in which he lives through what happened to the town. He wakes up after screaming during the dream to find himself sitting under the tree, realising that what he has experienced was just a nightmare.

5-2-2 The structure of the short story

The narrator/character/author narrates 'Rastiyeka Efsaneyi' in the first person and it appears that he did not experience the traumatic event directly as he is not from the town. The narrative of story begins after the character's arrival in the town, which could be in year 1990, because Bedel refers to this year as the time of writing the short story at the end of it, but the images reported are of the real event in 1988 when the narrator/character relives the atrocity in the form of a nightmare. Finally, his screaming from what he is witnessing in the nightmare brings him back to 1990. So the plot starts when the character relives the event through narrating it in a nightmare and eventually returns to a state of quiescence/ non narrative once this reliving has been completed.

⁹² For information regarding the chemical attack on Halabja, see: Ahmad, M. I. R. (2014) *From Blueprint to Genocide? An Analysis of Iraq's Sequenced Crimes of Genocide Committed against the Kurds of Iraq*. Unpublished PhD thesis. University of Exeter, pp. 221-252 [Online]. Available at: <http://www.drmoammedihsan.com/Images/Service/FROM%20BLUEPRINT%20TO%20GENOCIDE.pdf> (Accessed: 16 December 2015).

5-2-3 The analysis of the short story

The title of the short story, 'Rastîyeka Efsaneyî' (A Mythological Fact), expresses the atrocious event of the chemical attack on Halabja that caused a massive number of civilian fatalities, with there being many others who subsequently suffered birth deformities.⁹³ This resulted in trauma in the collective memory of the Kurdish people and the narrator/character of Bedel's short story is one person who identifies with this.

As mentioned above, the short story begins when the narrator/character/Bedel visits the stricken town a few years after the terrible event. It turns out that as a Kurds, he is forbidden to enter the town and so, he illegally does so, for as he narrates:

من دزانی ئەفی باژیری چ مرۆف تێده نین و من دزانی قەدەغەیه مرۆفین و مکی من بچن ناقدە، لئ من پێ ل
هەموو ئاستەنگان نا و د ناڤ کەفتم.

Although I knew that the town was empty of people and it is forbidden for people like me to go in, I passed all the barriers and entered the town (Bedel, 2006, p. 86).

He begins his sojourn around the alleys of the town, seeing that between half and three-quarters of it has been demolished; the destruction and the smell of death is still everywhere. He describes his feeling of loneliness as he walks amongst all the devastation whilst narrating what he sees to the reader. Regarding some scenes in the town he writes:

ل هەندەک کۆلانان، دا نیرم هەموو خانی دناقانه دساخن، دەرگهه، پەنجەرە، هەموو تاشت ساخن، هینگێ دا خوہ
خاپینم و دا بیژم نھۆ ئەف خانییە پری مرۆف، لئ پا کا زارۆ ل کۆلانئ نالەیزن، کانی ژن ل دەرئ مالان نە
دروونشتی نە، ل رۆژەک تاف و دنیا بہار پیدقییە نھۆ بەر دەرین مالان پری ژن بانە. . ؟

In some streets, everything was fine, the houses were as normal, their doors and windows were as usual. This to the extent that I felt there could be people in these houses, but where are the children? They are not

⁹³ According to Christine Gosden from Liverpool University, who carried out a research regarding the chemical attacks on Halabja: 'ten years later the attacks had left a devastating inheritance both for direct survivors and for their descendants including respiratory problems, eye disorders, skin diseases, neuro-psychiatric problems, cancers, congenital abnormalities, infertility, miscarriage, stillbirth, and neonatal and infant deaths'. See: Yildiz, K. (2007) *The Kurds in Iraq: Past, Present and Future*. Revised edition, London: Pluto press, p. 32.

playing outside and where are the women, why they are not sitting dawn outside in front of the doors as usual at this time given it was a lovely sunny spring day? (Bedel, 2006, pp. 86-87).

However, in other neighbourhoods where everything was destroyed he expresses different feelings, narrating that:

هینگی دا گهم سمری کولانی و دا چاقین من ب راستیی کهن .. ریزمکا خانیا تیکده دهسرفتینه، تلهقریون و سارنجوکین وان ل واران پرت پرت بوینه .. و هینگی دا ب خوه حسم و دا چیکین روندکان د چاقین منده تهیسن و دا دلئ من هیته گفاشتن.

As I arrived on a new street, I saw the truth, where a whole row of houses had been destroyed and their broken contents were spread everywhere. Now I knew where I was and I could not help the tears and I felt pain in my heart (Bedel, 2006, p. 87).

The plot begins when he invokes the event through the device of a dream. After a long time walking around the town, he felt tired and fell asleep under a tree in a pomegranate orchard, where the narrative is interrupted by the memory of the real time of the event, in March 1988, which he then relives.

The town in Bedel's short story, which is the place of a happening where the consequences are still everywhere, evokes the character's memory regarding what happened there in 1988, which will haunt him in a nightmare.⁹⁴ At the beginning of his bad dream/nightmare he meets an elderly man who seems to be from the town, he holds his hand and they fly together over the town and they see what happened in 1988 like the images of a film. The images are so terrifying that he thinks it is doomsday. In this regard, he says that:

واخ. ما من چ ددیت، من گوت: نهفه نهو روزه نهوا مهلا بهس ژئ دکن. من گوت: هنده دنیا نهما و بوو روزه قیامهتی، دلئ من خوه فموتتا.

Uh, what I did see?! I said: This is the day is as the mullahs have always explained it; I thought that the whole world was destroyed and the doomsday had come. My heart was beating (Bedel, 2006, p. 89).

⁹⁴ Under Australian Aboriginal and Native American Indian cultures, it is widely believed that sacred places where events take place keep their memories. See: King, N. (2000) *Memory, Narrative, Identity: Remembering the self*. Digital print, Edinburgh: Edinburgh University Press, p. 27, 2004.

The character describes the images of his nightmare further when he narrates:

تشتی حیبتی، نم د نئف وان جادا ده دچوون و دهاتن و خوه گوللمک ژی ف مه نه دکهفت. تژی کلهخ ل
دورین مه بوون، هندهک جاران ری یا مه نه دیوو ژ بهر وان، ناله نالا وان دچوو بهر پیرین نسمانان، هممو
تشت مه دیت، ژنهکی ل بهر دهری مالی زارویی وی د دهست دا بوو، و دقیا دهرکهفت، لی همما د جهی خوه ده
دکهفت.

The surprising thing was that we were walking through the streets without being shot. There were many corpses around us and sometimes because of them we could not find a way to proceed. Their groaning was penetrating the sky. We saw everything. There was a woman holding her baby in front of a door who wanted to escape, but she just collapsed (Bedel, 2006, pp. 89-90).

It appears that the short story focusses on the psychological effect of the event and its humanity dimension rather than its historical and political aspects. The character feels guilty about what happened to the people, so in his nightmare he tries to help them, but the old man stops him, telling him that all this is in the past and they cannot change it. The following quotation explains this:

کاله میری، دهستی من گرتیه و بهر نادت. ب چعد هیزا خوه دهیمی ژی قورتال بیم، نه همری، من دقیت بچم
نالیکاریا فی خه لکی بکم و کاله میر چ پووتهی ب من نادت.
-لاوو... پیکولی نهکه، چ ب دهستی مه نینه نهفه هممو بوویه و چوویه.. نم تهنی لی دننیرن، وکو فلمی سینه می.
. خانی دهورگومین سهریک و ب سهر مروقان دا دهاتن خوار، نهو جاده ژ خونئی سور دیوون. پیلانین مه
ژی سور بیوون، مه بهس ددیت و چ کارتیکرن ل مه نه دکر.

The elderly man holds my hand and do not let me go, I tried with all my strength to liberate myself from him, but to no avail. I wanted to help these people, but he did not allow me.

-Young man, do not try. We cannot do anything, all this has happened and is over; we are only watching it like a movie. Houses were being destroyed over the heads of people; the streets were covering in blood. Our shoes had become red, but we were just watching and it did not affect us (Bedel, 2006, p. 90).

I descended from the heights of the towers and fences, I was busy with the pain of my burning heart. Again, I hurt of worries and sorrows (Bedel, 2006, p. 89).

To sum up, the short story 'Rastîyeka Efsaneyî' focuses on the psychological effect of the Halabja massacre through the employment of a single person's nightmare to structure the plot of his text, rather than presenting it as a collective trauma. Thus, taking the technique and the style of remembering into account, the short story can be considered as 'acting out' more than 'working through'. These two notions have been adopted for historical studies by Dominick LaCapra from the field psychoanalysis. 'Acting out' pertains the tendency of compulsively repeatedly remembering the past, which is the case with traumatised people. They are compelled to invoke the memories and be haunted by ghosts through nightmares, compulsively repeated words, images and flashbacks (LaCapra, 2014, pp. 142-143). Whereas 'working through' refers to when a person attempts to earn a critical distance from a traumatic event and thus, becomes able to distinguish between time periods, such as the past, present and future (LaCapra, 2014, p. 143). Bedel presents an event that he did not experience, but only felt from being in the place where the massacre occurred and he wanted to present this traumatic memory, which he considered was best captured through the employment of a nightmare.

5-3 'Egîd Şefîq: Çipikên Xwînê (Blood Stains) between psychic and collective trauma: Narrative structure and the technique of dream

In this section, I explain how the technique of dream and fragmented structure have been employed to present the psychic within collective trauma in the short story 'Çipikên Xwînê'. The short story presents memories of two traumatic events, the first one is the loss of the main character's husband and she will be haunted by his and other victims' spirits in a dream. The second event is the Anfal campaigns.

5-3-1 A summary of the short story and the Anfal event

The short story is about a Kurdish woman called Pîroz and her two young children. She is forced to leave Iraqi Kurdistan and cross the border to another part of Kurdistan in order to save them and herself from death like many other

Kurdish people during the time of Anfal. In addition to this, she has suffered an individual trauma in past, which was losing her husband without knowing anything about what happened to him. However, she expects that his fate was death through torture by the Iraqi regime. After spending four years in a refugee camp that was enclosed with barbed wire, in 1991, she and her two children return to their hometown. The plot starts when they are living in an official building of the previous regime with many others who lost their houses. As the building was a place of interrogating and torturing people, she finds some blood stains on a wall. This leads to her believing that the regime could have tortured her husband in this building and these blood stains could be his. Consequently, his spirit/ghost and many other people's one will be her guests in her dream.

The general theme of the short story is the traumatic events of Anfal. The Anfal campaigns were committed by the Iraqi regime with the help of a few Kurds, called 'caş' (donkey) and their leaders, namely 'musteşar's. Eight military attaches acted against the Kurds in 1988 by using chemical weapons, not only against Kurdish fighters, but also against civilians. According to Yildiz, there was the destruction of about 3,000 villages and mass executions in which many thousands lost their lives (2007, p. 25). As a result, many of surviving families who were living in Kurdish mountain villages crossed the borders either into Iran or Turkey before they could be captured and/or killed.

5-3-2 The structure of the short story

The plot of *Çipikên Xwînê* has been formed using the device of dream and through a fragmented structure. It is narrated in the third person and the narrator could be the author himself. The short story presents the collective memory of the Anfal events through a tale about Pîroz's family, which consists of three fragments of the character's life. Each section deals with a different period of Pîroz's life except for the third, when the linearity of the fragmented events stops and her dream in which she is haunted by her husband's spirit and those of many other victims, begins.

5-3-3 The analysis of the short story

In first section, in addition to the individual case of Pîroz's family, the narrator deals with Anfal as a collective trauma in that he presents the effect of this on

Kurdish society as experienced by the Kurds, even those who were not directly involved. This is achieved through presenting Pîroz's terrified journey of escaping with her two children from death, which was during the Anfal campaigns when there was a 'mass destruction of villages' (Yildiz, 2007, p. 29). Consequently, many of the surviving families who were living in Kurdish mountain villages crossed the borders either into Iran or Turkey before they could be massacred. Pîroz, with her two children, after witnessing many traumatic events began her arduous journey to cross the border with Turkey, as Şefîq narrates in the following:

پێڕۆزا دایک و باب، بەریکاتی و هەفرکی د گەل پێلین هار و دژوار دکرن و ب شەف و رۆژا چیا و دوڵ و بەتەن و کەفر و تراش و دمحل، پێخاس و سەرکۆل و برسی دبرین. بەر و دار ل پێش چاڤا دبوونە هەرچ و گورگ، مژ و مۆران دبوونە خەردەل و ژەهرین کۆژەک.. رۆندک ئەو کچا نازدار و نازەنین پشتی بەرزەبوونا بابی هاتییه قی جیهانا شیلی، رۆندکا شەش سالی وەکی خۆرتەکی ری دبری و باش دزانی، ئەگەر قەمینت، دی مروفین ددان تیژ و پەنج دریز خۆن!

Pîroz, who is both mum and dad, was facing difficult conditions. During the whole night and day they were crossing mountains, valleys, cliffs, rocks and weeds with barefoot, uncovered heads and they were hungry. Trees were turning to bears and wolves in their eyes and the fog was turning into a chemical weapons. Rondik (Tear), a very beautiful and pampered girl who was born after her father's loss and who was only six years old, was continuing the march as a young man would, because she knew if she did not, she would be eaten by people with sharp teeth and claws (Şefîq, 1999, p. 59).

In addition to this traumatic event, the other thin that left a big wound in Pîroz's mind was the loss of her husband six years prior to their crossing the border. As is shown in the following narration:

پێڕۆزا رەبەن ژى، وەکی بارا پتەرا خەلکى قى وارى، خەلکى چیا و زۆزان و کانویکین تەزى، کور و کچ دان پێشیا خۆ پشتی دەستی گران و رەشى زۆردارا هەفرینی وئ لى دزین و د نای پێلین شەفی دا قەشارتی.

Poor Pîroz, as with the majority of people in this region, lived in the mountains with nice weather and cold spring water. However, after the unjust people stole her husband and hid him within the waves of night, her journey with her son and daughter began (Şefîq, 1999, pp. 58-59).

The second section of the short story is devoted to second stage of Pîroz's life in which the narrative is interrupted by her traumatic memory. After spending four years in a refugee camp in Turkey enclosed with barbed wire and surrounded by guards, just like in a prison, she and her two children returned to their hometown.

This seems to be after 1991, when a safe zone was established by the coalition forces in Iraqi Kurdistan as a result of the Gulf war and the uprising of the Kurds. The latter happening, resulted in the mass departure of almost two million of Iraqi Kurds crossing the borders of Iran and Turkey (Bengio, 2012, p. 199) owing to their fear that chemical weapons would be used against them again (Bengio, 2012, p. 199). Subsequently, not only did the majority of the Kurds who had crossed the border in 1991 return to Iraqi Kurdistan, but also, so did many families who were in refugee camps since the Anfal or even before that. Many of them had lost everything they had as the regime had totally destroyed thousands of villages, they had no houses to live in. Consequently, many occupied empty official buildings of the previous regime abandoned by them during their retreat from Kurdistan. Because many of these buildings were places of interrogation and for torturing people, which appears to be the case where Pîroz like many other people were living, they imposed a traumatic memory on the Kurds.

Two rooms of one of the aforementioned buildings were allocated for Pîroz's family to live in and when they were cleaning the rooms, the young daughter Rondik, noticed some dirty stains on a wall, which she thought were blood, as illustrated in the following quotation:

ئەو ھەر دوو ژوورین بو ھاتینە تەرخانکرن، ھەر د گافی دا ھاتنە مالشتن و شویشن. لی چاقین رۆندکی مانە
ب ھندەک پنین رەش فە ل بن پەنجەرا بچویکا بلند:

- دادی ئەفە نە چیکین خویننە ھشکین ب فی تاقی فە؟!

.....

- نە کچا من وەکی تەغمین روونینە.

Whilst the two rooms that had been allocated to them were being cleaned, Rondik's eyes focused on some black spots that were underneath the small high up window:

-Mum, are these not drops of blood that have dried on this wall?

...

-No my daughter, they are just oil spots (Şeffiq, 1999, p. 60).

Although Pîroz manages to persuade her daughter that the stains are not blood so as to avert her having a traumatic memory, the word blood led to her recollecting its association with such buildings. As a result, the chronological narrative stops here so that the reader can understand her memory and she has two kinds of traumatic recollections about these buildings. Firstly, many people had been executed or died in them as they were a places for interrogating and torturing people, who the Iraqi regime suspected as being members of the Kurdish resistance. In this regard, Pîroz's memory is:

ئەف ئاقاھیه بێن ب کولوخک و خوینا تولاژ و لاوین فی وهلاتی هاتینه ئاقاکرن و هەر دیوارەکی ژ قانا هزار گیانین تیدا ناکنجی بووین، پشتی لەشین وان هاتینه هلاویستن و نازار ئوو ئەشکەنجە دان. دزانی ئەفە کەلا زولمی و هیلینا پینلین رەش بوو. هەر رۆژ دەستەکی گران و بی بەزەبی ژ فی کەلی دەردکەت و کور و کچین پ بیروبووهر و هەمی ماقلین فی باژیاری ددزین و بەرزە دکرن.

These buildings had been built from the skulls and blood of the young people of this country. Thousands of souls, after their bodies had been tortured and hanged, were living in their walls. Pîroz knew that these buildings were the castles of injustice and nests of dark arts. Each day, there was a heavy and unmerciful hand that came down from a castle to steal and hide many young people of this city who were full of hope and nobility (Şeffiq, 1999, p. 60).

The other memory is about a different kind of Kurdish people who were visiting such buildings and leaving safely. This refers to those who were spies, working with the regime against their nation and hence, they were traitors from the Kurdish perspective. By so doing, they left a wound in the Kurdish collective memory as well as in Pîroz's mind, whereby she recalled how:

هیلینا مروقین ترسنۆک و خوفروش و ئاخ فروشان بوون... مروقین بستمە ژێ قەستا ئان ئاقاھیان دکرن، زور دنەحمز و رەش و کریت بوون، ل بێش چاقین خەلکی پاژیاری.

They were a nest of scared people who sold themselves and their land ... hated people were visiting these buildings without fear and from a Kurdish perspective they were ugly and black (Şeffiq, 1999, p. 61).

According to Pîroz's memory regarding the building, she thought that the black stains could be her husband's blood as he could have been tortured and killed in this room. Regarding this the narrator says:

چاڤین وئ هاتنه گرتدان ب وان چپکین خوینی فه و ل بهر چاڤا بوونه وینهکی پر خوشتقی، هەر وهکی هونرمهندهکی بلیمهت وینی بابی نازادی ل سهر وی دیواری ب وان چپکین خوینی چیکری.

Her eyes lingered on the blood stains and they turned into a very beautiful picture by a proficient artist of Azad's father [Azad is her son] rather than just drops of blood (Şefîq, 1999, p. 61).

The narrator shows the psychological effect of traumatic memory on Pîroz, for she stays close to these stains and at night she even places her bed under them.

The plot reaches its peak when Pîroz is haunted by her husband and other people's spirits in the dream. It has been widely reported that people who suffer from traumatic events experience opportunistic images and/or repeat nightmares, which replace any narrative memory in their minds (Baelo-Allué, 2012, p. 71). This is what happened to Pîroz's in the third section of Şefîq's short story. After the reader knew that Pîroz was sleeping at the end of section two, directly and without any narrative, section three begins with her dream, which is about her husband and other people's spirits who visit her. The past traumatic story about her husband and many others who lost their lives haunts her, which is why their spirits/ghosts can appear to her even after ten years. Her dream is:

ئهو چپکین خوینی هیدی هیدی بگیان کهتن و لڤین و مەزن بوون. بوونه دەست و پئ و سەر و سینگ و زک. بوونه لهشەکی دورست و مروڤهکی گهلهک خوشتقی ل بهر دلئ پیرۆزئ و هەر دوو دهستین خو دانانه بن کهفشین وئ و ههمبیز کرن. دیوار ههمی لڤفی و هەر جهی بهوستهکی بوو لهشەک و ئهو ژوورا بچویک بوونه سهدهها لهشین خودان گیان و ب خاک و بهرگیز فه.

That stains of blood gradually gained life, moved and got bigger. They became the body of a person who she loved and he embraced her. The walls moved and many bodies appeared through them. The small room opened out into a huge space containing hundreds of live bodies dressed in traditional Kurdish clothes (Şefîq, 1999, p. 62).

This transformation of the bloodstain into a body is reminiscent of what anthropologists call 'embodiment', though the notion is taken further. In this story,

the emotions are not only contained and lived within a body, they actually become a body.

Şefiq not only depends on the technique of the dream to present the traumatised mind of Pîroz, but also employs fantasy by connecting reality with a dream, which stops her dream and eventually returns her to a state of quiescence. All the aforementioned spirits disappear through the walls when they hear her son's voice waking her up and telling her that her cousin called Hassan has come. He was one of the people who were spies working on behalf of the regime as people saw him many times confidently visiting these buildings. This situation is evident in following quotation:

چنکی 'حەسو' ژى ئىك ژ وان بوو بىن بەرى بىستە دەهاتە ناڤ قان ناڤاھيا، لەوما گيانن وان بىن پىروژ ترس و نەرمەتيا خو ديار کرن و پەقین.

Because 'Hasso' was one of the people who confidently visited these buildings in past, their holy spirits showed their fear and unconfident they escaped (Şefiq, 1999, p. 62).⁹⁶

This quotation is a continuation of her dream. Her husband and other people's spirits in her dream will escape and disappear when her cousin Hasso appears in reality.

Although the short story presents the psychological effect of traumatic events on Pîroz, especially the loss of her husband, the author also placed the effect within the cultural/collective trauma regarding Anfal. In addition to referring to Anfal in general as a collective trauma, Pîroz's family various traumatic experiences represent the sufferings of many Kurdish people who had suffered a similar fate during the campaigns.

The focus of the short story is on the consequences the Anfal campaigns had on Kurdish society. In presenting these two events, the two concepts, 'acting out' and 'working through' are blurred, because it can be claimed that the nature of the presentation of the main event, Anfal, was 'working through', because there was an attempt of gaining a critical distance regarding the traumatic event. However, the second trauma event in the text, which is the loss of the character's

⁹⁶ Because Pîroz hates her cousin, she calls him Hasso not Hassan as his name is. I have explained this tradition of Kurdish society in current study, for this, see chapter 4, page 180, footnote 84.

husband as she being haunted by his and other victims' spirits, can be considered as 'acting out' as the style of remembering was compulsively/a dream. Furthermore, the fragmented traumatic memories of such happenings have been drawn upon by the author to form the narrative structure of the short story, thereby illustrating the link between the mechanism of the traumatised mind and the techniques of fiction that can be employed to deal with such issues, as discussed in chapter 1.

5-4 Hassan Ibrahim: 'Çavên Min...Çavên Wî' (My Eyes... His Eyes): Possessed by a traumatic story, parallel plot and fragmented structure

In this section I argue that Ibrahim/the narrator in the short story 'Çavên Min...Çavên Wî' is possessed by a past traumatic story from collective memory that he did not experienced directly and I examine the relation between presenting his traumatic past story and the experimental form employed that shows him as traumatised man.

5-4-1 A summary of the short story

In his short story, Ibrahim compares the scenes of two narratives, with the first being his own, whereas the other is a traumatic event from his memory. From the title of the short story, it becomes clear that there are two characters and although they are both suffering from waiting, this is for different reasons. The first story is regarding a person/narrator/Ibrahim who lives in exile, in a room or flat, alone, experiencing boredom and loneliness. He is focussing his eyes on the open space underneath the door, wishing that somebody would come and take his lonely life away. The second, refers to an unknown character, whom I argue is from Ibrahim/the narrator's memory. He is alone in a prison awaiting his fate, which is execution at any moment.

