

## HISTORICAL FIGURES IN KURDISH POETRY; CEGERXWEN' POETRY AS A MODEL FOR THE STUDY

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### Abstract

The Kurds had a distinguished role in the different periods of Islamic history, and they were able to take over the reins of affairs in Azerbaijan during the tenth century AD. Two characters who had a distinguished presence, Desem and Salar, emerged. Through his poetry, Jigarkhwen wanted to employ these two characters in his poems as Kurdish heroes in Kurdish history. During the Islamic era, despite the historical enmity between the two personalities, Jigarkhwen tried to reconcile them and stood neutral in the conflicts that had taken place between them, and even invoked them in one poem sometimes to give indications and indications of the two's Kurdishness and their symbolism as heroes of history characterized by courage and challenge.

Jigarkhwen succeeded in this recruitment in more than one poem and even in his flirtatious poems, with simple words with deep connotations, and the pride in them was the most dominant of most poems, wishing that the new generation would emulate them in courage and daring.

**Keywords:** Jigarkhwen, Deysem, Salar, heroism, and Poetry.

### 1. Introduction:

In Jigarkhwen's poem, there is an important place for Azerbaijan and Kurdish history, especially the events related to Deysem, that unique historical figure who was able to cover a wide geographical area of Azerbaijan and its surroundings, and Salar, who was no less famous. the conflicts between the residents of the Iranian regions on the one hand and between the Arabs and the feudal lords on the other, played a good role in the increase of Kurdish movements and activities in Azerbaijan (Poladiyan, 2013: 67-70).

#### 1.1. Deysem Lawê Ibrahimê Kurdish:

Ibn al-Asir among the events of the year 330k./942z. Deysem, the Kurdish son of Ibrahim, says that his father was a friend of Harun Eshari; one of the leaders of Xewarjan. After the killing of Harun Eshari and the end of the Khawarijan movement, Deysem's father fled to Azerbaijan and married the daughter of a Kurdish leader there, Deysem was born to them; who worked with the judge of Azerbaijan Abu Essac and held a high position in the state and after the death of Abu Essac he conquered all of

Azerbaijan, most of his soldiers were Kurds. (Ibni'l-Esir, 2003: 164).

Historians say that Deysem approached Deyleman to use them against his rivals from the Kurds. (Ibni'l-Esir, 2003: 164-165. Meskeweh, p. ç. t.: 31).

## **1.2. The prominent conflicts between Salar and Daysem:**

The name of Daysam and his minister Abu al-Qasim Ali bin Ja'far was not good, in the rivalry Ali ran away and took refuge in Muhammad bin Musafir and approached his two sons (Wahsazan and Mirzeban (Salar)), both of whom came from Daysam. they were upset, especially Mirzeban (Salar) because Deysem had arrested his father and seized his property, along with dozens of religious sects; Daysem was counted among the Khawarijans and they were from the inner Shias and Ali was one of them. Both of them helped each other to get rid of Daysem and his authority, but their coordination did not last and Ali had to run away.

Deysem did not miss the opportunity, restored the faith in his Kurdish past, and attacked Mirzeban (Salar) who was trapped in Tabriz. The Kurds who were attacked by Mirzeban (Salar) also reached Deysem, but Mirzeban was able to ally with Ali bin Ja'far, and together they besieged Deysem until he surrendered to them and thus the end of his rule came in 344k/956 z. (Ibni'l-Esir, 2003: 166. Meskeweh, p. ç. t.: 31-37).

Ibn Hawqel says that he handed over Daysam to the governor of Azerbaijan, and the governor of Armenia, Ibn Deyrani, and the governor of Azerbaijan gave him a four-year tax exemption. (Ibni Hawqel 1992: 303). Afterwards, It is said that Deysem, by the hand of Justan the son of Mirzeban was killed 346k./958z. (Zeki, 1948: 41).