5-4-2 The structure of the short story

'Çavên Min...Çavên Wî' is a short text, consisting of only six fragments or images separated by the sign * * *. Two different stories are narrated through a parallel structure, whereby the narrator shifts between the images of both stories. The narrator of the first story is in the first person, as it is his own, set in the present

and it is endless. However, he narrates the images of the second story in the third person and the reader will know its ending, which provided from the narrator's memory from his past in Kurdistan. This historic story is the plot of Ibrahim's text, which focuses on the traumatic past that the narrator experienced and its impact on his psyche. This is achieved through reliving the traumatic story of the execution of a man punctuated by his current experience of loneliness whilst in exile. Once the author/narrator has relived the man's story, he returns to a state of calmness.

5-4-3 The analysis of the short story

The author/narrator is possessed by a traumatic memory that he did not experience directly, but learned about, which his lonely state has elevated. In this short story, I contend that the narrator is the author himself and the reasons for asserting this are: first, the story is in the first person and describes the lot a person who is living in the diaspora. Ibrahim is one of many Kurds who left Kurdistan for exile and since the second half of the 1990s has been living in Germany (Saliḥ, 2010, p. 183). Secondly, Ibrahim wrote under the title that this short story was written in Germany and added the date (02/05/1996) of its creation (Ibrahim, 2000a, p. 4). Thus, the narrator could be Ibrahim himself, presenting his situation and feeling alone in exile after he left Kurdistan with a mind full of traumatic events and stories about the Kurdish people's suffering during the time that he was in Iraqi Kurdistan.

In 'Çavên Min...Çavên Wî', the narrator shifts between the images from his story as a man alone in exile and those of a story from his memory. The short story begins with an image from his/the narrator's story delivered in a very short paragraph, which describes his present circumstances:

چاڤین من دزلن و ږک و ږک بښ ل وئ دمرزا بن دمرگه‌هی، ئەوا ږونا‌هیا هاتن و چوونا مروڤان ژ دمرڤه دیار دکت، ها ها نیک دئ بیدنگی یا من کوژت، زهنگا دمرگه‌هی لښدهت، سلاف کهته من، ل من بت مڤهقان.

My eyes are open and staring at the little space under the door, which will indicate that there are people moving outside. Soon, someone will kill my silence, knock at the door, say hello to me and be my guest (Ibrahim, 2000a, p. 6).

In the next fragment of the short story, Ibrahim directly presents another image, which is from a story of another man that appears to be drawn from his memory, as indicated by the use of the third person, but there is no indication to the reader that it is from his memory and it is separated from the first image just by the sign * * *. The image is:

چاقین وی دزلقوتن بین ل وئ پهنجهره چوار گوشه و خاچکری نهوا ب سهری دهرگههی فه، چهند جارمکی
زیرهفانی وئ ژووری دیت و دجت. ها ها دی ئین دهرگههی لی فهکمن، دی سلاف کمنه گیانی وی.

His eyes are staring at the little square barred window above the door.
Guards are moving outside. Soon, they will open the door and take his
spirit (Ibrahim, 2000a, p. 6).

This is from Ibrahim's memory that he learned from the collective memory of Kurds as it is a story of imprisoned people in his home country. His current situation evokes the survivor guilt or shame that many traumatised people feel. He presents this story through images from the past as this can be the way that traumatic memory works (Baelo-Allué, 2012, p. 72). Regarding the technique of presenting the memory in Ibrahim's short story, which is direct and without any reference to memory or past, this would appear to resonate with the 'relatively effortless' mode, which relies upon people's present circumstances and mood (cited in Mollon, 1998, p. 14). Ibrahim's current lonely moment in exile stirs up his past memory, thus there is a relation between the technique of the short story and the way of remembering. The act of remembering is not desirable, but he does it, because it is compulsive, especially when he has the space to do so during his lonely time in exile. The character has learnt this story in his country in the past as there were many who lived the same stories and now, it is still hunting him even after he left the homeland as will become clear through the analysis.

There are several signs supporting the claim that the second story/image is from Ibrahim's memory. To begin with, both stories are totally different and they are happening in different places, one of which the reader knows is his current situation. Hence, as he cannot be in two places at the same time, the second story/image must be from his memory, despite it being written in the present. Secondly, the second story is a terrifying one, which is about a prisoner who is waiting to be executed at any moment and both the collective and individual

memories of Kurds are full of such stories. Another important indicator of this, is that at the end of the last fragment of the short story Ibrahim/the narrator refers to the character of the second story by announcing that in his exile he became a friend with his world (Ibrahim, 2000a, p. 7). This could be interpreted as meaning even in his exile he is possessed by the past's traumatic stories.

The narrator continues shifting between his own story and the prisoner's. In the third fragment of the short story he narrates that:

چاقین من مان زل و گوھین من مان بەل، دەرگەھێ من نەھات قوتان، ئەو تەلەفۆناب رەخ من فە، ئەفە چەند جاراً من بلند کر کا کار دکت یان نە، بێ دەنگیئ ئەز ھێر کر، یا ژ من فە کەس ل قی باژیری نینە، من مرادە دەنگەک، مێشەک، پێشبیەک، سەبەک، چوچکەک.

My eyes are still open and my ears are waiting for any sound, but nobody knocked on my door, The phone beside me, which many times I have been checking to be sure that is on, does not ring; the silence is bothering me, I think there is nobody in this city; I wish to hear a fly, mosquito or a bird (Ibrahim, 2000a, p. 6).

Unlike Ibrahim, the prisoner is living in different circumstances, as shown in the next image:

چاقین وی راناوھستن ژ قوتانی، گوھین وی بین بووینە کانیا خوینی، شەق شەفا سەفاتین دەرگەھا مەژی لئ سمت، نە تەلەفۆن، نە زەنگا دەرگەھی. چەند خەلکی باژیری بین ئیناینیە وئری. وی مرادە چرکەبەکی د خەو بچت. سیسرک و مشکا شەرە ل سەر لەشئ وی.

He cannot stop moving his eyes, his ears hear only the sound of blood and the noisy slamming of doors is bothered his head. There are no phone calls and the door does not ring. The whole city's residents have been gathered there. He wishes he could sleep for just one moment. Cockroaches and mice are fighting around his body (Ibrahim, 2000a, p. 7).

In the last fragment of the short story, the prisoner's story draws to its end, when Ibrahim narrates:

دەرگەھێ وی فەبی. ھەلگرتن. راکێشان. برن جیھانا بێ دەنگیئ.

His door was opened. He has been carried, dragged; he has been taken to the silent world (Ibrahim, 2000a, p. 7).

As the story is from collective memory, he knows its end, with the prisoner being executed as chillingly expressed by 'he has been taken to the silent world'.

However, Ibrahim's lonely and silent life continues:

دەرگهه‌ی من نههات قه‌کرن. ته‌له‌فونا من نههات لیدان، دلج من نههات قوتان. دخه‌ریبی یا خوه دا بووم هه‌قالی
جیهانا وی.

My door did not open. My phone did not ring. My heart did not beat. In my exile, I have become a friend with his world (Ibrahim, 2000a, p. 7).

In sum, although Ibrahim presents a trauma from collective memory that he did not experienced directly, he focuses on the psychological effect of the event and thus, it can be considered as being a psychic trauma. Ibrahim's memory of the execution of a prisoner has possessed him in his new life in exile. This is presented far from the traditional way of narrating a story; in an experimental and contemporary form that shows the nature of trauma and the character as a traumatised man.

5-5 Fazil 'Umer: 'Tolvekirina Xudayî' (Divine Revenge): Psychic trauma through fantasy, repetition and a fragmented structure

This section examines the presentation of psychic trauma through the employment of fantasy, repetition and fragmented structure. In 'Tolvekirina Xudayî', 'Umer presents two traumatic memories, one from the character's childhood and the other from when he is imprisoned and tortured prior to being killed. The interplay between the story lines feeds the horror of what is happening in the present, thereby structuring the plot of the text and thus, leaving a haunting memory.

5-5-1 A summary of the short story

The short story presents the memory of a young Kurdish man who has been executed by the Iraqi regime. The main theme is that he is a soldier who has deserted from the army and owing to an amnesty agreement by the regime, his father hands him over to the authorities. However, they put him in prison, where he is tortured and then executed, but not before they have made him gouge out his own eyes. While he is being led by his father to be handed in to the ruling authority, he remembers events from his childhood of gouging out a puppy's eyes

with a knife and killing a cat. Consequently, he expects that this is what will happen to him as divine revenge.

5-5-2 The structure and technique of the short story

Authors, in their dealing with traumatic events, 'push the realist project to its limits', which is not because they do not wish to report what really happened, but rather, to show that the information of such events cannot be recalled without deformation and hence, they are impossible to be communicated completely accurately (Whitehead, 2004, p. 84). This could explain the employment of the techniques of dreams, fantasy and nightmare or other new forms in traumatic fictions. In 'Tolvekirina Xudayî', 'Umer employs fantasy to present his character's memory of his traumatic stories, whereby the character who has already been executed is narrating his memory of his execution in the first person and somebody after his death must be retelling his story.

'Umer presents two events with the first one being from the character's childhood and the second is when he is being tortured and executed with him having to experience the latter, being justified by recollection of the events of the former. The short story has a fragmented structure, being divided into three sections entitled according to the significant parts of the character's memory, which are interrupted many times by his childhood recollections. The first section, 'Roja êkê' (The first day), deals with his first day when he was taken by his father to one of the regime's centres to be handed in and it presents his terrified memories during their way to there. The second section, 'Roja duwê' (The second day), contains his memories in prison on the second day of his story after he had been handed to the rulers. The third section, 'Piştî sê demên stiran gotinê' (After three times of singing), is his memory of his torture and execution by the Iraqi regime after three days in prison. Moreover, as aforementioned, throughout these three stages there is a memory from the unconscious regarding a crime he committed during his childhood.

5-5-3 The analysis of the short story

The short story deals with psychic trauma and the argument of this analysis is that the structure and technique of this short story depend on the form that traumatic minds present themselves as. Consistent with the three traumatic

memory stages of fear that the character faced, the structure of the short story is that it is divided into three sections. The first presents his memory regarding the trepidation that he feels on the way to one of the regime's centres in order to be handed over, as shown in the following quotation:

نہز ل پہی بابی خوه دچووم. ہمر بیہنہکی جارہکی ل خوه دزقری و دگوتہ من:
- لہزی بکہ.

نہز گہلہک شہپرزه بووم، پین من بیوونہ باگوردان ل پہی من نہدہاتن و بابی من ژ پھیقا (لہزی بکہ) چ یی دی نہدزانی.

I was following my father. After each minute he looked back at me and did say:

Hurry up.

I was very scared, my feet were very heavy and I found it hard to take steps. My father did nothing other than saying hurry up ('Umer, 2002, p. 12).

Another example of him expressing his fear is:

نہز ب تنی ل تاریستانہک چاقزریق ہیلام، چہند بیباوہری و ترسا دنیاہی د چاقین من دا کوم بیوون و ہستدارین من ہند نازک بیوون، دہنگی پین میریہکی ل بہر دیواری دہات.

He left me in a very scared darkness, my eyes were full of fear and I was sensitive to the extent that I could even hear an ant's footsteps ('Umer, 2002, p. 13).

This fear is predicated by his expectation of his fate, because his memory was full of terrible stories about people like him and this is when he says: من ژی چارمنقیس: 'I had heard very well about the fate of people in such cases' ('Umer, 2002, p. 13).

It appears that this fear was grounded his remembering events from his childhood. While the character is following his father to the regime's centre, a memory from his childhood suddenly appears from his subconscious and he asks his father: 'Why did you let me kill cats?' ('Umer, 2002, p. 12). He repeats this question again, when his father hands him in and is about to leave him. The character remembers this as follows:

دهمی خاترخواستنی، من گوتی:

-ته بوجی دهیلا نهز چاقین کووچکان بقوقلینم؟

At good-bye time, I told him:

-Why did you let me gouge out a puppy's eyes? ('Umer, 2002, p. 13).

As a result of his fear, 'Umer's character remembers event/crime from his childhood, which were gouging out a puppy's eyes and killing a cat, and he expects that this is what will happen to him as divine revenge. According to Bergson 'memory itself is a reiterated act of interpretation' (Berger, 2011, p. 217) and here, the act of remembering result in the character feeling sorry for what he did in his childhood, thus believing that he deserved to be punished. During the short story, many times, when feeling fear, unconsciously he directed the question to his father even when he was not there, asking him why he had let him do bad things. It appears that he was blaming his father for not bringing him up properly and hence, this shows that he has now come to the realisation that what he did in his childhood was wrong. When he remembered the memory from his childhood this traumatised him, whereby he realises that what he did was crime.

The second section of the short story recalls the character's memory in prison during the second day after he has been handed in to the Iraqi government. It recovers his feeling of awaiting his fate in a dark place where it was impossible to tell the difference between day and night time. As he mentions:

نهم برینه د بنبیقهکا بی پهنجره دا، و ئیدی رۆژ و شهف تیکهل بوون و ئیکگرتنهکا نهبهدی دامهزراند، ههقالهکی گوت: ل قیری دم ب سهر سپیوونئ دهیتنه ههژمارتن.

They took us to a basement without windows where day and night were confused and became one forever. One of our friends said, here time is known by the greying of hair ('Umer, 2002, p. 14).

Owing to the virtual impossibility of accounting for time in prison, they began to create ways to count the number of days. As becomes clear from the following quotation:

دست پیکرن رۆژ ب خوارن ئینانی ههژمارتن، هندهکان رییهک دی دیتن نهو ژی دهرگه ههقهکرن و برنا ههفالان بوو.

They began counting days by the times of offering food, whereas others did so by the counting the opening of door to take prisoners away to be executed ('Umer, 2002, p. 14).

After they got bored, they decided to count time by different things, such as the times of singing, telling stories and sleeping ('Umer, 2002, p. 15). 'Umer assigns one of these ways to create the title of the third section of the short story, namely, the times of singing.

The third and last section of the short story, which is 'Piştî sê demên stiran gotinê' (After three times of singing), presents the character's memory of his torture and execution by the Iraqi regime after three days in the prison. By this time, he was the only one who remains apart from one other. He is the next taken for interrogation. After his answer to the first question, he was hit in his face and so he prepared himself for next question, which was: ته بۆچی نهفتیت تو بهرگرییی ژ وه لاتی: 'Why you do not want to defend your country?' ('Umer, 2002, p. 16). Owing to the outcome from answering the first question, he decided that the silence is the best response, because whatever he said the result would be same, for he was a traitor and guilty from his tormentor's perspective. However, he did not think he was guilty, because he did not feel that Iraq was his country to defend. As he says:

ئەز دزانم بەرسف ب دلی وی نابت... ئەز راستیی بیژمی کو پندقییه ل پشییی من وه لاتەك هەبت بەری ئەز بەهفانییی ژئ بکەم، دئ من کۆرت.

I know he would not like my answer. If I say the truth, which is that first I should have a country before I defend it, he will kill me ('Umer, 2002, p. 16).

Although knowing that silence is the best strategy, he was interrupted by his memory from his childhood again and responded out loud by asking the same question; he asked his father even though he was not there, as shown in the following:

من دزانی نابت ئەز باخفم، کەسێ بیژی و خاین نابت باخفت، بەس چ ل فی لەشێ بی سەر بکەم، دەقی من گۆت: -ته بۆچی دەنیلا ئەز کتکان سەرژیکەم!-

I knew that I should not talk, guilty people did not have to talk, but completely involuntarily my mouth said:

Why did you let me kill a cat? ('Umer, 2002, p. 16).

What he is facing and his fear evokes his memory about the very old crime that he carried out against animals. After explaining to his interrogator about what he did to the puppy and the cat, the latter sarcastically told him: نه ترسه، نه دئ تولا وئ (Do not worry we will avenge for them' ('Umer, 2002, p. 17) and the young man felt what was happening to him was divine punishment for that crime.

After knowing his old crime, the person who was torturing him would commit the same act against him. In this regard, the character narrates:

نهز برم دانامه سهر كورسيكهكئ، ستو و پئ و سينگئ من ب كورسيكئ فه گريدان، بو خوه سترانا (بعيد عنك. (د بهر را دگوت. چهقويهك كره د دهستئ من بي راستئ دا و لهپئ من باش گرت و لي شداند، هيدي هيدي سهرئ چهقويئ بهر ب چافئ من فه ئينا... تا كو چافئ راستئ بي چهپئ ب سهرئ چهقويئ ديتئ. باوهر بكن نهز پشكوريم! نهز مروفي ئيكي مه چافئ خوه ديت بت. و دهمن دورا بي دي زي هاتي ز تارستانئ پنه ل من نه ههغال.

He put me in a chair and while he was singing the song 'Ba'īd 'anak' (Far from you), he bound my neck, feet and chest to it.⁹⁷ He put a knife in my right hand and held my hand very strongly, gradually bringing the knife to my eye until my right eye saw the left one being removed by it. Believe me, I smiled! Because I was the first person who saw his eye treated in this way. When this happened to my second eye I was only a friend with darkness ('Umer, 2002, pp. 17-18).

At the end, when the person went to kill him, he did not believe that he would do to him what he had done to the cat in his childhood. Instead, he thought that he would just scare him to make him aware that it had been a crime, which was what his father should have done at the time. However, his interrogator really did kill him, as becomes clear from the following quotation:

نهز هيژ دهف دهف ل سهر نهردئ بووم دهمن پئ خوه دايله تهنشتا من، نهز كهلهفاژ كرم، پنيهك دانا سهر دهستئ من بي چهپئ و پئ دي دانا سهر بي راستئ، و پرسئ:

- دهما ته كتك سهرژئ دكرن ته دگوت بسم الله الرحمن الرحيم؟

⁹⁷ 'Ba'īd 'anak' (Far from you) is an Arabic love song.

ناخفتن ژ من نهات، لی من هزر کر دی داخهکی پیش بابی من فه ل من کهت... داچمییا سهر کهلمخی من،
همناسین وی بیهنا فستهکی ژئی دهات... گوت:

- بسم الله الرحمن الرحيم. و چهقویی هندی د گهل ناوازا سترانهکا بهدویی ستویی من دبری.

I was still on my face when he pushed me by his feet and then he put one of his feet on my left hand and the other on my right. He then asked me: when you killed the cat, did you say 'bismillah al-Rahman al-Rahim'?

I could not talk, but I thought he would only give me a little punishment as my father should have. He leaned on my body and with his stinking breath said:

-'Bismillah al-Rahman al-Rahim'. With melodies of the song, the knife was gradually cutting my neck ('Umer, 2002, p. 18).

In sum, the fantasy of 'Umer's technique is that the young man who had been killed, himself, is narrating his memories regarding what happened to him. This could make the reader not believe what had happened and Michael Rothberg termed such an innovative way of presenting a trauma memory as 'traumatic realism' (Rothberg, 2000, p. 9; p. 14).

Furthermore, the short story presents memory of story from character's childhood within a new memory of a traumatic event, which is his execution by the Iraqi regime. The former structures the plot of the text as it disrupts the narrative of the latter many times. This is, in order for the character to return to the state of quiescence through persuading himself that he deserved what was happening to him in the second event. The character became traumatised by the event from his childhood when it appeared, because he now knows that this had been a crime. Thus, although the style of remembering of first event is the 'repetition compulsion', considering the connection between the remembering of both events, there is a 'critical distance' too. This connection between the character's crime against animals and the regime's crime against him shows two dimensions of his personality. First, his real belief in divine revenge, which is what the title of the short story emphasis. Secondly, it shows an example of a colonised person who justifies the other's crime against him by blaming himself.

5-6 Celal Mustefa: 'Çîrokeka Kevin û Nwî' (An Old and New Story): Collective trauma, fragmented structure and intertextuality

When presenting past events, Virginia Woolf mentioned that her natural way of doing so was 'scene making' (Woolf, 1976, p. 122). Scenes or images could be even more appropriate than narrative for trauma cases, for as Roger Luckhurst suggests, it is possibly 'in the image that the psychic registration of trauma truly resides' (2008, p. 147). In this regard, I will explain that in 'Çîrokeka Kevin û Nwî', Mustefa in addition to intertextuality, employs visual images to present Kurdish traumatic past events. It is undeniable that many historical events in Iraqi Kurdistan have caused both personal and collective trauma. In this short story, the author focuses on cultural trauma, whereby his interest lies in their political and historical impact on the Kurds as a nation and their fate.

5-6-1 A Summary of the short story

In the first paragraph, Mustefa presents a character who is reading some research that includes many historical pictures and information in a daily newspaper. Because the reader is not told the character's name, he therefore represents any Kurdish man including the author. Subsequently, he puts down the newspaper and the rest of the story comes from his memory. The images are of the Kurdish uprising that erupted in March 1991 in Iraqi Kurdistan, which was as a result of the long term of violence that the Kurds had suffered from under the Iraqi ruler Saddam Hussein. The famous Kurdish folklore tale of the 'Ejdeha' is employed by Mustefa to represent this Kurdish suffering by the Iraqi ruler, thereby introducing intertextuality.⁹⁸ Mustefa makes a link between the story of the Kurdish uprising and the old story of the Ejdeha, which can be interpreted as signifying the lot of the Kurds under the oppressor throughout their history. Mustefa's short story is an allegory, which is presenting through the new/uprising and old/unjust ruler stories of a village by way of indirect images symbolising Iraqi Kurdistan.

⁹⁸ The content of this tale has been presented in chapter 4, page 177.

5-6-2 The structure and technique of the short story

The structure of 'Çîrokeka Kevin û Nwî' is a fragmented one. In addition to a short paragraph as an introduction, it consists of five main sections, each being divided into two parts. The first part of each section is entitled 'Keval' (Image), i.e. 'Kevalê êkê' (Image one), 'Kevalê duwê' (Image two) and so on. Regarding these images, I argue that they are the character's memories of the Kurdish uprising of 1991, which owing to many previous traumatic events suffered by the Kurds Mustefa represents by the folkloric tale of the Ejdeha (Giant), which forms the content of the second part of each section of the short story. Mustefa assigns a number to the second part of each section, i.e. 1, 2, 3 etc. The author, through the character's memory, indirectly presents historical traumatic events through a folklore tale of oppression, and their outcome, which was the uprising event. That is, he implies that the uprising of 1991 is in reaction to the ruler/Ejdeha's oppression. It should be noted, that the plot of the short story is circular in form as it ends with the same image that it begins with, as will demonstrated in the analysis of the work.

5-6-3 The analysis of the short story

The short story presents a collective trauma as it focuses on the impact of traumatic events inflicted on the Kurdish people that resulted in an uprising. The tales of the Ejdeha and the uprising are presented in a parallel plot -if the text has a plot- such that there is alternation between the images regarding each of them in each section. 'Çîrokeka Kevin û Nwî' begins with a short paragraph, through which, as mentioned above, the reader knows that the character is reading research items that include a number of historical pictures and information in a daily newspaper. These pictures awaken his memory regarding these historical events, so he leaves aside the newspaper as they are now present in his mind.

The first image of the first section is a metaphorical one of the Kurdish uprising in 1991. It appears that it is from the eve of the uprising as it covers what is about to happen, but has not yet done so.

كهفالى نيكى:

وینمکی شیلوییه.. ئەسمانهکی ب مژ و مورانه.. ئەفرمکی رهش و ئافز سیبەرا خۆ ب سەر گوندی فە راکیشایه.. چەند زەلامەک د گەل هەندەک ژنکا ژ گوندی فە تین. هەمی دپەیا دە نه.. هەر ئیکێ ئامیرمکی بلند کری: داس، بفر، مەرک، شالوک، کێر، خەنجەر. دەقیت هەمی یا دبەشن.. ئاف چاقیت وان دگرنه.

Image one:

The image is unclear. A foggy sky. A black and pregnant cloud overshadowed the village. Several men with many women are walking away from the village, each one raising a weapon: billhook, axe, scythe, knife or dagger. Their mouths are open. Their faces are angry (Mustefa, 2000, p. 49).

Although the image is not clear, as it is a metaphorical, it manages to express the state of tension and anger that the people reached on the eve of the uprising in 1991 as a result of oppressive events that they suffered throughout their history.

There is an intertextuality with the folklore tale of the Ejdeha, whereby in the second part of the first section Mustefa narrates the story of a village/Iraqi Kurdistan with an Ejdeha who has forbidden the village from using the spring for water, as shown in the following quotation:

تیهن ژ گوندی دفری، ژ فی گوندی هۆ ئافی و پر ئافاهی. سپیدمکی زوی خەلکی گوندی چاقیت خۆ ژ خەوما گران پەرخاندن، هەندەکا قەستا سەر کانێی کر بۆ نەقێزا سپیدن، بەلێ هەمی ب ترس و لەرز فە پشت پشت زفرینه فە پشتی ئەم ئەژدەها یی هەند مەزن دیتی وەکی کەفرمکی کەتیه د ریکا کانێی دا.

The big village that had large resources of water was very thirsty. One morning the people woke up after a deep sleep and many of them went to the water in the spring to prepare for prayer.⁹⁹ They came back terrified after they saw a huge Ejdeha setting on the path to the spring (Mustefa, 2000, p. 50).

Mustefa makes a relation between this image and the previous one through putting them in the same section. Thus, it can be inferred that the Ejdeha, who is a symbol for bad ruler/Saddam Hussein and the fear that he has caused them

⁹⁹ A long time ago, Kurdish people in villages used to go every morning to get spring water for ablution in preparation for prayer.

is the reason behind people's anger.¹⁰⁰ The water, which people cannot live without, is hence a symbol of the life that has been taken from them, which in the character's mind is down to the oppressive ruler.

The first image of the second section is the character's regarding the village's conditions as a result of the lack of water/life owing to the unjust ruler.

كهفالى دووون

ئهفرى ل هنداف گوندى هيشنا نهزايه. رهنگى مريا دار و باريت گوندى بيت گرتين. بهلگين وان بين چرمسين و فيدا شور بووين. گول و كوليلكنيت بوهارى پشتى ژ دلوفانى يا بارانى بى هيقي بووين كهتنه سهر تهنيشتيت خو و سيسيون، مرن. متى و بيدهنگيهكا ب ترس ل گوندى منقان بو. ههمى دهركهه دشينن. گوند وهكى ريفنگهكى تينى ل بيابانهكى ليهاتبوو، لئف هسك و قهشاقى و رهنگ زهر و بيتى.

Image two:

The cloud over the village does not give birth yet. The village's plants have a deathly colour. Their leaves have withered. Flowers died after they lost hope of getting rain. A terrified silence was a guest in the village. All doors were indigo. The village was as thirsty as traveler in a desert, with dry lips and a pale yellow face (Mustefa, 2000, p. 50).

Death is everywhere and all the door are indigo, which is a colour of sorrow and a terrified silence dominates the village, but it is the silence that comes before the storm/uprising.

In the part number two, Mustefa combines with the above image the narrator continuing to describe the impact of the event on the village and people. Owing to the high level of injustice and oppression, fear and terror grips the people. The Ejdeha is the subject of all their conversations; it is who is terrifying them (Mustefa, 2000, p. 50).

In the third image, the character returns to the uprising image which has not yet started, but is imminent because the anger of the people is at its peak.

¹⁰⁰ The myth of Ejdeha or Zahhak who was made unjust king by Eblis/the devil, was in the story behind the Newroz festival, which the Kurds share with the Persians and many other nations. The Kurds, who as a people have suffered from injustice and persecution have embraced this myth, for the Ejdeha became a symbol for bad ruler in Kurdish culture and heritage. This has been used in each part of Kurdistan in different context, for example, in Iraqi Kurdistan Ejdeha has been widely used to refer to 'Saddam Hussein' in modern literature, while in Turkish Kurdistan, the PKK discourse uses 'Ejdeha' for the tyrant in the Turkish context.

كهفالى سىيى:

ئەفرىت نىكى بووين و بىت تارىتر لى ھاتىن بى بىت دوهرمتىن. ھا. ھا. دى پەقن. ھەمى تىتتت رەش بووين، خانى.. چيا.. داروبار.. مروف.. ھەمى تىتتا سىنگى خوي قەكرى بو ئەفرا.. رەقەكا زارو بىت لىك خرقەبووين سەرىت وان د سەر ئەفرازن و چاقىت دزىقن و دەقى [دەقىت] وانى [وانىت] بەشە [بەشن].

Image three:

The clouds came close, darker than before and ballooned. They were about to explore. Everything became dark, houses, mountains, trees and people. They were all waiting for the clouds to give up their harvest. A swarm of children combined, their heads looking above; their eyes and mouths were open (Mustefa, 2000, p. 50-51).

Children, here, could be a symbol of the future, which is a target of the Ejdeha/the ruler. The Ejdeha now controls the village's only spring water and each time he lets people have access to it they must present a child to him as a sacrifice (Mustefa, 2000, p. 51). Consequently, in the above image the children show their panic as they wait to be rescued.

Both parts in section four, the image and narrative, are about the Ejdeha. The image presents him as:

ئەژدەھايەكە.. ھەفت سەرىت پىقە، دەقىت وى ومكى تەنوبرا گورى و ناگر زى دچن.. چاقىت وى بىت زىق ناھىنە ھەژمارتن، ھەر بەوستەكا لەشنى وى گوھەكى پىقە.

He is a giant who has a seven heads. His mouth like an oven launches fire. His opened eyes are uncountable and each part of his body has an ear (Mustefa, 2000, p. 51).

This image is very metaphorical. First, it explains the terrified image of the Ejdeha/ruler/regime in the character's mind. Secondly, the interpretation of this image could be that his seven heads refer to the reality that he is not the only person/individual who is a bad, but the whole of his government and/or the ruling system is as well. The only thing that people get from the Ejdeha/the regime is fire, which means that it destroys everything. The expression 'opened eyes are uncountable and each part of his body has an ear' could refer to how much the regime governed through an intelligence system, which always spied on people.

In the narrative part of this section, the character explains the impact of such a regime on the village, especially their children (their future), who were the main target. It is rare to find a family that has not lost one of their children and hence, all of the people know that they share the same future. Despite of this, the older villagers are always trying to persuade people to acquiesce and not to protest. According to them, whatever the Ejdeha wants he should be given (Mustefa, 2000, p. 51). This servility of older villagers represents the personality of a people who have been colonised and controlled by power and persecution. However, others in the village have different plans involving resistance and uprising (Mustefa, 2000, p. 51).

Section five of the short story, which is the concluding one, begins with the following image:

شیرمکی روپس بیٽو ڙ کافلانی کنڀسایه ل سمر بهرمکی ل نیفا گوندى.

A sword without a sheath is on a stone in the middle of the village (Mustefa, 2000, p. 51).

The sword without a sheath means that the protest/uprising has begun.

Mustefa separates the above image from the subsequent part of this section by putting it between quotation marks without using a number as he does in previous sections. This is because the last part of the short story is not from the folklore tale, but rather, from the character's memory which is a very chaotic and retains a noisy image from the day of the uprising. Everything is mixed together: the sound of the people, their simple weapons, killing, fire as well as the Ejdeha and his anger at losing his power. Finally, there is the rain which is a symbol of goodness and blessing (Mustefa, 2000, p. 52).

This noisy of the day of uprising and the last scream of this image wakes the character up and halts his memory. He becomes aware that the newspaper is down on his chest and the reader will find out that all the aforementioned images and information were from his memory. At the end of the short story, he picks the newspaper up and looks at the pictures again and writes (the last image) underneath of the first (Mustefa, 2000, p. 52).

In sum, without the intertextuality technique and fragmented structure, whilst at the same time using parallel ways to present the images and parts of the short

story, it would be difficult for such a short text to deal with the collective trauma of historical events. This experimental technique has enabled Mustefa to relive these traumatic events effectively far from the simple traditional chronological linearity of events from the beginning, through to the middle and end. The purpose behind the employment of the strategy of intertextuality in this short story is different from in the previous chapter. In this chapter, it enables the author to deal with the memory of traumatic events of a long period of Kurdish history in an effective form that meets the aesthetic requirement of contemporary text.

5-7 Enwer Muhammad Tahir: 'Ewê ji Dozexê Vegeryayî' (One's Return from Hell): Testimony of a traumatic event and the plot construction

In this section, I explain how the plot of the short story 'Ewê ji Dozexê Vegeryayî', has been structured to present the testimony of a man, who witnessed the carrying out of one of the mass executions (mass graves) of the Kurds during the Anfal campaigns, reliving what he saw on the night of crime.¹⁰¹

5-7-1 The main theme and a summary of the short story

The main theme is one of a mass execution of Kurds committed by the Iraqi regime during 1988 through a testimony of a member of Baath party, who was involved. At the beginning of the short story, Tahir presents two characters, with the first being a Kurdish man who visits one of Iraq's cities, which could be the capital Baghdad, for official business, where he meets a number of his friends in a club. At this club, on more than one night, he notices a man who is a second character and the main one of the short story, who is drinking and smoking heavily, which makes the Kurd believe he is suppressing something that he does not want to come to the fore. Because he perceives that this man could have a fascinating story to tell, he decides to try to meet him. Later, he comes to know his identity and that he was a member of the Iraqi authorities, who had witnessed the aforementioned traumatic event regarding the Kurds, which lay behind his bad mental state. This information further stimulates the Kurdish man's wish to

¹⁰¹ According to Middle East Watch, which was informed by a former Iraqi lieutenant colonel, there were orders to kill all the men aged between 15 and 60, even the civilian farmers in the prohibited areas. See: Human Rights Watch/Middle East (1995) *Iraq's Crime of Genocide: The Anfal Campaign against the Kurds*. New Haven and London: Human Rights Watch, Yale University Press, p. 191.

communicate with him. The tragic tale he has to tell, which forms the plot of the short story, is that he was a witness to a mass execution of Kurds in 1988, where there was a boy amongst men, all of whom the regime had decided to execute.¹⁰² However, the presence of the boy awakened his conscience and so, he tried to save him. Consequently, he had been accused of treason by the regime, removed from government service and jailed for many years.

5-7-2 The structure of the short story

The short story is narrated in the third person and is divided into four parts separated by the sign * * *. The time of the first three sections of the short story is prior to 2003, for it appears from the text that it is during the period of Baath Party rule.¹⁰³ It begins at the end of the man's story, after he has finished his imprisonment, when he is still very badly affected by what he witnessed that night. The narrator in these first three sections foregrounds the motivations that will move the plot forward in section four. The continuing urge of the Kurdish man to hear the story of the man in the club, encourages the reader to continue reading. The attention of the reader is also maintained, because he/she is intrigued as to what the story is about. On the other side, it transpires that he wants to narrate what happened as believes this will quieten his troubled mind. The main plot of the short story is in section four when the narrative of the man's testimony begins, where he relives what happened on the night of the event in 1988 and this allows him return to a state of quiescence as the narrative ends.

5-7-3 The analysis of the short story

In presenting the testimony of the mass execution, Tahir departs from the traditional linear sequence of events as he begins at the end, moves towards the beginning and finally returns to the end again as he uses circular plot to present

¹⁰² There has been much evidence found in mass graves that there were children among victims, such as: children's belongings. See: Ihsan, M. (2009) *The Genocide against the Kurds 1988* [Online]. Doctor Mohammed Ihsan official site (2015). Available at: <http://drmohammedihsan.com/Books.aspx> (Accessed: 12 August 2015). According to Andrew Natsios, the administrator of the U.S. Agency for International Development in 2004, 'even small children were not spared the butchery'. See: U.S. Agency for International Development (2004) *Iraq's Legacy of Terror Mass Graves* [Online]. Available at: http://www.globalsecurity.org/intell/library/reports/2004/040317_iraq_mass_graves.pdf (Accessed: 12 August 2015).

¹⁰³ 2003, is the year of the collapse of the Baath regime in Iraq as a result of the Second Gulf War that was launched in March that year by the USA and coalition forces against Iraq. See: Yildiz, K. (2007) *The Kurds in Iraq: Past, Present and Future*. London: Pluto press, pp. 111-117.

the events. In light of Brooks' 'traumatic theory of narrative', I argue that although Tahir's character is exhibiting a quiescent/non narrative state, the trauma of the past atrocity excites his psychological demeanour, which leads him to relive/narrate the event so as to able recapture a state of psychological calmness again once he has told his story.

In the first three sections, the narrator foregrounds the motivations that will move the event towards the main plot of the story. The first stimulus is presenting the traumatised man as being very intriguing by opening the narrative with the following description:

وئ شەقی ژى وهكى شەقیبت بهراهیکى، هەر ل وی کوژیی هۆلی ب تنی روینشت بوو. ئەف شەفا زەستانى هیش ل دەستپیکى بوو، بەلى ئەو کەسى ل کوژیی هۆلی روینشتى ب تنی، شیشه ل سەر میزا وی ریزکری بوون، ههچکو هیرشا خو یا کری و بیهنا خو پئ ئینای. جگاره کیشانا وی ب رهنگهکن زیده جهی سەرنج راکیشانی بوو، بهردەوام دووکیل ژ جهی وی بلند دبوو، دا بیژی کارخانا کەلپچایه.

That night as on many previous ones, he was alone in the same place at the club. Although the winter night has only just started, it appeared that he had already drunk too much as there were many bottles on his table. His smoking was very attractive; smoke constantly rises from his place as if from a factory (Tahir, 2004, p. 65).

The man's calmness, loneliness and suppressed psychological state are concealing a traumatic memory, which he will later relive/narrate. His sorry state attracts the Kurdish man who has been visiting the club with his friends for four consecutive nights.

The Kurdish man who is visiting the city on a formal mission, which we are not told about, is presented by the narrator as considering himself a psychological specialist and hence, only by looking he can tell whether a person has a problem or not. Consequently, he can see that the traumatised man is in a bad way, which raises the question in his mind: who is this person, who is alone and constantly drinks and smokes? (Tahir, 2004, p. 65). He continues observe him during the following nights while attending the club. The state of the traumatised man not only increasingly stimulates the reader to continue reading, for it also increases the Kurdish man's curiosity to know his story, which moves the plot forward. The Kurdish man's staring at the traumatised man comes to his friends' attention and

being originally from the city they have information about him. One of them mentions that the man is one of the club's markers, which means that he is a permanent attendee. His other friend, tells him to stop looking at the man, because there might be regime spies in the club, but also says he will try to arrange a meeting between the two.

The friend's information confirms for the Kurdish man that his assessment about the fellow was right and that there is an intriguing story behind his bad state. Then, in the second section he tries to end their night at the club so he might get to know more from his friend in their way to home. At the end of this section and as result of his insistence, his friend whispers to him that this man was one of the regime's men, but he had been removed from the service and jailed for many years. Throughout the third section the narrator presents the Kurdish man waiting for a meeting with the man. He is apprehensive that his friend will not succeed in arranging such a difficult meeting, but he trusts his capabilities as he has experience of secret organizations, because he has worked as a politician for a long time.

There is a lack of important information during these three sections, which leads to the construction of the events being rather loose. The reader is not informed about the Kurdish man's mission in the city, how he met his friends or why. What party does his friend work for and how could he arrange a meeting with such a significant man? Although all this information could be considered unimportant from Tahir's perspective, as the main plot seems to be reliving the event/mass execution of Kurds in 1988, the lack of it leads to the technique of the work being rather loose.

In the last section, the plot of the story begins with the meeting having been arranged and the testimony starts when the traumatised man relives the whole event that happened in 1988 through narrating it to the Kurdish man and his friend. The fierce impact of the traumatic event on his psychic state even after all these years, encourages him to accept the offer of a meeting with the Kurdish man despite the danger, if it became known by the regime. That is, he does perceive, as suggested, that if he narrates what he saw that night, perhaps this will restore his psychological quiescence. He also perceives that it will assuage

his feeling of guilt and his conscience would be clear after testified before God, humanity and the families of victims about the crimes committed against them.

At the beginning of their meeting he swears that he will tell exactly what he witnessed that night. Then, his narrative of the terrible event begins when he recalls how he had been awoken by a call from his party headquarters where he worked and ordered immediately to return there. For, as he narrates:

دەنگەك دەهات ھەچكو مەرفەكەئ شەپلى. بى سلاف، پشەتى دەنگەئ من نياسى، گۆتى: زوى كارى خۆ بكه و وەرە بارەگایى. تەئى ئەو ناخفتن ب شىوھىەكى فەرمى و لەز گۆت. دەمى ئەز گەهشتیمە بارەگایى حزبى، تورو مېلین بەرپرست مەزن و پاسەوانىت وان ل گۆرەپائى بوون. دیار بوو كو كارەكەئ مەزن دى رویدەت، بى راوستیان گۆتى، ھەمى سوار بن. ئەو ھەشامەتا تورو مېلا وئ دەرنەگە شەفەئى كەتتە رى، كیفە، كەس نزانەت.

I heard the voice of an excited man. Without saying hello and after recognising my voice, he said: get ready and immediately come to headquarters. He only said these few words, commanding me. When I arrived, the car park was full of cars of high level officials of the regime and their guards. It appeared that there was to be a great mission and immediately the order was given for it to begin. A great number of cars set off in a convoy, to an unknown destination (Tahir, 2004, pp. 73-74).

It appears that, because what was going to transpire would be a big crime, the regime was eager to commit it in complete secrecy, thus only high level officials knew what was happening. The traumatised man did not know what the mission was or what was happening. As he narrates:

ھزرا خۆ دكەم، ھەكە ئەف لاند گروزمەر بىت بەرپرسا بن، ئى باشە، ئەف باسە كى تىدايە و بەرەف كیفە دچن؟

I asked myself: if these Land Rovers are for the high profile officials of the regime, what about these buses? Who are inside them and what is the destination? (Tahir, 2004, p. 74).

As they left behind all Iraqi towns and cities, he had yet to know what their mission was. It turned out their destination was the desert on the border with Saudi Arabia as there is a reference to al-Haj in the short story, the place where mass graves were discovered after 2003.¹⁰⁴

¹⁰⁴ After the collapse of the Baath regime in 2003, many mass graves were discovered throughout Iraq. According to Mohammed Ihsan who was the minister of human rights of the Kurdistan region from

The man explains that what he witnessed more than he can narrate as it is impossible to describe the images in words. On arrival at their destination, they were even more surprised as there was significant preparation for some event going on. He says:

رۆناهی و حرینا و گرینا دهنگی شهفه لایه و خهندهکا دکولن، گریت ناخی دورست کرن [دکرن]. عهسکهرین کولاف سۆر و کولاف کهسک بهرامبهر وان گرا جهی خو کر بوون، تبلت وان ل سهر دوکمیت تفهنگ و رهشاشا، بهلی بهرامبهری وان چ دیار نینه، نزانین ستیرکا بو دوژمنیت نه دیار دگرن.

There was intense lighting and the noise of excavators. They were digging trenches and making mounds of earth. There were soldiers wearing red and green hats in front of the mounds ready to shoot at any targets in the front of them. They were pointing their weapons at an unknown enemy (Tahir, 2004, pp. 75-76).

The mission would be clarified and they would know what the buses were carrying when a high-ranking officer read the presidential decree for the mass execution of the men who were on the buses. The men were lined up on the edge of the trench and the order was implemented and the traumatised man narrates in the following:

دممی نهفسهریت بلند گۆیی هاوار کری خو نامادهکهن... نهو زه لامیت ل هنداف وان خهندهکا وهکی توپا دکهن و گریل دبنه [دبوونه] ناف خهندهکی، خوینا وان گر سۆر دکر. دویفدا شهفهل دا ناخی ب سهر دا کهن.

When the high-ranking officers shouted: ready, shoot ..., the men who were on the edge were falling like berries into the trench and the mounds were stained with their blood. Then, they were burying them using the excavators (Tahir, 2004, p. 77).

This image is repeated again and again as there were many buses full of men.

2001 to 2005, in a report to the European Parliament in Brussels on 2 April, 2009, mass graves of Kurds had been found in: Busaya near Saudi Arabia's border (Samawa), Hatra, Hamreen, a mountain area, Karbala, around Erbil, Nasiriya, Diwaniya, Najat, Kirkuk, Mosul, Khanakin and Baghdad. See: Ihsan, M (2009) *The Genocide against the Kurds 1988* [Online]. Doctor Mohammed Ihsan official site (2015) Available at: <http://drmmohammedihsan.com/Books.aspx> (Accessed: 12 August 2015). According to the U.S. Agency for International Development in 2004, since the collapse of the regime in Iraq the number of mass graves that had been reported reached 270 and the number confirmed by mid-January, 2004 had reached 53. See: U.S. Agency for International Development (2004) *Iraq's Legacy of Terror Mass Graves* [Online]. Available at: http://www.globalsecurity.org/intell/library/reports/2004/040317_iraq_mass_graves.pdf (Accessed: 12 August 2015).

The man mentions that although the regime tried to obscure the identity of the executed men, saying they were Iranian, no one believed this lie. For they were dressed in Kurdish traditional clothes. Not only this, but for their shouts and prayers to God were in the Kurdish language.

Although the whole event was terrible for the man, what had further traumatised him was the image of a boy amongst men, whom the regime had decided to execute. This was behind his imprisonment and losing his job, all of which served to reinforce his bad psychological condition. The effect of this image is still ongoing, which can be inferred from his agitated psychological state when he begins telling the Kurdish man his tale. This is apparent when the narrator says:

پەرداغا وی یا ل پیش وی، بەلێ یی لئ دگهریت. دبینیت نابینیت! سەری خۆ هەژاند هەچکو تەبێ گرتی و لەرزینەکن گرت وەک بیهێ د ناییدا.

His glass is in front of him, but he is looking forward. Do he see it or not?!
He shook his head as if he was suffering from epilepsy. His whole body was shaking like a pear in water (Tahir, 2004, p. 77).¹⁰⁵

Or when the Kurdish man says:

چاقیت وی سۆر بوون دەنگی وی غلپه و نزم بوو، هەچکو یی زیندی ل وی حالەتی دژیت، چاقیت خۆ گرتن
و ه دیاره نەدقیارۆندکەک یا ژ قولکا چاقیت وی دەرکەتی نەدقیار بێتە خوار، دقیال چاقیت خۆدا بگرت یان ل
ناف موژیلانکا بەرز مەکت.

His eyes turned red and his voice dropped, giving the impression that he was living the event again. He closed his eyes, where he was trying to keep his tears or hide them between his eyelashes (Tahir, 2004, p. 78).