After the battle in which Deysem was defeated, Mirzeban (Salar) took over the power and expanded the borders of his empire went to war with the Russians and drove them back, and inflicted a lot of damage on them in a battle. He also went to war with the Buwayhis, even though his power was not as strong as the Buwayhis army and their alliances, he did not stop until the year 342k./954z. captured and imprisoned. Later, with the help of his mother, he escaped from prison and went to Azerbaijan.

There, he gathered his dispersed soldiers and once again regained his authority until the year of his death in 345k./957z. (Zeki, 1948: 29-39. Zeki, 2006: 49). It is said that he died due to an illness and left his brother (Vahsezan) to rule based on his will, and after his death, his son (Jistan) would inherit the kingdom, but he did not submit to it, because there was a conflict and war between them. (Zeki, 1948:39).

## **2. Deysem is a symbol of Kurdish identity in Islamic history**

Jigarkhwen gave good importance to the history of the Kurds in Azerbaijan and was proud of their heroes who had success, and the historical books could not hide them, but they were filled with the events related to them and their dominance in that vast geography.

Jigarkhwen has brought Deysem in his various poems, one of them is KİME EZ, which is like an identity for the Kurds, he didn't bring it out of a vacuum, it is clear that he wants to place the image of Deysem as a hero in his time in the mind of the reader especially he, as a Kurdish writer, presents him as a part of the Kurdish identity, an identity that he is sometimes proud of and sometimes makes people think about its loss. He wants to say through this poem that the Kurds were able to swim in a

universe wider than theirs, they left a great impact on the events of their time, much more than what the ruling regimes of their country say in their books and methods. Kurds were not travelers in Islamic history as some say, but they were the ones who made that history, at least in their country and its surroundings.

The poet affirms that he is the son of those heroes who made that history and Deysem is one of them, he has great courage that fear did not enter his heart, he was always moving forward and his desire was all freedom.

When the poet talks about Deysem and then praises him, it is an expression of the strength and endurance of that personality and when he says that I can do anything, he is metaphorically saying that personalities like Deysem are close to legends in the minds of the people. they have done that there is nothing difficult for them. He wants to connect those expensive structures with the Kurdish identity, which he used to defend against. This is one of the tools to influence the reader's mind:

*Kurê Guhderz û Ferhad û Rustem*

*Kurê Salar û Şêrgoh û Deysem*

*Bejin bilind im*

*Wek Dêw bilind im*

*Ez dest dirêj im*

*Serbest dibêjim*

*Dixwazim bi lez*

*Gavan bavêjim*

*Kîme ez? (Jigarkhwen, 1973: 15 )*

When he talks about the bravery of the Kurds in other poems, he repeats his poetic words, such as WE KURDÊ CHIYANE, he calls his poem and confirms that he is a mountain boy, to show the reader his strength and bravery. history gives martyrdom to that bravery and heroism and only those without conscience are the ones who give it to Mendel.

We can conclude from his poem that he claimed Kurdish unity as a way to liberation, when we look back at history, we see that when the Kurds united with Deysem and were united, they won and when they retreated, they failed.

The poet knows what words to choose, those words that show endurance, bravery, and heroism and are necessary for warriors (daggers, maces, guns, chains, axes, spears,...), and uses them for the benefit of his poetry.

*Em çêlîyê rustem û kurê Deysem û Şêrko*

*Nayêne veşartin, wekî rim em di selixîn (Jigarkhwen, 1973: 32)*

In the poem KHORTNO RABIN HERIN CENG, the poet repeats his request, calls the boys to be happy, and reminds them of their fathers and grandfathers. It seems that this stubbornness is the lineage of the Kurds, not only now but from before; Since those historical times, we see the image of a stubborn and stubborn warrior in history. Something that Heyder Leshkeri has written about this caught

my attention, he says that it is the desire for freedom and to move away from the center of the state, where the center comes to pay its taxes, it is submitted and the Kurds do not accept this because they see that accepting this one is the loss of one's tribal identity (Leshkeri, 2004: 154-155).