The traumatic image was that he noticed a boy among the men who were on one of the buses when it was their turn to be executed. When they got the men out of the bus, they were blindfolded and their hands were tied, except for the boy. The boy approached the edge of the trench, but did not seem frightened, which could have been because he did not understand what was happening and did not know that in a few moments he would be executed. His appearance drew the man's attention, he reminded him of his son, Hussein, so it greatly affected him.

¹⁰⁵ The expression 'shaking like a pear in water' is a traditional Kurdish simile, which is said when somebody is shaking because of fear, shame or even illness.

He decided to save him, whatever happened. Using the name of Hussein here could be a sign that Tahir wants to refer to the traumatised man's doctrine as being Shi'a. It is probably because he is a Shi'a that he sympathises with the Kurds as they were also persecuted by the regime owing to their religious doctrine.¹⁰⁶ In addition, Tahir raises the issue of self/other/empathy and rejects the idea of brutality of all non-Kurds or in the Iraqi context, the brutality of all Arabs, while he shows that there could be Arabs who oppose the injustice and oppression that the Kurds suffered from the Baath's regime.

When he was reliving the image of boy, it appeared that he wanted to get all the images out of his mind and forget them forever. He was very emotional when describing the boy, shaking his head with his eyes closed and his body was shivering. He describes the boy as if he was seeing him today:

ئەز دىيىم، ئەو زارۆ ھەر ل خۆ دزقريت ھەچکۆ ل نياسەکی دگەريت، بەلێ بۆچی نابىنیت، دىبیت د گەل وئ
باسی نەبىت. ئەلبەت یی ل بابی خۆ دگەريت، بەلێ یی بەرزە بووی، قەت نابىنیت نە ل ئەردی نە ل ناسمانی!!!

I see him, that boy turns around as if looking for a relative, but why he does not see him, he might not be on the same bus. Without doubt, he is looking for his father, it seems that he lost him and will never see him again anywhere!!! (Tahir, 2004, p. 82).

The man complains to God and admonishes him for having seen the crime being committed before him, but doing nothing about it, as shown in the following quotation:

خودئ من!!! ئەم ل چ وەلاتەکی خویناوی و دورنە و گورگا دژین. قی زارۆبی چ گونە ھ ھەیه ھۆسا ب سانەھی
ئەف گولە، ئەف شتلا پروحانی بێتە کوشتن، بۆچی!؟

-خودئ من! ئەف کار و زۆردارییە ل پێش تە دەیتە کرن و ب ناگەھیا تە؟

ئای چ وەلاتی کوفر و زۆردارانە! !

¹⁰⁶ Islam is divided into two main doctrines: Shiite and Sunni. This split appeared after the death of the Prophet Muhammad, because he did not choose any one to lead the community after him, however, in the period of his illness, he asked Abu Bakr to lead the Muslims' prayers. After his death, the Muslims were divided over who would lead them. Some of them recommended Abu Bakr as a caliph, whereas others thought that it should be hereditary and Ali bin Abi Talib was deemed the most entitled, because he was the son-in-law of the Prophet Muhammad and the nearest blood-relative to him. The owners of the latter perspective were called the shi'a of Ali, whereas those of the former view were called Sunni and this division of Islam has continued to this day. See: Bowker, J. (ed.) (1997) *The Oxford Dictionary of World Religions*. Oxford and New York: Oxford University Press, pp. 479-480.

My God!! We are living in a county?, which is a homeland of blood, monsters and wolves. What is the guilty of this handsome boy so he has to be killed?! Why? My God!! This crime is being committed under your nose and with your knowledge. Oh, how much this homeland is a homeland of oppression and oppressors!! (Tahir, 2004, p. 81).

Despite knowing that his punishment would be severe from the regime, he decided to try to save the boy from execution. There were only a few moments left, whilst the soldiers reloaded their guns, but he had nothing, he could only shout and call him to escape towards him. After being shot, everyone fell and rolled over in the trench and the boy also fell, but then got up again as he was just injured. A soldier approached and aimed his weapon at him, but the boy put his hand on the barrel of the gun, which shook the soldier who just stood there motionless. An officer ordered him to shoot the boy and because of this insistence, the man screamed at him not to. Owing to the difficulty of the image and his fear for the boy, the man lost consciousness and when he woke up he found himself in a hospital, without knowing the fate of the boy; whether a miracle happened and saved him from death or not. As a result, he had been dismissed from the service, being accused of cowardice and treason by the regime and subsequently, jailed for many years. His current disposition, is as seen at club at the beginning of the short story, that of a broken man. He narrates the image to the Kurdish man and his friend as follows:

من کره هاوار و قیزی ژ بنی بییا

- وهره.. وهره.. دئ ته کوژن، ئەز ب هەر دوو دەستا و دکەمه هاوار. من دیت هەمی کەتن و گێل بوون، تئێ ئەو ما کەت رابوو. عەسکەرەک ب تەمەنگ چوو هەنداف سەری، ئەفسەری فەرمان داوێ گوللە باران بکەت. خوینا سۆر دەهاتە خوار، بەلێ وی دەستێ خۆ دا بەر تەمەنگی، ئەو عەسکەر هەشک د جەهێ خۆ دا ما، من دیت ناگر ژ تەمەنگا وی دەر نەکەت، ئەفسەری پێ خۆ ل ئەردی ددەت و جەینا ددەتە وی عەسکەری بۆچی فەرمانا بجە نایینیت، دبیژتێ، زوی بکوژە.

بۆ جارا دووماهیکی هندی من هیز هەیی، من کره قیزی و هاوار، من دگوتی بەهێله!

من های ژ خۆ ئەما، دوێفدا چ رویدا، ئەو زارۆ چ ب سەری هات.

I screamed

Come. Come. They will kill you, I shouted, I beckoned him with my hands to come to me.

I saw everyone fell and roll over, except the boy who fell and got up again. He was approached by a soldier who pointed his gun at him and an officer ordered him to shoot. Even though he was bleeding, he put his hand on the barrel of the gun, which stunned the soldier and despite the cries of the officer and his orders to shoot, he did not move. For the last time, with all my strength I screamed and said do not kill him!! Then I lost consciousness without knowing the fate of the boy (Tahir, 2004, pp. 82-83).

After narrating the last image from the traumatic event in 1988, with the testimony completed, the man appears to have returned to his quiescent state again and he begins cry, dance and sing a very sad melody. As the following quotation shows:

وهک مایسترتۆی سهه ناوازمکی خویناوی رابوو سهمایهک دکر و رۆندک دباراندن و دویدا قیرکره نهبو زییهکا
نههوارا، مه همیا پینکفه د گهل دگۆت و ب گریان نهف سترانه مه فه دگنرا:
نای دای.. نای دای.. نای بو همی زاړو و لآو و پیرمیریت شههید بووین، نه کفن، نه گۆر، نه تهلین نه
قوران!!!

Like a maestro of a sad melody he started dancing and his tears were streaming down. He started singing about marshes, then we joined him in crying and we sang together: Oh mother. Oh, ohh, oh for all children, young and old men were executed and buried without a shroud, grave, prayer and Qur'an (Tahir, 2004, p. 84).

Tahir has employed a circular plot to present the testimony of the traumatic event of the mass execution, reliving what his protagonist saw on the night of crime. That is, the text presents a single witness testimony and it is a 'working through'. The analysis of the short story that has been pursued in the light of the traumatic theory of narrative, illustrates the link between the mechanism of the traumatised mind and the structure of plot in the narrative that can be employed to deal with such issues.

5-8 Conclusion

Representation of memories of traumatic events in Kurdish short stories became quite prevalent from 1991 onwards. Because, firstly, if it had not been for the

conditions created after this time, the Kurdish writers would possibly have had no opportunity or means to express such memories. Since then, they have achieved a relative freedom of expression regarding national issues and the trauma that they suffered. Secondly, the powerful discourse on the common Kurdish suffering that began in 1991, which was also a result of the freedom that was won.

This chapter has examined the links between the memory of trauma, narrative structure and techniques of the contemporary Kurdish short story in Bahdinan after 1991. It has emerged that this is in accordance with previous writing on trauma events, which points out how difficult it is to narrate them and if writers want to tackle them they require a special literary form that departs from a conventional linear sequence. The key argument of the chapter has been that past traumatic memories contributed to shaping the narrative structure of short stories in Bahdinan after 1991. To demonstrate this, the texts of six authors, Bedel, Şefîq, Ibrahim, 'Umer, Mustefa and Tahir have been analysed to show how in their short stories they have experimented with innovative narrative structure and techniques that illustrate the link between the mechanism of the traumatised mind and the structure of plot in narrative that can be employed to deal with such issues.

In general, it can be inferred from the analyses of the short stories that the nature of trauma memories contributed to construct the plot and narrative of the focal texts, where they are, on the whole, fragmented and lack traditional story lines that employ a chronological narrative of events guided by a plot. This is achieved through the adaption of various strategies, such as nightmare, dream, repetition, images and scenes. Another point is that owing to the nature of the historical traumatic events, not only were individual Kurdish people the target of them, but also, the Kurds as a nation, which meant these events caused both psychic/personal and cultural/collective traumas. Despite Kurdish authors having presented both types in their short stories, they have predominantly focused on the psychological effects on individuals and society, choosing largely to ignore historical information and the political consequences.

According to the techniques that have been employed by Kurdish authors in Bahdinan to examine the traumatic events, their texts can be considered as

either 'acting out' or 'working through'. In this regard, it can be inferred from the examination of their short stories that the authors have the tendency to repeat past events in an 'acting out' manner by invoking the memories of their traumatized characters, who are haunted by spirits and the stories of victims. They have repeated the traumatic events through techniques, such as dreams, nightmares, images and repeated words as is clear in the short stories: 'Rastîyeka Efsaneyî', 'Çavên Min...Çavên Wî', 'Tolvekirina Xudayî' and 'Çipikên Xwînê'. Both Tahir and Mustefa's short stories can be considered as once that involve 'working through'. In the cases of 'Tolvekirina Xudayî' and 'Çipikên Xwînê', the two concepts are blurred as each of them presents two different events from two different periods of the characters' life, and the remembering style of the oldest events in both stories are compulsive, which can be considered as 'acting out'. That is, regarding the latter short story, it can be claimed that the presentation of the main event, Anfal was through 'working through', but the oldest trauma event in the text, which is the loss of the character's husband as she being haunted by his and other victims' spirits, can be considered as 'acting out'. In sum, the concentration on the psychological effects of traumatic events on individuals and society, choosing largely to ignore historical information and the political consequences of them in these short stories, illustrates the Kurdish author's perspective when examining such events.

Focusing the discussion on the Kurdish authors' reasons for representing past traumatic events in their literature, it can be inferred from the techniques and styles employed that they have deliberately blurred the historical context of the events reported, thereby placing greater emphasis on the fictional side rather than the factual historical context. As I have argued throughout this chapter, these techniques are as a result of the nature of traumatic events which are difficult to comprehend and thus, result in trauma. Hence, these innovative techniques are considered appropriate for narrating such events. Regarding which, Rothberg coined the term 'traumatic reality' to make the reader engage with these hard to fathom events, as Whitehead has mentioned (2004, p. 84) and hence, these innovative or distancing techniques are considered appropriate for narrating them. This is the case of the events that have been presented by the focal Kurdish authors. Regarding the relation between the real events and stories in Kurdistan, 'Umer thinks that in Kurdistan there is only a hair's breadth between

stories and reality. All Kurdish stories include elements of reality, but because this is so disturbing many people are unable to accept this, thus seeing what is told as only story ('Umer, 2005, p. 39).

Moreover, owing to the lack of historical context and political consequences in their work, it would appear that the primary aim of the Kurdish writers reviewed in this chapter has been to convey the psychic trauma of individuals in favour of collective ones. Considering the ways and techniques of their dealing with traumatic events, the authors and/or their character only appear as traumatised people. Hence the desire behind their presentation of such events might not be because of their anger or for political purposes, but rather, their feeling of guilt regarding those who sacrificed their lives fighting injustice and oppression against the Kurdish people.

Despite Kurdish authors' having placed emphasis on individual cases of trauma, even subjective suffering can be generalised to express the collective experience of suffering, thereby helping to unite people and as such, this performs a political role. Ramazan Aras, in his explanation regarding the role and integration of both subjective and collective experiences and their move toward presenting a 'suffering nation' in forming the 'kurdishness' in Turkey, discusses as matter that other researchers have raised: 'whether it is possible for an individual [to] speak for the collective or how much a subjective life is generalizable' (cited in Aras, 2014, p. 192). In this regard, Aras presents the idea that the individual stories that have 'been central to the *testimonio* as a form of political work' can present the collective (cited in Aras, 2014, p. 192). In addition, 'it has been commonly agreed that experiences of violence, fear and pain can operate in bringing people together to share and develop a strong sense of belonging to a "suffering nation"' (Aras, 2014, p. 193). Hence, presenting such painful experiences through literature could perform a political role even if this was not the authors' intention.

Furthermore, these Kurdish short stories could create what Alison Landsberg calls a 'prosthetic memory' for future generations and those Kurds living in other parts of Kurdistan as well as across the globe. This refers to the possibility of creating memories that are not directly related to the individual's past life. However, they are still significant to the forming of subjectivity (Landsberg, 2004, p. 20), which is through the interface between an individual person, the narrative

of trauma and the events of the collective past via mass culture tools such as, a museum or cinema (Landsberg, 2004, p. 2). Landsberg argues that through these tools people can come to know about these un-lived historical events and hence, understand their own 'personhood' and 'subjectivity'. That is, prosthetic memory might be a powerful corrective to identity politics (2004, p. 21) and literary narrative could contribute to producing this type of memory too. Hence, these Kurdish short stories could be tools for upcoming Kurdish generations, which they will be able use to understand their identity.

Finally, through drawing a link between memories of traumatic events and the experimental and innovative forms of the Kurdish short story and their fragmented narrative structure, it has been demonstrated how these techniques have been employed to present Kurdish experiences.

Chapter 6: Conclusion: Experimentation in the Kurdish Short Story in Bahdinan, Global Form and Local Content

6-1 Introduction

This thesis set out to explore the experimentation and innovation in the Kurdish short story written in the Kurmanji dialect in Bahdinan in Iraqi Kurdistan. A specific period has been covered, starting in 1991, as this represented the genesis of a new era in Kurdish literature in Iraqi Kurdistan. This was the year of the Kurdish uprising against the Baath regime in Iraq and the achievement of autonomy. Since then, there have been massive changes in Kurdish literature. Previously, it had been a tool of resistance and defence of Kurdish freedom and rights. However, after 1991, it became part of wider projects to modernise Kurdish society. In addition, with the new conditions of Kurdish society and new concepts of modernism, the perspective of many Kurdish writers and their presentation of subjects have changed and they began to experiment with new techniques and methods. The short story has experienced a rapid renewal, yet it has not received sufficient attention from literary critics, unlike poetry. Moreover, most Kurdish literary criticism covers the period before 1991 and mostly examines the Kurdish short story written in the Sorani dialect. Consequently, both the period studied and the fact that it is focused on the Kurmanji dialect makes this research innovative.

Despite the fact that since 1970 many aspects of modernism have appeared in the Kurdish short story in Iraqi Kurdistan and the appearance of the Kurmanji modernist movements after 1991 in Bahdinan, there is still ongoing debate among scholars as to whether or not those of this region are modernist. Consequently, the current study was aimed at contributing to the debate by assessing the innovative aspects of Kurdish short stories in Bahdinan. By probing the forms of the experimentation and innovation in the short stories, the most significant creative aspects have been uncovered. The reasons lying behind the identified innovative techniques along with how these have been used as well as to what purpose have also been investigated.

6-2 Discussion of the study's questions and findings

In chapter 1, a broad outline of the importance of the study and the research questions were presented. In addition, there was identification of the appropriate critical approaches as the tools of analysis for the texts of eight Kurdish authors from Bahdinan carried out in the subsequent chapters. As explained, this analysis would allow for the research questions to be addressed.

Chapter 2 explored the research questions, what are the reasons behind the appearance and development of the Kurdish short story in Bahdinan, what were its formulated features before 1991 and when was there engagement in experimentation as well as innovation? The findings of this chapter were that the Kurdish short story first made its appearance in Bahdinan during the 1960s owing to cultural and political developments. Kurmanji writers began to experiment with new techniques during the second half of the 1980s. However, evidence has been presented in this work that the really big innovation did not occur until after 1991. That is, it was concluded in this chapter, after examining the evidence that the changes after Kurdish self-rule were behind many Kurmanji author's decisions to experiment and innovate using new techniques and forms. The most significant literary reason for this development was the familiarization of Kurdish writers with other nations' form and principles regarding modernism and postmodernism. This raised the matter as to how much has outside Western influence has been driving this development. That is, is the Kurmanji short story purely mimetic in terms of Western modernist literary principles or is it something that has an identity specific to the Kurdish context? This question was on mind during my investigation and analysis of the Kurdish short story throughout the other chapters. I will return to address this subsequently.

In order to assess the innovative aspects of Kurmanji short stories, the decision was made to examine them according to three phenomena of contemporary fiction, namely, crossing generic boundaries, intertextuality and the impact of memory of traumatic events on the structure. Regarding the first, the third chapter examined two questions, firstly, what is the attitude of Kurdish authors towards the notion of genre? And the second was what are the tools and techniques of Kurdish authors in blurring the boundaries of the short story genre with others? As a result of analysing the Kurdish short stories by drawing on

Kent's model of classification, which combines both synchronic and diachronic dimensions in the process of reading a text as a genre, the findings of the chapter were that Kurdish writers have explored the genre concept via the employment of syntagmatic foregrounding along with designed and undesigned uncertainty. The majority of the texts that have been discussed have been formed by a combination of the formulated conventions of the short story with others, such as epic, novel, drama and poetry. Consequently, I placed the majority of their texts between the totality of the novel or epic and the limitation of the short story. This is because most of the writers whose works I have analysed have presented wide ranging topics, which could be the project of a novel, in a short text. Moreover, each of them has employed a different technique and form in building his text, using strategies such as the short story cycle, the combination of many scenes and short-short stories. In particular, a new technique has emerged, which I would suggest is equivalent to the Western concept of the short story cycle; thus I termed the short-short story cycle as one of the experimentation and innovation post 1991. Those writing short stories in Bahdinan have been particularly innovative in the ways that they regularly violating traditional generic expectations in order to achieve new ways of expressing their experience in literary form.

Considering the diachronic dimension can shed light on the reasons behind the new ways and the desire of the Kurdish short story writer to present a big topic in the frame of a short text. Firstly, it could be that the Kurdish author became familiarised with the new Western literary movements of modernism and postmodernism, which alongside the recent changes in his society created the desire to experiment with a new way of writing. Certainly, the nature of the short story as a hybrid genre that has absorbed the features of modernism and postmodernism, has resulted in greater flexibility for writers of such stories. Secondly, drawing a comparison between the Kurdish short story and the novel, the former has received great precedence over the latter. This could be another reason why these authors have tried to introduce wide ranging subject matter into the short story form.

Thirdly, given the preference for the short story, as mentioned above and the determination of these authors to get their work in print, they chose to write these

short texts and yet still, attempted to cover the big issues. This was facilitated by the rapid expansion of the press after 1991, which provided good opportunities for writers to publish their short texts. Moreover, readers of short stories are often those who do not have the time to read long novels, for these are usually younger people who have busy lives, whereas the older generation is more likely to have the time to read longer texts. However, because of the educational circumstances, many of the older people in Bahdinan are illiterate and hence, this provides another possible reason for these writers preferring writing short texts.

Moreover, in terms of the topics that have been focused upon by Kurdish writers, hiding behind the contemporary techniques has been their goal. Writing in this way, has resulted in the inclusion of poetic traits in the works of writers. Finally, despite the fact that society's issues are of more interest to these writers than personal ones, they present them through their own eyes, emotions and thoughts. Consequently, even though their texts embody an objective form, they present their content subjectively.

Chapter 4 examined the phenomenon of intertextuality, which refers to the employment and transformation of pre-existent literary or non-literary texts to a new destination or what has been termed by Kristeva as 'transposition'. The research question of the chapter was, which intertextual elements have Kurdish authors elected to retain from the original texts, how they have then transposed and developed them into a story of their own and what has been their purpose in doing so? In general, it can be seen from the analyses of the short stories in this chapter that the focal Kurdish authors in Bahdinan have transposed and employed pre-existent literary and religious heritage practices to present their stories that have contemporary aspects. Although it is difficult to pinpoint the significance for such texts, as many of them can be described, using Kristeva's term, as production, it would appear that several authors by applying the strategy of intertextuality have raised a number of local social and political issues.

Since self-rule arrived, Kurdish authors have achieved freedom of expression, especially regarding national issues, injustice, oppression and the traumatic events that the Kurds suffered under the Baath regime. However, it can be argued that many of the new concepts and intellectual principles of modernism

conflict with the social, political and religious norms of Kurdish society. Furthermore, many events and conditions in the post-1991 period, especially the internal war in 1994 have changed Kurdish writers' thoughts and beliefs. That is, their attitudes regarding institutions of power in society have been altered and their new ideas, thoughts and opposition have been expressed through their texts. In sum, considering the topics that have been emphasised regarding Kurdish short story writing, it can be concluded that in addition to meeting aesthetic requirements, contemporary techniques have been employed, such as intertextuality, so as to avoid religious, political and social censorship.

Chapter 5 examined the argument that past traumatic events have contributed to shaping the narrative structure of short stories in Bahdinan after 1991. It has emerged that this is in accordance with previous writing on traumatic events, which points out how difficult it is to narrate them and that the best way to do so is to depart from a conventional linear sequence. The research question of the chapter was, what are the strategies and literary techniques employed by Kurdish writers when engaging with the turbulent past so as to present the impact of such events on the narrative structure of texts? In this chapter, several findings emerged. The influence of the nature of trauma memories on the structure of texts and their plot is clear in that they are, on whole, fragmented and lack traditional story lines that employ a chronological narrative of events guided by a plot. This is achieved through the adaption of various strategies, such as nightmare, dream, repetition, images and scenes. Another point is that, despite Kurdish authors having presented both types psychic/personal and cultural/collective traumas in their short stories, they have predominantly focused on the psychological effects on individuals and society, choosing largely to ignore historical information and political consequences.

According to the techniques that have been employed by Kurdish authors to examine the traumatic events, some of their texts can be considered as being either 'acting out' or 'working through'. The former pertains to repeating the past or even the tendency compulsively to repeat it. Whereas 'working through' refers to when a person attempts to earn a critical distance from a traumatic event. However, in some cases, the two concepts are blurred. This is when the short story presents two different events from two different periods of the characters'

life and the act of remembering one event is compulsive, which can be considered as 'acting out'. Whilst the presentation of the other event, pertains to 'working through'.

In relation to the discussion on Kurdish authors' reasons for representing past traumatic events in their literature, it can be deduced from the techniques and styles employed that they have deliberately blurred the historical context of the events reported, thereby placing greater emphasis on the fictional side rather than the factual historical context. As I have argued throughout chapter 5, these techniques are a result of the nature of traumatic events which are difficult to comprehend and thus, result in trauma. Hence, these innovative techniques are considered appropriate for narrating such events. Considering the ways and techniques of their dealing with traumatic events, the authors and/or their character only appear as traumatised people. Hence the desire behind their presentation of such events might not be because of their anger or for political purposes, but rather, their feeling of guilt regarding those who sacrificed their lives fighting injustice and oppression against the Kurdish people.