In this poem, Jigarkhwen praises the Kurdish personality, which should be strong like lions and tigers. This praise is repeated until every stanza of the poem is covered; He repeats this every three times to leave his impression on the reader and the boys will memorize it and repeat it while attacking the enemy until they defeat them and reach their freedom. He says:

*Roja cengê em şêrin lawên Guhderz û Rustem  
Kurdên navdar û mêrin kurên Salar û Deysem  
Serê dijmin bihêrin emê çêkin çax û dem  
Weke şêr û wek piling  
Xortno rabin herin ceng* (Jigarkhwen, 1973: 40)

This scene is repeated in another poem (THE COLOR OF LION EARNE SHER) (Jigarkhwen, 1983: 28), the same praise, the same style asks them to go to war without fear, but with bravery, heroes like Deysem.

### 3. Deysem is a symbol of Kurdish heroism

Once again, in the poem BÎRÎYA WELĀT (Jigarkhwen, 1945: 16), Jigarkhwen draws people and is saddened by the events happening in the country, he looks for medicine to relieve his pains and those of the country, and every question (Ka li kûye) from the beginning of the poem to the end it repeats itself; This repetition itself is like a search for that lost dream, that area that was lost, as if it has been lost in time and space and is looking for itself, but he knows that he is the son of that pride, that question itself. also, a poet's wisdom and creation in language and language is the pillar of poetry and it carries its answer in itself as if to say that this situation we are living in is a temporary situation that will pass and a bright future is ahead of us.

The poet also makes a reference to the fate (time) that the Kurds have taken out in this situation and repeats the question, he is again looking for a loss, to the same people in other poems, including Deysem, but this time in a poem called HEY FELEK (Jigarkhwen, 1945: 70).

In the poem of SEYDAYÎ KHANÎ, the poem in which Jigarkhwen praises the Kurdish poet Ahmed Khani with the youngest expression, simile, and eloquence and compares him and Deysem and succeeds in connecting them; Deysem was a hero in the field of war and war and Khani in the field of poems and poems, because poetry is no less effective than war and war in its effect on the soul. He says about the House:

*Bi tîrên tore diran dihingêvî  
Bi mijgûlên ristan gulan dipîşkivî*

*Deysemê meydana milletperwer î  
Salarê bajarê ristên gewher î.* (Jigarkhwen, 2003: 25 )

In his work called (Sherefname Manzum), which is named after the Bedlisi Sherefkhane, he wants to live the historical events and the names of leaders and leaders in a poetic way, his purpose is

historical, which brings those personalities to express themselves. talk about them and make expressions with them, there is no difference between them because when they are talked about and their names are mentioned, they become an example to go on their way to build a new high-level history. Here, the historical narrative prevails over the poetic one, and the poet is forced to bring the words that he wants Deysem as a poet wants him to come and see what the Turks and Persians have done to Azerbaijan, the land where Deysem Qunakhin ruled for a long time. tell him that Azerbaijan has become Turkish and Persian and there are no Kurds there, what will happen if Deysem returns and sees that land like this!! Before trying to convince him that the Kurds are on their way, they are still working and resisting for their freedom:

*Were Deysem binêre Tirk û Eyran  
Ezîrbêcan bi carek kirne wêran*

*Binêre em bi carek tev dibazîn  
Welatê xwe bi azadî dixwazîn* (Jigarkhwen 1, 2003: 14 )

#### 4. Description of the relationship between Deysem and Salar

Along with Deysem, the poet was able to remove his rival from history, Prince Salar, who is known as Mirzeban in historical books, in Jigarkhwen's opinion, he is no less than Deysem, no, and he broke him, according to M. Emin Zeki. who, according to the Islamic Encyclopedia, sees Salar as the head of the Kurdish family (Zeki, 1948: 29).