Despite Kurdish authors' having placed emphasis on individual cases of trauma, even subjective suffering can be generalised to express the collective experience of suffering, thereby helping to unite people. Hence, presenting such painful experiences through literature could perform a political role even if this was not the authors' intention. Furthermore, these Kurdish short stories could create what Alison Landsberg calls a 'prosthetic memory'. Hence, they could be tools for upcoming Kurdish generations, which they will be able to use to understand their identity. As it can be argued that through the interface between an individual person, the narrative of trauma and the events of the collective past via mass culture tools people can come to know about these unlived historical events and hence, understand their own 'personhood' and 'subjectivity'. That is, prosthetic memory might be a powerful corrective to identity politics.

Through exploring the three above mentioned literary phenomena and the Kurdish forms and techniques in the three analytical chapters of this study, a rich vein of experimentation and innovation in the short story has been uncovered. Now, returning to the issue as to whether gaining these innovative aspects was because of outside influence, especially Western principles, this boils down to

whether the Kurdish short story is purely mimetic of Western modernism or somehow is idiosyncratic owing to the Kurdish reality. Discussion of a few points from the findings of this study can help address these queries. First, other nations' experiences, especially, Western modernism have been the sources of the Kurdish experimentation and innovation. However, they were not the only ones, as the Kurds own historical events have played a crucial role too in changing their authors thought processes and ways of writing. Secondly, the study elicited that Kurdish authors have not only adopted the form and techniques of Western modernist or postmodernist texts, but also their intellectual principles and ideas were expressed indirectly through short stories. The key distinction between Western modernist movements, such as 'Dadaism', is that these concentrated on form rather than content, whereas Kurdish writers have focused on content as well so as to convey messages of relevance to the socioeconomic and political wellbeing of their people, thereby playing a moral and political role. In sum, as it has emerged, innovative techniques have been employed to present Kurdish experiences.

6-3 Originality and contribution to knowledge

This study has broken new ground in Kurdish literary critique. The originality of the research lies in the adopting of a wide range of Western critical perspectives to examine the Kurdish short story in relation to its innovative aspects during a significant historical period that has previously not been researched. Specifically, this Kurdish literature has been subject to investigation by considering the aspects of the concept of the short story genre, trauma theory and intertextuality found in Western literary debates. It has emerged how Kurdish authors in Bahdinan have been violating traditional expectations of this genre in order to achieve new ways of expressing their experience in the post 1991 era. Moreover, it is my contention that by drawing on Western critical approaches to analyse the Kurdish short story, such as, Kent's approach regarding hybrid genres in his model of classification of genres, Kristeva's concept of intertextuality, especially, her notion of 'transposition' and a number of Western critics who have played a crucial role in trauma theory, I have opened up new avenues for critical evaluation of modern Kurdish literature.

6-4 Study limitations

It could appear to the reader of this study that there is no clear differentiation between modernism and postmodernism as both terms along with contemporary have been used throughout the discussion of the Kurdish short story. Whilst this seems to be a weakness of the study, in fact, however, it is one of the study's findings. That is, one of the aims set out in the introductory chapter was the identification of the stages of experimentation and innovation of the Kurdish short story so as to ascertain whether it represents modernism or postmodernism. What emerged in this regard, is that there appears to have been some blurring between modernism and postmodernism in that the common term was modernism, but many of the examined texts have postmodernist aspects. Mustafa adopts a similar perspective regarding Kurdish writers and literature (Ismail, 2013, p. 60; p. 62). Whilst the identification of a clear separation point between modernism and postmodernism is difficult in Western literature, this could be impossible in the Kurdish short story in Bahdinan. This could be because these concepts are products of the Western societies and when other nations or people subsequently became familiarised with them, such as the Kurds, this happened simultaneously and so the writers became cognisant of them at the same time. The other point that can be inferred from this is that the application of the Western terms to put a name to the focal Kurdish literary historical period could be inappropriate.

6-5 Suggestions for future research

In relation to this study and its findings, there are still a number of unanswered questions and issues that can be addressed in future studies. Each of the three literary phenomena that have been investigated throughout this PhD research could be further studied such that all of their elements are more thoroughly investigated than was possible in this thesis. For instance, regarding the issue of literary genre, the problem of identity regarding the Kurdish narrative remains to be addressed from a historical perspective according to the classification of narrative genres and their stages of development. Also in this study it was found that new literary genres, namely, the short story cycle and short-short story cycle have emerged, which need wider investigation. Furthermore, I think this could be the first research on Kurdish writers' treatment of traumatic events and because

the concern for this study was only memories of their impact on the structure of the narrative and plot of the short story, there are many other aspects of literature that would benefit from being considered in the context of trauma.

Appendix

The following is the transliteration of the quotations from the original examples of the Kurdish short stories that have been analysed in the three analytical chapters of this research and their translation, as presented in the thesis.

Quotations in Chapter 3

Examples from Spêdeyeka Dî (Another morning) by Yunis Ahmad that was analysed in subsection 3-2-1 of chapter 3

- Dunya ya şêl û bêl bûy.

- Behs behsê şerî ye

(- The world has fallen into turmoil.

- There is news of war everywhere), (Ahmad, 2005, p. 5).

- Çûye suxrê?

- Çûye piştîyekê dara bo koçika şêxî.

(- Did he go to forced labour?

- He went to fetch firewood for Shaykh's council), (Ahmad, 2005, p. 5).

-Xudê vî gundî biparêzît ji bo xatira şêxî nevyê pêxemberî.

(-God bless this village because of the Shaykh, the grandson of the Prophet), (Ahmad, 2005, p. 7).

- Dapîra min digot jinik bo dû tiştane, qazan û razan.

(-My grandmother used to say that women are for two things, cooking and sex), (Ahmad, 2005, p. 8).

Ez çi lê bikem? Ne nîşet, ne qutan ne du'a, ne nifrîn, çi pêve naçin. Evro min yê daye ber şiftana heta leşê wî reş û şîn bûy. Simê.. Kurê min.. Delalê babê xo guhê xo bide min, karê şîmatîyê bihêle.. Pîçekê xo 'aqil ke.. Ez mirovekê belengazim, dirib bi zikê min dikevin ezê dibêjim ax pişto.

(What shall I do with him? Neither advice nor blows nor prayer, nor supplication to God, nothing works with him. Today I beat him until his body was blue. Simê... my son.. my lovely son listen to me. Do not be naughty.. be a good boy ..I am a miserable man, for when my stomach has been beaten, I say: ooh, my back), (Ahmad, 2005, p. 9).

Gundo

Gundê mino

Bê mirado gundê mino

Piştî bîst û pênc sala ji derbederîyê, piştî bîst û pênc sala ji xerîbîyê, piştî bîst û pênc sala ji rezîlîyê.

(Oh village

My village

A hopeless village my village

After twenty-five years of homelessness, twenty-five years of alienation, twenty-five years of misery), (Ahmad, 2005, p. 17).

Zendîq...Zendîq...Zendîq

Zendîq ..Dînsiz..Har..Dîn . Bê 'aqil. Bê ol. Piştî bîst û pênc sala ji dîrbûn û havîbûnê ev nasname xelatên gundî bûn bo min. Ez baş dizanim eve gotinên şêx û mela û muxtarî ne.

(Zendîq... Zendîq... Zendîq.

Zendîq.. Irreligious.. Mad. Insane. Without religion. After twenty-five years of distance and exile, this nickname was a present from the people to me. I am

certain that this nickname comes from the Shaykh, Mullah and Mayor), (Ahmad, 2005, p. 19).

Rihên me li Efrîqya ne. Berî hizar sala. Li ser demê 'Ebasî ya. Sedan hizar ji me diřevandin û difirotin wek kiwîle.

(Our roots are in Africa. A thousand years ago. In the era of the Abbasids, hundreds of thousands of us were kidnapped and sold as slaves), (Ahmad, 2005, pp. 25).

Min dît efserekê Ingilîzî serbazekê Sîkî didete ber dara. Serbazî her xo dida paş û bi her dû desta ser û milên xo diparastin. Sedan efsêr û serbaz li wêrê amade bibûn. Mit û bê deng sehdikirine dîmenî. Serbazî her xo dida paş û efsêr her yê rijdbû li ser karê xo. Bi lez min xo havête di navbera wan da, dar ji destê wî îna derê û bi serçokê xo min şikand.

(A Sikh soldier was being beaten with sticks by an English officer, and the soldier was trying to protect himself with his hands. Hundreds of officers and soldiers were present there watching the scene. The soldier was trying to retreat, but the officer insisted on beating him. I threw myself between them and took the stick from the officer and broke it on my knee), (Ahmad, 2005, pp. 26-27).

Şêxî hinarte di dwîv min ra.

-Eger tu dîn nebaye da te ser nişîv helawîsim.

Roja dî şurta ez girtim û ez birime qîşlê, li durên min kumbûn:

-Ezmanê te yê dirêj bûy.

-Ezbenî meqesê bînim?

-Ne. Dê bo wî derman keyîn.

Milên min girtin. Serê min girtin, Devê min bixurtî vekirin.

Biskeka şaryayî îna û bi ezmanê min ve na.

(The shaykh called me

If you are not crazy, you will be hanged by the feet

The next day, police arrested me and they took me to the police station. They gathered around me:

- Your tongue has grown long.

- Shall I bring scissors sir?

- No we will medicate it for him

They tied my shoulders and my head, opened my mouth and they cauterised my tongue), (Ahmad, 2005, p. 33).

Dê her di dilê xo da bêjim: Xozîkên te.

(I will always say in my heart: I wish I were you), (Ahmad, 2005, p. 59).

Examples from 'Helû Ewropa' (Hello Europe) by Hassan Ibrahim that was analysed in subsection 3-3-1 of chapter 3

-Helû.. çi lê hat? Derbaz nebû?

-Helû.. bêhna xwe firehke.. hêşta ez jê têr nebûyîme...!

(-Hello.. what happened?. Did she not cross the borders?

-Hello.. be patient, I have not had enough of her yet..!), (Ibrahîm, no date a, p. 6).

Ma hwîn ji me xerîb nebûyîne?

(Do not you miss us?), (Ibrahim, no date a, p. 8).

Hwîn Kî ne?

(Who are you?), (Ibrahim, no date a, p. 8).

Jinka te wekî jinka min e.. ! heta bigehite destê te.

(Your wife is like my wife ..!! Until she reaches you), (Ibrahîm, no date a, p. 8).

Min çî jinik nînin.

(I have no wife), (Ibrahim, no date a, p. 9).

Teng e.. tarî û tirs e.. bê av û ba ye.

(Narrow.. dark and scary.. without water or air), (Ibrahim, no date a, p. 10).

Helû 1

-Te çî kir?

-Wek te gotî... min dû fîşek gorî serê wî kirin, û to ji qîra wî xilas kirî..

-Ez bo te mam? Lê divêt piştî tazîya wî, em zwî karê çûna xwe bikin...

-Min hemî tişt amade kirîne.. rê qaçaxçî.. û pare jî li ser te ne..!!

-Ez bi pare ve bo te mam.

-Hêşta çilya mêmî bi dawî nehatî, zenga telefonê lêda.

-Helû.. em gehiştin Esîna!

(Hello 1

What did you do?

As you said, I fired two shots in his head and rescued you from his hell.

Now I am yours? But soon after his funeral we should prepare for our going...

I have prepared everything, the way, smuggler and the money are at your expense....!!

The money and I are yours.

Before the passage of forty days after the husband's killing, the phone rang.

We have arrived, in Athens!), (Ibrahim, no date a, pp. 5-6).

Helû 8

Turimbêl çwarguşeye.. ser û bin di girtîne.. ne ronahî, ne ba, ne tîjka rojê.

Gelek devin.. gelek dest û pê ne.. gelek çavên zilin..

Livîn nabit.. kenî nabit.. girî nabit!

Ne xwarin û ne nivistin.. hemî man li hîvî ya mirinê..

Turimbêl berev binê gemyaka gelek mezin bi rê ket..

Çend tarî bû, tarîtir bû.. çend bêhin teng bû, pitir lê hat.. çend livîn û bê deng bû, kêmîtir lê hat..

Pişî gemî geştiye ber ava Îtalya..

Zenga telefona welatî lêda..

-Helû.. welat, kelexên wan geştin.

(Hello 8

The van is a cube, all its sides are closed, no light no air and no sun's rays.

There are many mouths, many hands and feet and many opened eyes. Moving is not allowed, laughing is not allowed and crying is not allowed!

There is no eating or sleeping .. they all wait for death..

The van moved into a big transport ship ..

How dark it was, dim, it became deeper ..how much was the air suffocating, it increased ..how much was silent, became more so.. when the ship arrived in Italy ..home's phone rang..

- Hello.. home, their bodies have arrived), (Ibrahim, no date a, pp. 10-11).

-Helû..helû.. Xecê babo.. helû..

-Helû.. Xecê niho dê hêt..

-Helû.. to Kî ?

-Helû.. ez hevalê Xecê me..

-Helu.. weîat, ez Xecê me

-Helû..Xecê tu çewanî?

-Helû.. heker baştir bim, dê pê mirim!

(- Hello ..hello.. Xecê, my daughter.. hello..

- Hello.. Xecê will be with you in a minute..

- Hello.. who are you?

- Hello.. I am her friend..

- Hello.. home, this is me, Xecê..

- Hello.. Xecê, how are you?

- Hello.. if it is better, I will die of it !), (Ibrahim, no date a, pp. 7-8).

Examples from ‘Zînê di Destê Memoyda Befre’ (‘Zîn’ Is the Snow in Memo’s Hand) and ‘Çarçove dij Çarçove’ (Frame against Frame) by Fazil ‘Umer that were analysed in subsection 3-4-1 of chapter 3

Şêr ji sibata salê rabû, derkefit nav bajêrî nêçîrê, û em li her dû rexên cadê destan bo diqutîn.

(The lion got up from his lethargy, went fishing, and we on both sides of the road applaud him), (‘Umer, 2002, p. 36).

Kes qumarê bi yara xwe naket, Memo tê nebit.

(No one is gambling his lover as the stake, only Memo does), (‘Umer, 2002, p. 42).

Memo bi dinyayê kevtîye li xwe digeřit, û Zînê bîrehîya wî diket.

(Memo is wandering around the world, searching for himself, Zîn is missing him), ('Umer, 2002, p. 36).

Ji nişkê ve, gotin: Memo vegeřa.

(Suddenly, they said: Memo has returned), ('Umer, 2002, p. 37).

Kolan tijî pate û perokin, li ser nivîsîye: (Hassan keçel, keçel Hassan) û her pateyekî şehyane û dîlan li berin... bi tinê pateyê (mirov canewerek huşyar e) bê xudan e.

(The road fills of banners, with 'Hassan scabby, scabby Hassan' written on them, each banner dancing, but only one, on which is written 'the human being is a conscious creature' is missing), ('Umer, 2002, p. 40).

Memo, şivan e şaxên dû bizinan têkra mayîn e.

(Memo is a shepherd, the horns of two goats are locked together), ('Umer, 2002, p. 42).

Mîhên bi şax tijî welâtê me ne.

(In our country, there are many sheep who have horns), (2002, p. 39).

Memo bi gopálî di gel Kirmancên bizday û sehmê girtî di'axivit.

(Memo talks to the fearful and the frightened Kurmanj people with a stick), ('Umer, 2002, p. 43).

Baran

Ji nişkê ve, gotin: Memo vegeřa.

Asmanî stêrên xwe teyîsandin, erd rawesta, evîndarên rojê ji mêje divên xwe bisojin, pişkufkan serê xwe ji bin befrê derand û befir dibû evînek gerim, di dilê erdî da dibuhijî.

Nîndirtalî şehyana nevrozê gêra, rotikek kire ber xwe, sîxmeyek hilgirt û derkevte nêçîrê.

Rast û çepên Cizîrî bûne êk semt û hemî tişt bi giyan kevtin û Zînê di serşokê da xwe rûs dikir.

(Rain

Suddenly, they said: Memo has come back.

The sky brightened its stars, the earth halts, the sun's lovers for a long time now, want to burn themselves, shoots appeared under snow and the snow has become a warm love, melting into the land's heart.

A Neanderthal celebrated 'Newroz', dressed in pants and carrying a rod went fishing.

Both right and left of Cizîrî became one direction, everything became alive. In a bathroom, Zîn undresses), ('Umer, 2002, p. 37).

Ehremen memikên Zînê digezit û hilma xweşîya wî Zînê diket befrek havînî.

Memo di xew da komek teqnêye û bawîşk bela xwe ji Ahoramezday venaken. Ahmadê Khanî di zikê Zînê da, li pasportekê digerit.

(Ahriman bites Zîn's breasts and its pleasure makes Zîn into summery snow.

In the dream, Memo is a mass of clay and Ahura Mazda cannot help but yawn.

In the stomach of Zîn, Ahmade Khani is searching for a passport), ('Umer, 2002, p. 47).

Sibate, befrê girtin beroj û late, gurgê se êx li kolanan digeřit, leşê xwe dixot û vedixot û Zînê li ber xudîkê xwe dixemilînit, ji neynikê razîye, lê ji xwe razî nabit.

(It is February, snow covered sunny place and rock, the wolf who knocks down the dog wandering in the streets, eating and drinking his own body and in front of the mirror Zin, adorns herself, whilst she is happy with the mirror, she will not be satisfied herself), ('Umer, 2002, p. 39).

Memo şev e û roj e

Deng e û nedeng e

Mirin e û jîn e

Biris e û têrî ye

Diktator e û dîmokrat e

Mîh e û gurg e

Cûdî û dijle ye...

Û bes wekî xwe ye

(Memo is the night and day

Voice and silence

Life and death

Hunger and satiety

Dictator and democrat

Sheep and wolf,

Mount Judi. River Tigris ...

There is nobody like him), ('Umer, 2002, p. 45).

Examples from 'Yan Ez Yan Hîç' (Either I or Nothing) by Fazil 'Umer that was analysed in subsection 3-4-2 of chapter 3

Dem: Ji ezela mirovî ta ku ebed.

Cih: her cihê mirov lê hebin.

Qehreman: her kesê hebit, ji bilî giyaneweran, çunkî bi siroştê xwe dibin û dijîn û dimirin.

(Time: from everlasting to everlasting.

Place: anywhere where people exist.

Hero: anyone, except animals, because they are born, live and die naturally), ('Umer, 2014, p. 130).

Ew kesê dayik û babên wî çu nav nedîtîn lê bikin yan bi peyîva bênav ji Ecinan veşartî.

(Whom his parents did not find any name for or by the name Bênav had hidden him from the Jinn), ('Umer, 2014, p. 130).

Di xewna êkê da, rûs û rût xwe di behîştê da dît! Her hezek, her hizreka kiribaye, her gotinek, her karekê nekirî, û her keç û jineka dilê wî çûbitê hemî dibûne rastî û pê mest û bengîn dibû ta ebed. Kes dilê xwe nebitê, ev (ebed) e, ta ku ji xew rabûnêye.

(In the first dream, he found himself naked in paradise: any idea, any idea he thought of, any word, any work that he had not done yet, any girl and woman that he desired, all of these were becoming true and making him drunk and happy for ever... nobody like this, for this forever is only until waking from sleep), ('Umer, 2014, p. 130).

Di xewna dûwê da, xwe zarok dît. Ji hembêza dayika xwe diçû ya babê xwe, bapîrî digotê: qebo qebo! Û dapîrê digot: pa ez!? Kanê behra min? Û bênav tako di navbera her çaran da kaso nebûy ji xew ranebû. Kenîyê zarokekê sava kir û niviste ve.

(In the second dream, he saw himself a child. He was going from the embrace of his mother to his father's embrace. Grandfather was saying, come here! Grandmother was saying what about me? Where is my share? Bênav did not wake up until he got tired of choosing between them. He laughed a baby's laugh and then fell asleep again), ('Umer, 2014, p. 130).

Li berê spêdê xwe zelam di xewnekê da dît. Zelamekê rojhelatî, ne Xudê hêlay wekî xwe bijît, ne mirovan, ne siroştî. Û zimanê ew û rêveberê xwe pê têkdigehin sizaye, Û her dema digehiştê ewa dibêjnê mal, ji daxwazan pêve çu di ferhengê da nîne.

(At dawn he found himself a man in a dream. An oriental man, neither God nor people nor nature allowed him to live as he wanted. Punishment is the language through which he and his boss understand each other, in his home the only lexicon is about demands), ('Umer, 2014, p. 131).

Piştî şev û roja xewnan, Bênav sê rojan ji mal dernekevit, li roja çarê, çavên wî zîq, guhên wî bel. Û huşyar, nageh û ji nişkê ve pilanekê xwe li serî da.

(After night and day of dreams, he spent three days at home; on the fourth day, with an open eyes and ears. Awake, suddenly he got an idea), ('Umer, 2014, p. 132).

Pêdivîye xelk hemî ji min xirabtir bin da ku ez ji hemyan baştir bim.

(In order I be the best, all others should be worse than me), ('Umer, 2014, p. 134).

Pêyên wî, bo cara êkê piştî deh salîyê, Bênav raxuşande mizgeftê. Bê desitnivêj nivêjeka bi cema'et kir û jibîrnekir xwe nîşa hemyan bidet. Xelik lê kombûn û pîrozbahîyeka ji dil lêkirin ku Xudê bi hîdayet îna ve.

(This is the first time that his feet dragged him to a mosque since he was ten years old. He prayed with a group, without performing ablutions, so that others see him. People gathered around him and congratulated him, because God guided him again), ('Umer, 2014, p. 134).

Nav li peyî navî ji meydanê radibin û hindî navek nemînit, navek taze li lîsta Bênavî zêde dibit.

(One name after another is removed from Bênav's table and with the disappearance of every name, his list is gaining a new one), ('Umer, 2014, p. 136).

Hûn hemî bi xêr hatin, li wextê xwe dayika min çu nav li min nekirin da Ecin min nebin! Evro dewlet serê hevkarîya hewe Ecin ji min ditirsin, lew pêdivîye ez navekê hejî li xwe bikem û piştî me re'ya xelkê zana û şehreza wergirtî biryar hatedan navê min bibite.. piçekê rawesta kanê çavên xelkî dê çi bêjin (Navandar).

(You are all welcome, when I was born my mother, to protect me from the Jinn, she didn't name me!, Today because of your help the Jinn are scared of me, thus I should name myself a worthy name...after we consulted the scientists and experts, the decision has been taken that my name becomes... he waited a few minutes to look into people's eyes [and then said] Navandar (The owner of names), ('Umer, 2014, p. 136).

Navên me, gorî navê te bin

Ser hemî li bin pê te bin

Ewê ne li ber sîbera xêra te bit

Tu nabêjîye min dê çi bit??

(May our names, sacrifice yours

All heads to be under your feet

Those whose are not have your blessing

Do not you want to tell me, what will be?), ('Umer, 2014, pp. 136-137).

Ezê tu û ew

Tu û ew, heker ez nebin pa hûn çi ne? Tu, tu

Çîy?

Ez? Ezim.

Û tu?

Hê, birader! Tu kîyî?

Ez?! Ezim.

Heker hûn hemî ez bin pa ez çi me? Nabit ezekê dî hebit.

Çîvekî bînin

Şîrekî bînin

Topekê bînin

Ji ezê min pê ve nabit çu ez bimînin.

(Self of you and he

You and he, if you are not selves, what are you? What are you and you?

Me? It is myself.

What about him?

Oh, friends! Who are you?

Me?! It is myself.

If you are all selves, what am I? There should be no other self.

Bring a stick

Bring a sword

Bring a cannon

Except mine, there must no longer be any other self), ('Umer, 2014, pp. 137-138).

Dibêjin her diktatorek dijî ezane, çukî ezê wî ji ezê xwe pêve çu ezan nasnaket. Ezê pîroz bi da'ûrana ezan pîroz e!

(It is said that every dictator is against selves, because his self does not see any other self except his own. The holy self becomes blessed by swallowing other selves), ('Umer, 2014, p. 138).

Examples from 'Zivirok' (Whirlpool) by Celal Mustefa that was analysed in subsection 3-5-1 of chapter 3

Li bin reşmala bêzarîyê, tarî puf dikete pirtên min û di nav pêlên çaxê (eşdeb) da xeware diket. Ezekê xeware veşarkanê di gel avabûna rojê di zikê kewnî da û raportên berevajî û omêdên wekî nukta diket. Hemî dikevîne beroka xamey, weşera xamey jî li ser perê sipî mîna têkvedana sîngê tazîyê kiçeka neqole bi tirs û sehm e. Li ber sîbera vê sehmê cîhan di nav pîstê min da semaya samba diketin û çavên min li ber livînên vê semayê di lal û gêjin.

(Under a tent of boredom, darkness blew through me turning me into just pieces and wasted me in the waves of (hunchbacked) time. A lost ego plays hide and seek with the sunset in the womb of the universe, facing reports and unbelievable hopes. All of this is found in front of a pen, but the journey of the pen on a white page is terrifying and horrifying like playing forcibly with the naked breasts of a girl. In the shadow of this fear, the world dancing a samba under my skin, and in front of the movements of this dance my eyes are mute and dizzy), (Mustefa, 2007, p. 22).

Hêştir difîrîn, bilbil wekî kera diziřin, mirî disaxin, sax dibin axin.

(Camel is flying and the nightingale brays like a donkey, the dead are resurrected and living are under the soil), (Mustefa, 2007, p. 24).

Em vedideyîn û em dikevînê.

(It is we who make it and then fall into it), (Mustafa, 2007, p. 24).

Jêgirtina nêçîran

Ji zozanên Feřeşînê, ji deşt û leylana

Ji bermayên mêz û pêk û Feřeşînê

Ji ser cadan.. ji bin dara û beran.. ji bin dehmenên kezî zeran..

Ji pehlewên mîhrecana helweşînê.

Agirê govendê me şarand û

(Hay zêrînê.. zêrînê dinya xoş e û dabiçînê)

Di nav çava da.. di nav dava da.. di nav pêçolkêt sava da, min yên fêrkirîne bi xo ve mîztinê, eve hemî hinêra min e û [ya] tîr ya may.

(Choosing fishing

From Feşaşîn's resorts, from plains and fata morgana.

From the remnants of drinking den and cup and Feşaşîn.

From roads .. under trees and stones .. under the petticoats of beautiful girls..

From acrobats of the festivals of destruction.

We made a dance to be at its peak (oh! a Golden, Golden girl.. the world is beautiful let us participate the dancing)

Inside the eyes .. Inside the traps .. Inside a baby's swaddling clothes, I have made them piss themselves. This is my cunning and there is more), (Mustefa, 2007, p. 25).

Li pişt maykirofonê şerê leşkerê Ecina dikim, wekî twî ya sera difiřnim. Oliya li heway avadikem û pêlên cêrî ya têve dinivînim. Taviyên barana me û bi min kulîlkên dara dibine fêqî.. dikenim, hwîn dikenin, digrîn [digirîm] hwîn xwe vediqutin. Li pişt maykirofonê dimîzme bi xo ve, hwîn xo dilewitînin. Xudê dilovan e ez û hwîn ji rengê êk dîtîne. Soz û peyîmana nwî dikeme ve ta mirinê bo êk bîn. Ez tac û nav, hwîn jî kalik û pêlav.

(Behind the microphone I fight the Jinn's soldiers, like plucking blueberries off topples heads, in the air build palaces and sleep streams of maids inside them. I am the rain showers and I who turn flowers into fruits. I laugh, you laugh, I cry, you beat yourselves, behind the microphone I piss, you dirty yourselves. God is merciful, he found us suitable for each other. I renew covenants that we be with each other for forever. I am a crown and name, you are a Kalik and shoes), (Mustefa, 2007, p. 26).

Quotations in Chapter 4

Examples from 'Bazim Buzdim' (Eeny Meeny) by Yunis Ahmad that was analysed in subsection 4-2-1 of chapter 4

Perkêt sipî li ser mêzê dirazay ne. Pênûs yê di destê min da. Min xo çemande ser kaşeza, çî ji pênûsî derneket. Min pênûs avête ser mêzê, min berê xo da pencerê. Jûrda kendale. Rexê dî gwîfke.

(White papers are on the table. I am holding a pen. I leant on the paper, the pen did not write anything. I threw the pen on the table and looked through the window. Down there is a cliff. There is a rubbish dump in the other side), (Ahmad, 2004, p.6).

Min serê xo nêzîkî camê kir, helmê rwîyêt camê girtibûn. Tila xo li nav helmê gêrand. Min bazinkek çêkir di nav da bazinkek di nav da bazinkek heta bûye xaleka biçwîk. Bi peñnîya destê xo min malişt. Dîmenê gîfikî rûn bû. Ji xuşa min got, temenê me jî bazinkeka helmêye, peñnîyeka bêzar dimalît.

(I approached the windows, mist covered the glass, I drew on the mist with my finger; a circle inside another inside another until it became a dot and then I erased it by my palm. The scene of the dump outside became clear. I said to myself our lives are like rings of mist that a bored palm erases), (Ahmad, 2004, pp. 15-16).

Dê riwîs êne dinyayê û riwîs çîne bin axê belê çavêt me her li ser gîvkîne. Dê di gel axê têkel bîn. Ax dê leşê me mêtin, dê bîne xurakê ruweka. Xuşakê dewara. Yê mirova û dê carek dî leşê me zivirîte ve bi navekê dî. Sîmayekê dî. Fesaleka dî.

(Despite coming into this world naked and leaving it naked, our eyes remain on the dunghill. We will combine with the earth. The ground will absorb us and we will be plant food, animal food, human beings' food, and our bodies will return again with different names, different characteristics and different forms), (Ahmad, 2004, p. 16).

Dîkilê sor bi tenahî di nav mirîşka da diçerîtin min ji xo ra got (çend serferaze û azade ev dîkile) ji dwîr ve dîkilê sipî perêt xo li bayî vedan û bi xar qesta mirîşka kir. Ji dwîr ve dîkilê sor berokêt wî girtin. Rawestîyan beramber êk û dû li dor hev zivirîn. Danane serêt êk û dû bi dima.

(A red rooster was eating quietly with the chickens. I said to myself 'how much is he proud and free this cockerel', whilst some distance away a white cockerel flapped his wings in the air and headed towards the chickens. The red one objected to this and they faced up to each other, both circling. They hit each other on head with their beaks), (Ahmad, 2004, p. 34).

Tu bo minî.. bo min bi tinê.

Serê xo hejand. Erê ya xo aşkirakir, bi nîv bawerî min gotê:

-Û yê dî?

-Kî?

-Xudanê nameyê?

-Ew.. tiştêk diye.

-Çewa?

-Evîneka ji dwîr ve ye.

-Hez jê dikey?

-Tore nebe.

-Û ez?

-Tu jî.

-Renge bo sê çareka te ya we gotî?

-Sê bi tinê.

(-You are for me.. only for me.

She moved her head... uncovered herself, I asked her suspiciously:

-What about the other?

-Who?

-The owner of the letter?

-He is a different thing.

-How!?

-A faraway love.

- Do you love him?

- Do not be angry.

-What about me?

-You too.

-Maybe you have told this to many others?

- Only three), (Ahmad, 2004, p. 11).

Di dilê xo da min got: ey pwîça herimî bîra te nahêt te çewa çavêt xo li me diniqandin.

(I said to myself: oh you dirty whore, do you not remember how you were trying to seduce us), (Ahmad, 2004, p. 14).

-Hate kuştin.

-Çewa!?

-Babê min kuşt.

-Çi dibêjî?!

-Bi xencerê hincinî.

(-She was killed.

- How?

- My father killed her.

- What are you saying?

- He stabbed her with a dagger), (Ahmad, 2004, p. 14).

-Mêşkê te matmatîk e.

-Min Niyaz heye kumpiyuterî bixwînîm.

-Kumpiyuter?

-Û ez li hîvîyê me biçime ji der ve.

-Bo kîrê?

-Emirîka.

(-Your mind is a mathematical one.

-I intend to study computer science.

-Computer science?

-I intend to emigrate.

- To where?

- America), (Ahmad, 2004, p. 6).

Lêvêt wê seqayîkirî bûn. Hindek jeng li dorê wê bûn. Rengê destikê wê pêtî bû.

(It was very sharp. There were traces of rust on it and the color of its handle has paled), (Ahmad, 2004, p. 32).

Xencerê destê min kêşan ser demarê gerdênê. Xencerê destê min îna û bir.
Îna û bir û xwîn verest.

(The dagger pulled my hand to her neck. It moved my hand and blood flowed),
(Ahmad, 2004, p. 34).

-Tu sofi [yî]?

-Belê.

(-You are a mystic?

-Yes, I am), (Ahmad, 2004, p. 21).

-Cizîrî 'eqlê te xwehir kirye.

-Cizîrî, Sehrewerdî, Ziradeşt, Lale.

(- Cizîrî impact on your mind.

- Cizîrî, Suhrawardi, Zoroaster and Lale), (Ahmad, 2004, p. 20).

Berî bîst û pênc sala leşê xo bi leşê Lale yê ve nîsandbû û min wesa givaştin heta kete di hizra min da ku leşê me têkel bûn û bûne êk.

(Twenty five years ago my body touched Lale's body, I embraced her very strongly until I thought our bodies had merged and become one), (Ahmad, 2004, p. 16).

-Pa çi dikey?

-Vekolînek derbarey mela Ahmadê Cizîrî.

-Cizîrî?

-Yekbûna hebûnê.

-Gehîştîye kij qûnaşê?

-Çine.. sifir.

(- So what are you doing?

- I am doing a research on Mullah Ahmad Cizîrî.

- Cizîrî?

- Pantheism.

- What did you discover?

- Nothing.. zero), (Ahmad, 2004, pp. 5-6).

Min kuşt

Min Lale kuşt

Min Lale kuşt û qedkir

Min Lale kuşt û qedkir û xwar.

(I killed her

I killed Lale

I killed Lale and slashed her

I killed Lale, slashed and ate her), (Ahmad, 2004, p. 3).

Examples from 'Meremît' by Yunis Ahmad that was analysed in subsection 4-2-2 of chapter 4

Çewa hu bi sanahî min xo spard û ez qayl bûm li dwîv telefoneka nediyar berev gundekî neniyaş biçim da çareserya nexoşekê nepenî bikem?! Diviya ez erkê xo bi dilsozî encam bidem, ji ber erkê an ji neçarî?! Ezê wesanim, her wesa bûm, lewma ez mirovekê faşilim.

(How so easily I accepted following an anonymous phone call to go to an unfamiliar city to treat an unnamed patient?! I must perform wholeheartedly my duty... 'because of duty or to fulfil your own needs?' I have always been this way that is why I am a failed man), (Ahmad, 2004, p. 71).

Eger berîkana xo di gel 'esmanî bi serkeftinê bi dûmahîk bînim dê karekê baş bît. Berîkan?! Nasavekî di cihê xudaye. Temenê min hemî berîkanin, xardan, çerixvedan, xişandin, qoçanê, hizaran cara ez û 'Izra'îl çûyne bin kefşên êk û dû da xulî serekî ji mirinê û îzayê rizgarkem.

(If I finish successfully my competition with the heaven, it will be a good job. Competition?! It is an appropriate term. The whole of my life is competitions,

running, wandering, withdrawing and conflict. In order to save a poor man from death and suffering thousands of times I have wrestled with Azrael), (Ahmad, 2004, pp. 70-71).

Eve çî ye?

-Pisyare?

-Tu kiçî?

-Duriste.

(What is this?

Is it a question?

You are a virgin

True), (Ahmad, 2004, p. 74).

Kiçkê zarokê qit û rwîs li ser her dû lepên xo razand û hêdî.. hêdî bilindkir ta gehiştaye rasta enya wê. Û dû sê cara rast û çep îna û bir heçku nîşa avê dida û ji nişkekê ve û bi bizivîneka ne li hizrê rahavête di cergê lêfanê da û ma li cihê xo qeseligirtî. Mejîyê duxturî tûşî hingaftinê bû û bi tundî lê xurî.

-Eve te çi kir?

Çavên wê bi avê ve bestîn, duxturî dupatkir.

-Eve tawane.

Kiçkê çavên xo ji avê vekêşan û awirîyek dayê û bi tenahî û sadeyî bersiv da

-Min kire qurban.

-Te xo tawanbarkir.

-Da tu derbazbibî.

(She lifted her naked baby in her hands, raising him to the level of her forehead and then moving him several times to the right and left as she tried to show him to the river. Suddenly, she throws him into the middle of the flood and stood

riveted in place, motionless. The doctor was shocked and shouted at her. 'What have you done?' Her eyes were fixed on the water. The doctor said this was a crime. The mother turned to him calmly and simply told him that she had made him a sacrifice.

-You have become a criminal.

-In order for you to be able to pass), (Ahmad, 2004, pp. 75-76).

Avê pir kirandibû. Pir çî jê nemabû ji bilî şwînwarekî zirav wekî daveka dezî her dû rexên rwîbarî pêk ve girêdabûn.

-Nazivirim û dê derbas bim.

(Water has destroyed the bridge. Only a very thin thread, which connects both sides remains of it.

-I will not go back, but I will across), (Ahmad, 2004, pp. 76).

-Paşve naçim.

-Min jivan e di gel te.

-Bo erkekê dê çim tranêt te si'îdên min naşkênin.

-Tu nezanî [nizanî].. eve çend çerx û felek zivirîn û ezê li hîvya te.

-Merem?

-Ezê hinartîme da te di hinavên xo da veşêrim.

- Mirin e.

-Te bi parêzim,

-Ji çî?

-Ji te.

Pêdivîye erkê xo bidûmahîk bînim.

-Min ferman heye te da'wîrim û veşêrim.

-Min ferman daye xo erkê xo bidûmahîk bînim. Pêgîrî kakila hebûnêye.

-Bê 'aqilî ye.

-Revîn mirin e.

(-I will not retreat.

-I have an appointment with you.

-I am going on a mission and your mockery will not diminish my insistence.

-You do not know, I have been waiting for you for an age.

-Why?

-I have been sent to hide you in my stomach.

-It is death?

-To protect you.

-From what?

-From yourself.

-I must finish my duty.

-I have been ordered to swallow and hide you.

-I have promised myself to finish my mission. The commitment is the essence of existence.

-You are stupid.

-Giving up means death), (Ahmad, 2004, p. 77).

-Çi qewmye?

-lêk ketin.

-Kî?

-Her dû iwîcax.

-Ji ber çî?

-Pêdivîye hindek bihêne kuştin da hindek mezin bibin.

-Nuke birîndar hene.

-Kirmê te lê da!?

-Ez dê çim

-Dê agirî vemirîni?!

-Erkê min ewe çi cihê mirovekê tengav lê hebît ez biçim hawara wî.

-Kesê hawara xo negehandye te.

-Ne merc e.

-Kes ji her dû cwîna te nasnakit.

-Pêdivî nîne.

-Tu her dê mîni faşil.

-Çenta xo rakir û da rê.

(-What happened?

-They fight.

-who?

-Both tribes

-Why?

- Some must be killed in order for the others to gain prominence.

-There must be wounded.

- You are needed?!

-I will go.

-Will you end the fighting?

-My duty is to be wherever there are those in terrible need and help them.

-No one asked for your help.

-It does not matter.

-Both sides do not know you.

-You remain a failure

He picks up his bag and goes), (Ahmad, 2004, pp. 90-91).

Gulla leşê wî hingaft, ket û rabû, leşê wî sist û xav bû çante ji destê xo berneda.
Helametek ji bin tiraşa diyarbû û qesta wî kir, gava nêzîkî wî bûy demildest niyasî.

-Hecî Dîno?

-Belê ezim. Eve çî li te hat leşê te bûye serad.

-Tu jî dinav xwîna xo yê gevizî.

-Çî gulle bi te diket her wesa bi min diket.

-Xo qurtal ke.

-Ji kê?

-Ji xo.

-Kete ser sîngê wî milê xo da milê wî çanta di destî da û ji nav mîhrecana gulle barankirinê derbaz bûn.

(He is wounded, falls down and stands up. His body has collapsed, but he does not let go of his bag. A ghost comes out from behind a shrub and approaches him and he immediately recognises him.

-Is this Hecî Dîno?

-Yes I am. What happened to you? The whole of your body is wounded.

-You too, all of your body is covered in blood.

-For every bullet you took, I took one as well.

-Save yourself.

- From whom?

-From yourself.

Ĥecî Dîno fell on his chest and the doctor carried his bag; together they crossed the festival of shooting), (Ahmad, 2004, p. 92).

Examples from ‘Serhatîya Bajêrekî Jibîrkirî’ (The tale of a Forgotten City) by ‘İsmet Muhammad Bedel that was analysed in subsection 4-3-1 of chapter 4

Sedan yan hizaran salan xelkê bajêrî mane li hîvya Mîrza Muhammad.

(It has been hundreds or thousands years that the people of the city have been waiting for Mîrza Muhammad’s coming), (Bedel, 1999, p. 18).

Mîrza Muhammad yê hatî û li perê bajêrî derê mala pîrejinekê yê qutayî, berî toza weşerê ji xwe daqutit, serhatya bajêrî ji pîrê bihîstîye û sozdaye ji soza xwe lêvenebit, erkê xwe yê ji alyê xudavendên xêrê ve pê hatîye spardin bi cih bînit.

(Mîrza Muhammad came and on the outskirts of the city knocked on the door of an elderly woman’s home and before he had shaken off the dust of his journey he knew the story of the forgotten city. He promised not to break his oath to accomplish the task that had been entrusted to him by the goddess of goodness), (Bedel, 1999, p. 18).

Hê xelkînu... sube dora kiça ĥakimê bajêrê me ye, dê beramber tibayek avê bo Ejdehayê dujmin hête pêşkêşkirin.

(O people... Tomorrow is our city ruler’s daughter’s turn to be a sacrifice for the water delivered; she will be presented to our enemy Ejdeha), (Bedel, 1999, p. 19).

Pist pisteka dî di nav xelkê bajêrî yê xirvebûy de belav bû û gotin: Eva borî ne kiça ĥakimî bû, kiça hejarekî taxê jêrî bû, ji babê wê bi dizî ve hatîye kirîn û cilkên kiça ĥakimî li ber kirîne, kiça ĥakimî jî niyu ya di gel Mîrza Muhammad li kuşka mezin, li pişta kelha asê keyfê dikit.

(Another whisper spread among the people who had assembled to see the scene. They whispered that the girl who was in the procession was not the ruler’s

daughter; she was a poor man's daughter from down the road. She had secretly been bought from her father and dressed as the ruler's daughter, whilst the real one and Mîrza Muhammad were celebrating in a big hall behind the impregnable castle walls), (Bedel, 1999, p. 19).

Şivêdî hinde kesên cihê baweryê bi çavê serê xwe Mîrzo yê xayin û hakim û Ejdeha bi hevra dîtîne.

(Last night many truthful people have seen the traitor Mîrzo with the ruler and Ejdeha), (Bedel, 1999, p. 20).

Dema dengê pist pistê ji tirsên çavên sorên reşekên hakimî bilind bûy, got: Mîrza Muhammad hêj nehatîye, belê yê li ser soza xwe û dê her hêt, hakimê me yê hêja jî soza xwe bicih'îna, kiça wî jî mîna tev kiçên dî dora xwe kir û xwe kire qurbanî Ejdehayî da bo demê çend rojekan avê bo hemû taxên bajêrî bê cudahî berdit û paşî jî dê dora kiçên dî hête ve, û nabit çu caran bawerîya me bi vê êkê sist bit û her gotineka dî ya berevajî vê êkê, gotgotkên nehez û dujminan e, dixwazin tenahîya bajêrê me têkbidin.

(When the people who whispered before because of fear of the ruler's men talk in loudly, they said: Mîrza has not come yet, but he will keep his promise and will come. Our respected ruler fulfilled his promise too and his daughter like all girls of the city was offered to Ejdeha as a sacrifice, in order to allow the arrival of water for the whole city without distinction; as all girls will do in the future. Our belief in this fact forever must not be shaken and whoever says anything different is not telling the true, for the allegations are those of our enemies who target the security and stability of our city), (Bedel, 1999, p. 20).

Examples from 'Kêlî' (Gravestone) by 'Ismet Muhammad Bedel that was analysed in subsection 4-3-2 of chapter 4

Tu yê vê kêlîya he dibînî, ev kêlîya şûnwarên wê roj bo rojê berzedibin, rex û rwî lê bi cade û baxçe û avahîyan dihêne girtin, tu yê dibînî çawa xelk yê di rex ra diborin bêyî kes bizanît yan hizirbikit eve çî ye, tu yê şûna hindêk nivîsînê jî li ser dibînî, hûr hêvbikê bi zehmet tu tiştêkî jê têbigehî, bi rast çî ya wesa jê nemaye,

dibit zanayekê şûnwaran bikarî girêyên wan nîşanan vekit, eha ez dê serhatîya xudanê vê kêlîyê bo te vegêrim. Mexseda min jî ewe ez vê gazîya kûra ji nîva wijdana min derdikevit bê deng bikim berî bimrim, tu yê dibînî çewa mirin ya hêdî hêdî û bi koreyî berdibit me.

(You see that grave, day after day it is losing its definition and disappearing among the trees and buildings; see how people pass in front of it without knowing or thinking, what it is. You see the evidence of writing on it too, it is hard to understand, as there is not much remaining of it. Maybe an archaeologist will be able to decipher the rest of the writing on it. I will tell you the tale of the owner of this grave and the purpose is to silence the appeal of my conscience before I die. You see how death constantly hunts us without any discrimination), (Bedel, 1999, p. 14).

Çavên wan li rê rondikirin, ji gurg û dehban diparastin, derman ji êş û derdên wan ra didîtin, lez li wan dikir, hedar dida wan, stiran jêre digotin, şîret lê dikirin û dixwast wan bi zwiîrîn dem ji dojecha biyabanê derbaz bikit û bigehînit erdê xweş, hemû bağ û bîstan û sulav.

(He guided them, protected them from wolves and found medicine for their illnesses. He urged them to speed up and increase their pace. He was singing to them, informing them that he was trying to save them from the hell of the desert and helping them to reach to beautiful place where there were gardens, orchards and), (Bedel, 1999, p. 15).

Wî xwe razî dikir wekî Hallaj digot: Ez lê nagirim, ew bi ser rastîyê hilnebûyne.

(He was convincing himself and like Hallaj was saying: I forgive them, because they did not know the truth), (Bedel, 1999, p. 15).

Ji nişkekî ve hest pê kir ku ew bi tinêye, tinê dengê tep řepa pâyên wî ye û ji dûr dengê gurgan dihêt, li dor xwe geřya, li pişt xwe zivirî, ji mêje bû li pişt xwe nezivirî, û hîngê ew pê řesiya ku gelek ji hevalan dûr keftîye û hîngê ewa wî dixeyala xwe da dinijinand, dihilweşya û hemû tişt li ber berzedibûn û ewên bi

hizra wî li dû dihatin, kes nîne, tinê, rê hindakirî, li vê biyabana rût, li beramber gurgan û birsê. Eve çend salin, yan çend hizar salin rê dibirî, berahîya wan ji dehbe û gurgan tafîr dikir, û rêzanî li wan dikir, li dwî seraba bi çavên xwe didît diçû, tinê kefte beramber milmilanêyeka nehevseng heta keftî, qîjî vedan.

(Suddenly he felt alone. He only heard the sound of his footsteps and the howling of wolves. He looked around and back, it had been long time, sine he had last looked back. He discovered that he had become too far from his friends, which destroyed the belief that had been built in his imagination. He was confused, there were none of those who should have been around him and he lost his way alone in this arid desert. It had been many years or many thousands of years since he had begun this march; and now he was facing wolves and hunger. He had been protecting his followers from monsters and wolves. Now he was following the mirage that he could see. He faced unbalanced conflict and so he fell and screamed), (Bedel, 1999, pp. 15-16).

Piştî demekî, çend salan, yan çend hizar salan û piştî gelek hinda bûn, gehîştin kelexê wî tinê hestî jê mabûn.

After many or thousands years and after loss of many people they found his body and it was only bones), (Bedel, 1999, p. 16),

Examples from ‘Tayê Beruyê’ (Oak Branch) by Celal Mustefa that was analysed in subsection 4-4-1 of chapter 4

Her wekî çwîçika jî dizanî dê tehlîyeka dijwar bîte mêvanekê dargiran û xo li ser dilê vî warî pehînkê, lew tayêt nizim û bin sîvande hêlan û hêlînkê xo li cihê evraztir nijînîn, bi hîvî ya hindê hêkê wanê biçûk bibine têjik û têjkê wan çavêt xo bi ronahî ya rojê kil biden.

(It seems that the birds also were knowing that a great tragedy will infect the heart of this country, thus they left the low twigs and eaves and built their nests in high places. Hoping to protect their small eggs and that one day their babies will see the sun light), (Mustefa, 2000, p. 35).

Eve demek e Silo yê çavê wî yê çepê evir li ser, xewnê bi tirs dibînît. Belê dihêlane di dilê xo da û ne diwêrya bo kesê vegêrît.

(It had been for a long time that Silo who has cataracts in his left eye had been having terrifying dreams. However, he was keeping them in his heart and did not dare to narrate them), (Mustefa, 2000, p. 35).

Serê xo bilind kir esman yê zer bûy evrêt dixuřine nav çavê êk û pîç pîçe dinya ya tarî dibit. Esmanê aryay û yê qîjyê bi sehim radihêlît. Çipkê baranê peqîşka li erdî çêdiken. Av bi lez ya bilind dibît.

(Lifted his head, the sky became yellow and clouds shouting to each other. Darkness gradually covering the world and the angry heavens launches scary cries. Raindrops made bubbles on the ground and the water quickly overflowed), (Mustefa, 2000, pp. 35-36).

Ya bûye dîrok bo xelkê gundî heku li rojê tehlî Silo yê evir li ser çavî bi gupalî gurg ji gundî didane paş.

(It became the people's history that Silo who had cataracts in his eye protected the village from wolves in the difficult days), (Mustefa, 2000, p. 37).

Her dû kuřik bi sîngê xo ve şidandin û berê xo da wî evrazîyê řik ewê diçîte wê şkefta dikevîte çiyayê pişta gundî. Heta gehiştîye şkeftê bi rê ve dû cara tehişî, cara duwê şîya xo vegirît belê ya êkê dev û dev çû. Hêşta baranê axa şkeftê ternekirye. tijî têve xulya agirê şivana ye. Dengê bay û birwîsî ya û lorîna gurga li wara dengvedida.

(They embraced both boys strongly and were directed towards the rough road to the cave, which was located in the mountain behind the village. On the way to the cave he fell over twice. The second time, he manages to stop himself, whereas with the first, he fell on his face. The rain had not wet the cave floor, which was full of ash from shepherds' fires. There was the noise of the wind, thunder and wolves' howls), (Mustefa, 2000, pp. 36-37).

Her wekî hest pê dikir ku êdî nabînite ve. Her dû dane ber sîngê xo û tijî hinavêt xo bêhna wan kir. Ji hemî rexêt esmanî giş gişa birwîsîya ye. Nan, hişkatî, gerim, hûn li kîve ne. Bawer nedikir ku pirtoka nanî ya li ser rûyê vî erdî may. Yê biçûk ji kel girî. Bû piş pişa kutirekê ji kujîyêt şkeftê derdiket. Serêt xo bilind kirin çavê wan vêk ketin. Li êvarî kutirê perêt xo lêkdan û derket, lwîrêna gurga ji nêzîk hat. Dinya tarî bû nêzîktir lêhat. Ji binê pêya kirne qîjî.. xo têkwerkirin.. bilind firîn.. çûne êk bi leqa.. şax lê hatin çûne êk bi qoça.. nirîne nav çavê êk .. kiz bûn.. westîyan.. rûniştin.. kirine kenî.

(It seems that he knew he would never see them again. He embraced and smelled them. Thunder was everywhere. Bread, land, warmth, where are you? He did not believe that there is a piece of bread remaining on the earth. The younger grandson cried bitterly. They heard the call of a dove in the cave. They raised their heads, their eyes met. In the evening the dove went out, wolves' sounded like they were approaching and with the intensification of the darkness the sound of their coming increased. The grandsons shouted loudly. They attacked each other biting each other.. They grew horns and fought with them, they became tired .. they sat .. they laughed), (Mustefa, 2000, p. 37).

Li şeq şeqa perêt kutirê hişyar bûn, ji ronahîya tavê nedişya çavêt xo veken.. leşê wanêt mezin cilikê wanêt biçwîk dişand bûn.. serêt xo bilind kirin çavêt wan bi kutirê ketin, tayekê keskê beşuyê di dimê xo girt bû.

(They were woken up by the sound of the dove's wings, but it was difficult for them to open their eyes because of the sunlight. Their big bodies had ripped off their clothes, they raised their heads, their eyes, to meet the dove and she was carrying a green oak twig), (Mustefa, 2000, p. 38).

Examples from 'Zuleyîxa bê Çîng Maye' ((Zulaikha Is Left without the Goal) by Celal Mustefa that was analysed in subsection 4-4-2 of chapter 4

Ev xerîbe sewdaserê ciwanîya te ya efsaneyî ye. Awazê (Tarî) û ciwanîya te kakila hebûnê ne, demê di koçika sermîra ve têkda dibuhijin dinya jê dizêt.. dinya giş û hezêt pengiyayî. Dergehî bihêle vekirî, yan jêveke, dê hêt û nanivît, bê derqutan li serêt tîla dê birê ve hêt û dest di gerdena te werînit, çwîçîkê evînê dipaxilêt te da dê dest bi stirana ken. Berî li zozanê leşê te biçerit Beko yê hemî

guh û çav dê ji goşê xo derkevît û dadete ser pêpkê textê te û tevnê hewe kete ve rîs û spêdê sermîra koçikê fermana derkirina we ji beheştê ragehînt.

(This stranger is a lover of your divine beauty. Tarî's Melodies and your beauty are fused when you meet in the palace and create a world that replaces repressed desire and instincts. Leave the door open or take it off. He will not sleep, he will come on tiptoes and embrace you and birds of love will begin singing in your heart. Before you make love, Beko who is full of ears and eyes will rise from his grave and stand on your bed. In the morning, he will betray you and the palace governor will announce the decision of your expulsion from Paradise), (Mustefa, 2000, pp. 41-42).

Sermîra koçikê fermanê didet li dwîv rewîştê koçikê, (Tarî) yê xerîb li pêş çavêt xelkê bajêrî bihête bi qinarêvekirin û bibîte pend bo her kesê bizava têkdana pîrozîya koçikê biket û li nîva şevê dergehê jora Zuleyxa yê biqutît.

(In accordance with the laws governing the palace, the governor orders that Tarî should be hanged in front of the people and this should be a lesson for anyone trying to prejudice the sanctity of the palace by knocking at midnight on Zulaikha's door), (Mustefa, 2000, p. 42).

Zuleyxa xencer weşîn, destpêka stiraneka nwîye, dubarebûna çîrokeka dîye, berî avabûna gîtara (Tarî) yê xerîb li goştana bajêrî dilê Beko yê hemî guh û çav kavlanê xencera te ye. Heku sîpelokêt sor hatin û jana giyanî nivist, dê li pêlêt rwîbarê pîrepayîzoka siwar bî û spêdê û êvara gorê (Tarî) hembêz key û hevsarê rondika berdeyî. Demê heyv li pencera te ava dibît dê li hindav hestîkêt (Tarî) helît û şewqê dete şeva mey û şehyanê û awazê gîtara (Tarî) û guh û çavêt Bekoy û peyvêt fermana sermîra koçikê.

(The thrower of daggers, Zulaikha is the beginning of a new song and the repetition of another story. Before Tarî's guitar is buried, Beko's heart who is all eyes and ears will be your dagger's cover. If the red waves came and the pain of your soul was calmed, you would ridded the waves of the river of payîzok and embraced Tarî's grave and unleashed your tears in the morning and evening. When the moon is absent from your window, it will rise above Tarî's bones and

illuminate the night of drunkenness and joy, Tarî's melodies, Beko's ears and eyes and the word of the governor's decision), (Musmefa, 2000, pp. 42-43).

Li çîngê bigere û bila zêmara te dar û bera bigirînit. Xo karke û poşîya xo girêde û paşve nehê, dê ba û barove kirasê te xon û li zîrka çerî û li ber awazê lorîna gurga di nawiska ve nivî. Bajêrvanîya koçika sermîra xewna te û gîtara (Tarî) yê xerîb helawîstin. Paşve nehê, heku sal li ser milêt te xirve bûn û pêt te erd negirtin, dê vê stiranê bi xo ve xwînî:

Buqîçkêt xo girêden, esman dihête xwarê

Giř giřa evra ye û

Hestîkêt (Tarî) yê xerîb

Li ber tave heyvê

Şewqê didene xemla buharê

Kiçîkêt bajêrî.

Lorîna gurgan e di nav gehêt şevê da

Agir û barove ne

Di nav pîstê zînê û memê da

Pêt xo li axê biçînin.

(Find your goal, let your weeping cause the trees and stones to cry. Prepare yourself, put on your 'poşî' and do not retreat. The stream will eat your dress, you will eat plants and sleep by the tunes of howling wolves in 'nawisk'. The modernity of the governor's palace hanged your dream and Tarî's guitar. Do not retreat. If the long years tire you and you cannot continue, you would sing this song:

The girls in the city, pack your luggage, the sky is raining and there is a crush of thunder.

Under moonlight the outsider Tarî's bones illuminate the spring's beauty.

Howling wolves in the night is a fire and stream under the skin of Mam and Zin.

Stand your ground), (Mustefa, 2000, pp. 43-44).

Hîngê dê hestîyekê (Tarî) yê xerîb di nav rondika û pêlêt şevê teyêst. Bi nik ve heře û pirça xo li hindav bike kepir. Belê berî destê te bigehinê dê pê te li axê hêne çandin û dêmê te dê bîte kevir.

(Then a bone of Tarî will shine among tears and the waves of night. Approach it and make your hair a sunshade for it. However before you reach it, your feet will becoming planted in the earth and your face will turn to rock), (Mustefa, 2000, p. 44).

Sermîra koçikê ferman da Zuleyxa sîng mermer û dêm kevir di gel gîtara (Tarî) yê xerîb bête veguhastin bo mozexana bajêr.

(The palace governor decided to transfer Zulaikha, the owner of an alabaster chest and rocky face with outsider Tari's guitar to the city museum), (Mustefa, 2000, p. 41).

Examples from 'Çiya' (Mountain) by Sebîh Muhammad that was analysed in subsection 4-5-1 of chapter 4

Piştî digehîte wêrê, wî li bere ew tiştê di serê xo da hemî ya vala biket, ew tiştê ne belavkirî pêşçav biket.

(After his arrival, he aims to unload everything in his head, and to reveal all the unpublished things), (Muhammad, 2001, pp. 64).

Ey çiya ez ê hatim cihê min di kwîratîya xo da beke [bike], tu yê hejar û pêxembera dihevinî, ez ê hatim pertûkeka nwî danim.

(Oh mountain, I came, give me a place in your solid walls, you are a refuge for the poor and the prophets, I came to write a new book), (Muhammad, 2001, p. 65).

Her tiştê mirov bişê hizra wî biket, wata ew tiştê hey yan çêdibît hebît.

(Anything people can think of, means that it exists or it could), (Muhammad, 2001, p. 63).

Piştî digehîte wêrê, wî li bere ew tiştê di serê xo da hemî ya vala biket, ew tiştê ne belavkirî pêş çav biket. Ew peyvê hatîne da'wîran hemî ya raket, da dilê xo hwîn ket û girê yê di sîngê xo da hemî [ya] veket, eva di dilê xo da li bin sîbera darekê hemyê derket.

(After his arrival, he aims to unload everything in his head, and to reveal all the unpublished things. In order to feel comfortable and to solve all the complexes that are in his chest, he will pronounce the forbidden words. Revealing all the secrets of his heart under the shade of a tree), (Muhammad, 2001, p. 64).

Nuke tu yê li eksîra saxbûneka nwî digerî li kevlê nwî paşî dê li hemya zivirî belkî bişeyî wan ji wê tenyê û şehmizaryê rizgar bikey.

(Now your coming is to search for the elixir of a new healing, new skin and then you will go back to the others and may you be able to save them from their shame), (Muhammad, 2001, p. 65).

Divêt ev desitpêkirine ya durist bît, heke dê xeletî kevne dwîf êk, divêt mirov faydey ji yê berî xo bibînît.

(This beginning should be right, otherwise the mistakes will follow each other. We should learn from previous mistakes), (Muhammad, 2001, p. 65).

Gelek cara çiya li ber çava nêzîk dibû wesa, ku dişiya destê xo biketê, hinde cara jî wesa dwîr diket, wekî xaleka biçwîk diyar dikir û rêka wî wekî lastîkê her dirêj dibû.

(Many times the mountain seems very near as he can touch it, whereas at other times it seems to be a small distant point moving further and further away on the horizon), (Muhammad, 2001, p. 64).

Examples from ‘Telhek bo R w sat y ’ (Trap for Nakedness) by Seb h Muhammad Hassan that was analysed in subsection 4-5-2 of chapter 4

Te got  nih n ya min ya di dest t min  a heke bi hinde wer s t nw  bih ne gir dan d  bi me mirovek  wek  hem ya   bi sanah  d  h me desteserkirin.

(You told her that your secret is in your hands, such that if they shall be bound with a new rope, you shall be like any other man and easily be arrested), (Hassan, 2005, p. 45).

 av  te y  l   k fi reka av  bi dev  te da biket, te bi dest t xo  na ser  xo, ew  i b  wel te kir  tu hem  nih n  ya bikeye ser berk , te bi xo bawer nedikir te  ava ew kiras  xuday  ji ber xo kir heta t r t hem ya di le   te da   yn. R w sat  y    bir s y t  ava tu ji hem  nih n  ya xilaskir .

(You are at the mercy of somebody to give you some water; you caused all this, what made you reveal all your secrets? You did not believe, how you took off the Lord’s protection, so everybody’s arrows penetrated your body. Nakedness and lust have uncovered all your secrets), (Hassan, 2005, p. 46).

 em on: heke rast e tu  ez ji min dikey d  egera h za xo bo min a kira key.

(Samson if you really love me, you will uncover the secret of your strength), (Hassan, 2005, p. 46).

Heke bi rasta te ez div m d  bo min b j    tu v  car  direw  li min nakey.

(If you really love me, you will tell me and you will not lie), (Hassan, 2005, p. 50).

Te got  h za min ya di  eft kez y t min ra  i gava hatine tira n, d  bime mirovek  wek  hem ya   d  h me rawestandin.

(You told her: the seven locks of my hair are behind my strength, if they be shaven, I shall be like other men and shall be stopped), (Hassan, 2005, p. 51).

Te bi xo bawer nedikir te çawa ew kirasê xudayî ji ber xo kir heta tîrêt hemîya di leşê te da çwîn. Rwîsatî yê û birîsîyêt çawa tu ji hemî nihênîya xilaskirî.

(You did not believe, how, you took off the Lord's dress, everybody's arrows penetrated your body. Nakedness and lust uncovered all your secrets), (Hassan, 2005, p. 46).

Şemşon ey qehremanê mezin te boçî direw li min kir, ez her şev te li vî leşê agir pêve dikeme mêhvan. Min divêt bizanim ew çi hêze te li hemî şîrha û leşkera derbaz diket!! Nuke heku tu destê xo dikeye tenîştê xo tiblên te dikevne ser birînê kwîr û şwîn dirbêt giran, ew kî bûn bawerîya te bi wê gava xapînok înayî! Û di cengekê mezin da tu ji hemî çeka kirî. Geleka digote te bawerîya xo bi canî yê û rwîsatî ya gerim ne'îne.

(Samson, oh great hero, why did you deceive me, every night I grant you my lustful body. I want to know the secret of your force that allows you to take all castles and armies!! Now when you check your body, it is full of deep wounds and the effects of strong blows. Who was it who made you believe in that moment of deception, and in a big war she robbed all your weapons. You have been told by many not to believe in beauty and warm nakedness), (Hassan, 2005, pp. 46-47).

Raste jînik marekê ciwan e, dwîpişkekê hestî sivik e.

(It is truth that the woman is a beautiful snake, and a nice Scorpion), (Hassan, 2005, p. 49).

Dê her rojekê bo bêjim ez neşem xo li ber rikêt wê bigrim.

(One day I will tell her, I cannot resist her insistence), (Hassan, 2005, p. 50).

Quotations in Chapter 5

Examples from ‘Rastîyeka Efsaneyî’ (A Mythological Fact) by ‘Ismet Muhammad Bedel that was analysed in section 5-2 of chapter 5

Min dizanî evî bajêrî çî mirov têde nînin û min dizanî qedexeye mirovên wekî min biçin navde, lê min pê li hemû astengan na û di nav kevtim.

(Although I knew that the town was empty of people and it is forbidden for people like me to go in, I passed all the barriers and entered the town), (Bedel, 2006, p. 86).

Li hindek kolanan, da nêrim hemû xanî diavane disaxin, dergeh, pencere, hemû tişt saxin, hîngê da xwe xapînim û da bêjim niho ev xanî ye piñî mirovin, lê pa ka zaro li kolanê naleyizin, kanê jin li derê malan ne dirûniştî e, li rojek tav û dinya bihar pêdivîye niho ber derên malan piñî jin ban e..?

(In some streets, everything was fine, the houses were as normal, their doors and windows were as usual. This to the extent that I felt there could be people in these houses, but where are the children? They are not playing outside and where are the women, why they are not sitting dawn outside in front of the doors as usual at this time given it was a lovely sunny spring day?), (Bedel, 2006, pp. 86-87).

Hîngê da gehim serê kolanê û da çavên min bi rastîyê kevin, rêzeka xanya têkde diheriftîne, televizyon û sarincokên wan li waran pirt pirt bûyne û hîngê da bi xwe heşim û da çipikên rondikan di çavên minde teyêsin û da dilê min hête givaştin.

(As I arrived on a new street, I saw the truth, where a whole row of houses had been destroyed and their broken contents were spread everywhere. Now I knew where I was and I could not help the tears and I felt pain in my heart), (Bedel, 2006, p. 87).

Wax.. ma min çî didît, min got: Eve ew roje ewa mela beşis jê dikin. Min got: hinde dinya nema û bû roja qiyametê, dilê min xwe vequta.

(Uh, what I did see?! I said: This is the day is as the mullahs have always explained it; I thought that the whole world was destroyed and the doomsday had come. My heart was beating), (Bedel, 2006, p. 89).

Tiştê hêbetî, em di nêv wan cada de diçûn û dihatin û xwe gullek jî vi me nedikeft.. Tijî kelex li dorên me bûn, hindêk caran rê ya me nedibû ji ber wan, nale nala wan diçû berperên esmanan, hemû tişt me dît, jinekê li ber derê malê zařuyê wê di dest da bû, û divya derkevit, lê hema di cihê xwe de dikevt.

(The surprising thing was that we were walking through the streets without being shot. There were many corpses around us and sometimes because of them we could not find a way to proceed. Their groaning was penetrating the sky. We saw everything. There was a woman holding her baby in front of a door who wanted to escape, but she just collapsed), (Bedel, 2006, pp. 89-90).

Kalemêrî, destê min girtîye û bernadit.. bi çend hêza xwe dihêmê jê qurtal bibim, ne herê, min divêt biçim alîkarîya vî xelkî bikim û kalemêr çi pûtey bi min nadit.

-Lawo, pêkolê neke, çi bi destê me nîne eve hemû bûye û çûye. Em tenê lê dinêrin, weku filmê sînemê.. Xanî dihurgumîn serêk û bi ser mirovan da dihatin xwar, ew cade ji xûnê sor dibûn.. pêlavên me jî sor bibûn, me bes didît û çi kartêkirin li me nedikir.

(The elderly man holds my hand and do not let me go, I tried with all my strength to liberate myself from him, but to no avail. I wanted to help these people, but he did not allow me.

-Young man, do not try. We cannot do anything, all this has happened and is over; we are only watching it like a movie. Houses were being destroyed over the heads of people; the streets were covering in blood. Our shoes had become red, but we were just watching and it did not affect us), (Bedel, 2006, p.90).

Me didît ew xelke dixendiqit, dstê [destên] xwe dihavêtin hefka xwe û bi zehmet bêhna xwe dihelkêşan, heta bêhna wan çik dibû. Xelk disotin. Çavên wan

diwerimîn, zaŕo, ciŕêl, pîrejîn disotin. Leşê min hemû bibû xuh, min bi hemû hêza xwe dikire qêrî ha ha ha wa wa re re ma ka ev dinyadarî û mirovayetî.

(We were seeing people suffocating, holding their throats, breathing with difficulty until they died. People were burning up. Their eyes were swelling. Children, young people and elderly women, all were burning up. I was covered in sweat and with all my strength I screamed 'where is the humanity?'), (Bedel, 2006, pp. 90-91).

Ezê daketim serê birc û van diyara, wezê li ser kela dilê xwe mijûl bûm. Dîsan ji xeman û kulan û derdan birînim.

(I descended from the heights of the towers and fences, I was busy with the pain of my burning heart. Again, I hurt of worries and sorrows), (Bedel, 2006, p. 89).

Examples from Çipikên Xwînê (Blood Stains) by 'Egîd Şefîq that was analysed in section 5-3 of chapter 5

Pîroza dayik û bab, berîkanê û hevrikî di gel pêlên har û dijwar dikirin û bi şev û roja çiya û duî û beten û kevir û tiraş û dehil, pêxas û serkol û birsî dibiŕn. Ber û dar li pêş çava dibûne hirç û gurg, mij û moran dibûne xerdel û jehrên kujek. Rondik ew kiça nazdar û nazenîn piştî berzebûna babê hatîye vê cîhana şêlî, Rondika şeş salî weku xortekî rê dibiŕî û baş dizanî, eger vemînit, dê mirovên didan tîj û penc dirêj xon!!

(Pîroz, who is both mum and dad, was facing difficult conditions. During the whole night and day they were crossing mountains, valleys, cliffs, rocks and weeds with barefoot, uncovered heads and they were hungry. Trees were turning to bears and wolves in their eyes and the fog was turning into a chemical weapons. Rondik (Tear), a very beautiful and pampered girl who was born after her father's loss and who was only six years old, was continuing the march as a young man would, because she knew if she did not, she would be eaten by people with sharp teeth and claws), (Şefîq, 1999, p. 59).

Pîroza reben jî, wekî bara pitira xelkê vî warî, xelkê çiya û zozan û kanwîkên tezî, kuş û kiç dane pêşîya xo piştî destê giran û reşê zordara hevjinê wê lê dizîn û di nav pêlên şevê da veşartî.

(Poor Pîroz, as with the majority of people in this region lived in the mountains with nice weather and cold spring water. However, after the unjust people stole her husband and hid him within the waves of night, her journey with her son and daughter began), (Şefîq, 1999, pp. 58-59).

Ew her dû jûrên bo hatîne terxankirin, her di gavê da hatine maliştin û şwîştin. Lê çavên Rondikê mane bi hindek pinyên reş ve li bin pencera biçwîka bilind:

-Dadê eve ne çipkên xwînêne hişikbîn bi vî taqî ve?!

.....

-Ne kiça min wekî texmên rûnêne.

(Whilst the two rooms that had been allocated to them were being cleaned, Rondik's eyes focused on some black spots that were underneath the small high up window:

-Mum, are these not drops of blood that have dried on this wall?

.....

-No my daughter, they are just oil spots), (Şefîq, 1999, p. 60).

Ev avahye yên bi kuloxk û xwîna tolaz û lawên vî welatî hatîne avakirin û her dîwarekî ji vana hizar giyanên têda akincî bûyn, piştî leşên wan hatîne hilawîstin û azar û eşkence dan. Dizanî eve kela zulmê û hêlîna pêlên reş bû. Her roj destekê giran û bê bezeyî ji vê kelê derdiket û kuş û kiçên piş bîrûbawer û hemî maqîlên vî bajêrî didizîn û berze dikirin.

(These buildings had been built from the skulls and blood of the young people of this country. Thousands of souls, after their bodies had been tortured and hanged, were living in their walls. Pîroz knew that these buildings were the castles of injustice and nests of dark arts. Each day, there was a heavy and unmerciful hand that came down from a castle to steal and hide many young people of this city who were full of hope and nobility), (Şefîq, 1999, p. 60).

Hêlîna mirovên tirsinok û xofiroş û ax firoşan bûn ... Mirovên biste jî qesta van avahyan dikirin, zor dinehez û reş û kirêt bûn, li pêş çavên xelkê pajêrî.

(They were a nest of scared people who sold themselves and their land ... hated people were visiting these buildings without fear and from a Kurdish perspective they were ugly and black), (Şefîq, 1999, p. 61).

Çavên wê hatine girêdan bi wan çipikên xwînê ve û li ber çava bûne wênekê pîr xoştivî, her wekî hunermendekê bilîmet wênê babê Azadî li ser wî dîwarî bi wan çipikên xwînê çêkirî.

(Her eyes lingered on the blood stains and they turned into a very beautiful picture by a proficient artist of Azad's father [Azad is her son] rather than just drops of blood), (Şefîq, 1999, p. 61).

Ew çipikên xwînê hêdî hêdî bigiyan ketin û livîn û mezin bûn. Bûne dest û pê û ser û sîng û zik. Bûne leşekê durist û mirovekê gelek xoştivî li ber dilê Pîrozê û her dû destên xo danane bin keşên wê û hembêz kirin. Dîwar hemî livlivî û her cihê bihustekê bû leşek û ew jûra biçwîk bûne sedeha leşên xudan giyan û bi xak û bergîz ve.

(That stains of blood gradually gained life, moved and got bigger. They became the body of a person who she loved and he embraced her. The walls moved and many bodies appeared through them. The small room opened out into a huge space containing hundreds of live bodies dressed in traditional Kurdish clothes), (Şefîq, 1999, p. 62).

Çinkî 'Hasso' jî êk ji wan bû yên berê biste dihate nav van avahya, lewma giyanên wan yên pîroz tirs û nerehetya xo diyar kirin û revîn.

(Because 'Hasso' was one of the people who confidently visited these buildings in past, their holy spirits showed their fear and unconfident they escaped), (Şefîq, 1999, p. 62).

Examples from 'Çavên Min...Çavên Wî' (My Eyes... His Eyes) by Hassan Ibrahim that was analysed in section 5-4 of chapter 5

Çavên min dizilin û řik û řik yê li wê derza bin dergehî, ewa ronahya hatin û çûna mirovan ji derve diyar dikit, ha ha êk dê bêdengî ya min kujit, zenga dergehî lêdet, silav kete min, li min bit mêhvan.

(My eyes are open and staring at the little space under the door, which will indicate that there are people moving outside. Soon, someone will kill my silence, knock at the door, say hello to me and be my guest), (Ibrahîm, 2000a, p. 6).

Çavên wî dizilqutin yê li wê pencera çwar goşe û xaçkirî ewa bi serê dergehî ve, çend carekê zêrevanê wê jûrê di'êt û diçit. Ha ha dê ên dergehî lê veken, dê silavkene giyanê wî.

(His eyes are staring at the little square barred window above the door. Guards are moving outside. Soon, they will open the door and take his spirit), (Ibrahîm, 2000a, p. 6).

Çavên min man zil û guhên min man bel, dergehê min nehat qutan, ew telefona bi rex min ve, eve çend cara min bilind kir ka kar dikit yan ne, bê dengyê ez hêř kirim, ya ji min ve kes li vî bajêrî nîne, min mirade dengê, mêşek, pêşîyek, seyek, çwîçikek.

(My eyes are still open and my ears are waiting for any sound, but nobody knocked on my door, The phone beside me, which many times I have been checking to be sure that is on, does not ring; the silence is bothering me, I think there is nobody in this city; I wish to hear a fly, mosquito or a bird), (Ibrahîm, 2000a, p. 6).

Çavên wî ranawestin ji qutanê, guhên wî yê bûyîne kanya xwînê, şeq şeqa seqatên dergeha mejî lê simt, ne telefon, ne zenga dergehî. Çend xelkê bajêrî yê înayîne wêrê. Wî mirade çirkeyekê di xew biçit. Sîsirk û mişka şere li ser leşê wî.

(He cannot stop moving his eyes, his ears hear only the sound of blood and the noisy slamming of doors is bothered his head. There are no phone calls and the

door does not ring. The whole city's residents have been gathered there. He wishes he could sleep for just one moment. Cockroaches and mice are fighting around his body), (Ibrahîm, 2000a, p. 7).

Dergehê wî vebî. Helgirtin. Rakêşan. Birin cîhana bê dengîyê.

(His door was opened. He has been carried, dragged; he has been taken to the silent world), (Ibrahîm, 2000a, p. 7).

Dergehê min nehat vekirin. Telefona min nehat lêdan, dilê min nehat qutan. Dixerîbî ya xwe da bûm hevalê cîhana wî.

(My door did not open. My phone did not ring. My heart did not beat. In my exile, I have become a friend with his world), (Ibrahîm, 2000a, p. 7).

Examples from 'Tolvekirina Xudayî' (Divine Revenge) by Fazil 'Umer that was analysed in section 5-5 of chapter 5

Ez li pey babê xwe diçûm. Her bêhnekê carekê li xwe dizivirî û digote min:

- Lezê bike.

Ez gelek şepirze bûm, pê min bibûne bagurdan li pey min nedihatî û babê min ji peyva (lezê bike) çî yê dî nedizanî.

(I was following my father. After each minute he looked back at me and did say:

Hurry up.

I was very scared, my feet were very heavy and I found it hard to take steps. My father did nothing other than saying hurry up), ('Umer, 2002, p. 12).

Ez bi tinê li tarîstanek çavzîq hêlam, çend bêbawerî û tirsî dînyayê di çavên min da kom bibûn û hestdarên min hind nazik bibûn, dengê pê mêrîyekê li ber dîwarî dihat.

(He left me in a very scared darkness, my eyes were full of fear and I was sensitive to the extent that I could even hear an ant's footsteps), ('Umer, 2002, p. 13).

Min jî çarenivîs baş bihîstibû.

(I had heard very well about the fate of people in such cases), ('Umer, 2002, p. 13).

Te boçî dihêla ez kitikan bikujim?

Why did you let me kill cats?), ('Umer, 2002, p. 12).

Demê xatirxwastinê, min gotê:

-Te boçî dihêla ez çavên kûçikan biçoqilînim?

(At good-bye time, I told him:

-Why did you let me gouge out a puppy's eyes?), ('Umer, 2002, p. 13).

Em birîne di binbîveka bê pencere da, û êdî roj û şev têkel bûn û êkgirtineka ebedî damezrand, hevlekî got: Li vêrê dem bi ser spîbûnê dihête hejmartin.

(They took us to a basement without windows where day and night were confused and became one forever. One of our friends said, here time is known by the greying of hair), ('Umer, 2002, p. 14).

Dest pêkirin roj bi xwarin 'înanê hejmartin, hindekan rêyek dî dîtin ew jî dergeh vekirin û birna hevalan bû.

(They began counting days by the times of offering food, whereas others did so by the counting the opening of door to take prisoners away to be executed), ('Umer, 2002, p. 14).

Te boçî nevêt tu bergirîyê ji welatê xwe bikey?

(Why you do not want to defend your country?), ('Umer, 2002, p. 16).

Ez dizanim bersiv bi dilê wî nabit. Ez rastîyê bêjimê ku pêdivîye li pêşîyê min welatek hebit berî ez beşevanîyê jê bikem, dê min kujit.

(I know he would not like my answer. If I say the truth, which is that first I should have a country before I defend it, he will kill me), ('Umer, 2002, p. 16).

Min dizanî nabit ez baxivim, kesê bîjî û xa'în nabit baxivit, bes çî li vî leşê bê ser bikem, devê min got: Te boçî dihêla ez kitikan serjêkem?!

(I knew that I should not talk, guilty people did not have to talk, but completely involuntarily my mouth said:

Why did you let me kill a cat?!), ('Umer, 2002, p. 16).

Netirse, em dê tola wê vekeyîn.

(Do not worry we will avenge for them), ('Umer, 2002, p. 17).

Ez birim daname ser kursîkekê, sto û pê û sîngê min bi kursîkê ve girêdan, bo xwe stirana (Ba'yd 'anak..) di ber řa digot. Çeqoyek kire di destê min yê rastê da û lepê min baş girt û lê şidand, Hêdî hêdî serê çeqoyê ber bi çavê min ve îna...ta ku çavê rastê yê çepê bi serê çeqoyêve dîtî. Bawer biken ez pişkuřim! Ez mirovê êkê me çavê xwe dît bit. Û demê dora yê dî jî hatî ji tarîstanê pêve li min ne heval.

(He put me in a chair and while he was singing the song 'Ba'yd 'anak' (Far from you), he bound my neck, feet and chest to it. He put a knife in my right hand and held my hand very strongly, gradually bringing the knife to my eye until my right eye saw the left one being removed by it. Believe me, I smiled! Because I was

the first person who saw his eye treated in this way. When this happened to my second eye I was only a friend with darkness), ('Umer, 2002, pp. 17-18).

Ez hêj dev dev li ser erdî bûm demê pê xwe daye teniştâ min, ez kelevaj kirim, pêyek dana ser destê min yê çepê û pê dî dana ser yê rastê, û pirsî: Dema te kitik serjê dikirin te digot bismillah al-Rehman al-Rehîm?

Axivtin ji min nehat, lê min hizir kir dê daxekê pêş babê min ve li min ket. Daçemiya ser kelexê min, henasên wî bêhna fistekî jê dihat, got:

-‘Bismillah al-Rehman al-Rehîm’. Û çeqoyê hêdî hêdî di gel awaza stiraneka bedoyî stoyê min dibiřî.

(I was still on my face when he pushed me by his feet and then he put one of his feet on my left hand and the other on my right. He then asked me: when you killed the cat, did you say ‘bismillah al-Rahman al-Rahim’?)

I could not talk, but I thought he would only give me a little punishment as my father should have. He leaned on my body and with his stinking breath said:

-‘Bismillah al-Rahman al-Rahim’. With melodies of the song, the knife was gradually cutting my neck), ('Umer, 2002, p. 18).

Examples from ‘Çîrokeka Kevin û Nwî’ (An Old and New Story) by Celal Mustefa that was analysed in section 5-6 of chapter 5

Kevalê êkê:

Wênêkê şêlo ye. Esmankê bi mij û muran e. Evrekê reş û aviz sîbera xo bi ser gundî ve rakêşa ye. Çend zelamek di gel hindêk jinka ji gundî ve tîn. Hemî dipeyade ne. Her êkê amîrekê bilind kirî: Das, bivir, meřik, şalok, kêr, xencer. Devêt hemî ya dibêşin. Nav çavêt wan digirêne.

(Image one:

The image is unclear. A foggy sky. A black and pregnant cloud overshadowed the village. Several men with many women are walking away from the village, each one raising a weapon: billhook, axe, scythe, knife or dagger. Their mouths are open. Their faces are angry), (Mustefa, 2000, p. 49).

Têhin ji gundî difirî, ji vî gundê ho avî û piř avahî. Spêdekê zwî xelkê gundî çavêt xo ji xeweka giran perixandin, hindeka qesta ser kanyê kir bo nivêja spêdê, belê hemî bi tirs [û] leriz ve pişt pişt zivirîne ve piştî ew Ejdeha yê hind mezin dîtî wekî kevrekî ketye di rêka kanîyê da.

(The big village that had large resources of water was very thirsty. One morning the people woke up after a deep sleep and many of them went to the water in the spring to prepare for prayer. They came back terrified after they saw a huge Ejdeha setting on the path to the spring), (Mustefa, 2000, p. 50).

Kevalê dûwê

Evrê li hindav gundî hêšta neza ye. Rengê mirya dar û barêt gundî yêt girtîn. Belgên wan yên çirmisîn û vêda şor bûyn. Gul û kulîlkêt buharê piştî ji dilovanî ya baranê bê hîvî bûyn ketne ser tenîştêt xo û sîsbûn, mirin. Mitî û bédengîyeka bi tirs li gundî mêvan bû. Hemî dergeh dişînin. Gund wekî rêvingekê tîn li byabanekê lêhatbû, lêv hişk û qeşavî û reng zer û pêtî.

(Image two:

The cloud over the village did not give birth yet. The village's plants had a deathly colour. Their leaves had withered. Flowers died after they lost hope of getting rain. A terrified silence was a guest in the village. All doors were indigo. The village was as thirsty as traveler in a desert, with dry lips and a pale yellow face), (Mustefa, 2000, p. 50).

Kevalê siyê:

Evrêt nizîkî êk bûyîn û yêt tarîtir lê hatîn yê [yêt] diwerimtîn. Ha.. ha.. dê peqin.. Hemî tiştêt reş bûyn, xanî.. çiya.. darubar.. mirov.. Hemî tišta sîngê xo yê vekirî bo evra. Revdeka zaşo yêt lêk xiřvebûyn serêt wan di ser evrazin û çavêt dizîqin û devê [devêt] wanê [wan yên] beşe [beşin].

(Image three:

The clouds came close, darker than before and ballooned. They were about to explore. Everything became dark, houses, mountains, trees and people. They were all waiting for the clouds to give up their harvest. A swarm of children combined, their heads looking above; their eyes and mouths were open), (Mustefa, 2000, p. 50-51).

Ejdehayeke.. heft serêt pêve. Devêt wî wekî tenwîra guî û agir jê diçin.. Çavêt wî yêt zîq nahêne hejmartin, her bihusteka leşê wî guhekê pêve.

(He is a giant who has a seven heads. His mouth like an oven launches fire. His opened eyes are uncountable and each part of his body has an ear), (Mustefa, 2000, p. 51).

Şîrekê rwîs yê ji kavlanî kêşaye li ser berekî li nîva gundî.

(A sword without a sheath is on a stone in the middle of the village), (Mustefa, 2000, p. 51).

Examples from ‘Ewê ji Dozexê Vegeryayî’ (One’s Return from Hell) by Enwer Muhamad Tahir that was analysed in section 5-7 of chapter 5

Wê şevê jî wekî şevêt berahîkê, her li wî kujyê holê bi tinê rwînişt bû. Ev şeva zivistanê hêş li destpêkê bû, belê ew kesê li kujyê holê rwîniştî bi tinê, şîşe li ser mêza wî rêzkiîrî bûn, heçku hêrişa xo ya kirî û bêhna xo pê’înay. Cigare kêşana wî bi rengekê zêde cihê serinc rakêşanê bû, berdewam dûkêl ji cihê wî bilind dibû, da bêjî karxana kelpîçaye.

(That night as on many previous ones, he was alone in the same place at the club. Although the winter night has only just started, it appeared that he had already drunk too much as there were many bottles on his table. His smoking was very attractive; smoke constantly rises from his place as if from a factory), (Tahir, 2004, p. 65).

Dengek dihat heçku mirovekê şepilî. Bê silav, piştî dengê min niyasî, gotî: Zwî karê xo bike û were baregayî. Tinê ew axiftin bi şeweyekî fermî û lez got. Demê ez gehiştîme baregayê hizbî, turumbêlên berpîrsê mezî û pasewanê wan li

gorepanê bûn. Diyar bû ku karekê mezin dê rwîdet, bê rawestiyan gotî, hemî siwar bin. Ew heşameta turumbêla wê derenge şevê ketine řê, kîve, kes nizanit.

(I heard the voice of an excited man. Without saying hello and after recognising my voice, he said: get ready and immediately come to headquarters. He only said these few words, commanding me. When I arrived, the car park was full of cars of high level officials of the regime and their guards. It appeared that there was to be a great mission and immediately the order was given for it to begin. A great number of cars set off in a convoy, to an unknown destination), (Tahir, 2004, pp. 73-74).

Hizra xo dikem, heke ev Land Grozer yêt berpirsa bin, ê başe, ev base kî têdaye û berev kîve diçin?

(I asked myself: if these Land Rovers are for the high profile officials of the regime, what about these buses? Who are inside them and what is the destination?), (Tahir, 2004, p. 74).

Ronahî û hîfêna û giřina dengê şefelaye û xendeka dikolin, girêt axê durist kirin [dikirin]. 'eskerên kulav sor û kulav kesik beramber wan gira cihê xo kir bûn, tiblêt wan li ser dukmêt tifeng û reşşa, belê beramberî wan çi diyar nîne, nizanîn stêrka bo dojminêt nediyar digirin.

(There was intense lighting and the noise of excavators. They were digging trenches and making mounds of earth. There were soldiers wearing red and green hats in front of the mounds ready to shoot at any targets in the front of them. They were pointing their weapons at an unknown enemy), (Tahir, 2004, pp. 75-76).

Demê efserêt bilind goyî hawar kirî xo amadeken..., ew zelumêt li hindav wan xendeka wekî twî ya diketin û girêl dibine [dibûne] nav xendekê, xwîna wan gir sor dikir. Dwîvda şefel da axê bi ser da ken.

(When the high-ranking officers shouted: ready, shoot ..., the men who were on the edge were falling like berries into the trench and the mounds were stained with their blood. Then, they were burying them using the excavators), (Tahir, 2004, p. 77).

Perdaşa wî ya li pêş wî, belê yê lê digerît. Dibînît nabînît! Serê xo hejand heçku tebê girtî û lerzînekê girt wekî bîha di avêda.

(His glass is in front of him, but he is looking forward. Do he see it or not?! He shook his head as if he was suffering from epilepsy. His whole body was shaking like a pear in water), (Tahir, 2004, p. 77).

Çavêt wî sor bûn dengê wî xilpe û nizim bû, heçku yê zîndî li wî haletî dijît, çavên xo girtin we diyare nedivya rondikek ya ji qulka çavêt wî derketî nedivya bête xwar, divya li çavêt xoda bigirît yan li nav mujîlanka berzeket.

(His eyes turned red and his voice dropped, giving the impression that he was living the event again. He closed his eyes, where he was trying to keep his tears or hide them between his eyelashes), (Tahir, 2004, p. 78).

Ez dibînim, ew zafo her li xo dizivirît heçku li niyasekî digerît, belê boçî nabînît, dibî di gel wê basê nebît. Elbet yê li babê xo digerît, belê yê berze bûy, qet nabînit ne li erdî ne li asmanî!!!

(I see him, that boy turns around as if looking for a relative, but why he does not see him, he might not be on the same bus. Without doubt, he is looking for his father, it seems that he lost him and will never see him again anywhere!!!), (Tahir, 2004, p. 82).

Xudê min!!! Em li çî welatekê xwînewî û duşinde û gurga dijîn. Vî zafoyî çî guneh heye hosa bi sanehî ev gule, ev şitla ruhanê bête kuştin, boçî?! Xudê min!! Ev kar û zordariye li pêş te dihête kirin û bi agehya te? Ay çî welatê kufir û zordarane!!

(My God!!! We are living in a county?, which is a homeland of blood, monsters and wolves. What is the guilty of this handsome boy so he has to be killed?! Why? My God!! This crime is being committed under your nose and with your knowledge. Oh, how much this homeland is a homeland of oppression and oppressors!!), (Tahir, 2004, p. 81).

Min kire hawar û qîjî ji binê pêya

Were.. Were.. Dê te kujin, ez bi her dû desta û dikeme hawar.

Min dît hemî ketin û gişel bûn, tinê ew ma ket rabû. 'Eskerek bi tiveng çû hindav serî, efserî ferman dayê gulle baran biket. Xwîna sor dihate xwar, belê wî destê xo da ber tivengê, ew 'esker hişik di cihê xo da ma, min dît agir ji tivenga wî derneket, efserê pê xo li erdî didet û civîna didete wî 'eskerî boçî fermana bicih na'înit, dibêjtê, zwî bikuje.

Bo cara dûmahîkê hindî min hêz heyî, min kire qêjî û hawar, min digotê bihêle!! Min hay ji xo nema, dwîvda çî rwîda, ew zafo çî bi serî hat.

(I screamed

Come. Come. They will kill you, I shouted, I beckoned him with my hands to come to me.

I saw everyone fell and roll over, except the boy who fell and got up again. He was approached by a soldier who pointed his gun at him and an officer ordered him to shoot. Even though he was bleeding, he put his hand on the barrel of the gun, which stunned the soldier and despite the cries of the officer and his orders to shoot, he did not move. For the last time, with all my strength I screamed and said do not kill him!! Then I lost consciousness without knowing the fate of the boy), (Tahir, 2004, pp. 82-83).

Wek maystiroy ser awazekê xwînewî rabû semayek dikir û rondik dibarandin û dwîvda qêkire ebu zîyeka ehwara, me hemya pêkve di gel digot û bi giryan ev stîrane me vedigêra:

Ay dayê.. ay dayê.. ay bo hemî zaŕo û law û pîremêrêt ŧehîd bûyn, ne kifin, ne goŕ, ne telqîn ne quran!!!

(Like a maestro of a sad melody he started dancing and his tears were streaming down. He started singing about marshes, then we joined him in crying and we sang together: Oh mother. Oh, ohh, oh for all children, young and old men were executed and buried without a shroud, grave, prayer and Qur'an), (Tahir, 2004, p. 84).

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