Salar occupies a good place in Jigarkhwen's poems and it is often associated with Deysem. The poet knows that they are enemies, but he does not choose one over the other, both of them represent the Kurdish history in that area and time. From those poems, the poem WHO I AM " KÎME EZ", when he praises that he is the son of Salar and Deysem, as if he wants to bring them together through the poem, how the poem can do many things:

*Kurê Guhderz û Ferhad û Rustem  
Kurê Salar û Şêrgoh û Deysem*

*Bejîn bilind im*

*Wek Dêw bilind im*

*Ez dest dirêj im*

*Serbest dibêjim*

*Dixwazim bi lez*

*Gavan bavêjim*

*Kîme ez.* (Jigarkhwen, 1973: 15)

In the poem XORTNO RABIN HERIN CENG (Jigarkhwen, 1973: 40), as well as in RENGÊ ŞERKO HERNE ŞER (Jigarkhwen, 1983: 28) and SEYDAYÊ KHANI, Deysem sees a hero in the battlefield and war and Khani in the and poetry, especially national poetry, and how Salar was an incomparable ruler on the battlefield, Khani is an unparalleled ruler in poetry, his poems are spread like dust and creatures, they are not measured by their value, the poet Salar for the sake of Khani, he has

brought a personality out of history to praise another personality and from history and to give depth and weight, it gives a light to history and the young and beautiful side casts its shadow on all other aspects:

*Deysemê meydana milletperwer î*

*Salarê bajarê ristên gewher î.* (Jigarkhwen, 2003: 25 )

### 5. Salar as a Symbol of Kurdish Heroism

By inviting Salar in the poem LOVE OF THE COUNTRY, Jigarkhwen wanted to hide his love, the love that tells the story of his love and the country, the love that made his heart a fire among the parsons, but he could not hide it, because it could no longer be extinguished to hide:

*Pêtiya arê evîna te ye dîl kirye pereng*

*Me çiqas xwest ku veşêrim lê bi zor dayîye deng* (Jigarkhwen, 1954: 27)

The picture here is a bit different, as if the love of the country has become a curse and almost demands blood, and the poet is forced to be the head of this love and the country is forced to demand blood, that is, he sees his reader as a conscious and knowledgeable person. know your country, that it will not be free without the blood of martyrs. He compares his country to a young boy and complains that in his heart they will make love in friendship, give and receive each other with gentle words, because the poet has traveled enough in the cities, in the east, because it is not like his country. so his love, despite all the wounds and wounds, is a love without comparison:

*Wek te mêrkuj me nedî kes we bi xwînrejî bijî*

*Ku evîndarê xwe carek dikujî wer bi xedeng*

*Me go qey dost û hevalî, bi te re bûne heval*

*Ji me dîl bir te bi tayê serê zulfa xwe ye şeng*

*Me nedî çend gerîyam ez ne di Şam û ne di şerq*

*Kes di rengê te şepalê nazik û şox û çeleng* (Jigarkhwen, 1954: 27)

Because the poet knows the story of Salar and his dedication, the hard life he spent in wars, in prisons, in the mountains, that's why he reveals to his country that he took this dedication from Salar, from that hero. He was strong and firm against the strongest enemy and faced dark and difficult days, the life of the country was also hard and difficult, the enemies never showed mercy to him but he surrendered and the poet does not hide his desire to give his life for the country. He wished that his life would end like this:

*Te ji Salarê çeleng girtîye ev zor û sîtem*

*Herdû ebrû te şikandî li me bûn şêr û pileng*

*Ger dixwazî di evîna te de dîkul nemirin*

*Tu bi destê xwe bikuj lê ne bi top û ne tiveng* (Jigarkhwen, 1954: 27)

The poet wants the country to look at him, call him, and show him that his pain is all because

of his love and this whiteness of his head is the result of the deep pain of long years, the severity of the pain has given the right color, this is old age, not old age. but it is a decoration in white color, maybe it is a sign of the clarity and purity of his love for the country and the signs and meanings of white hair are familiar, it is a sign of fatigue, heavy burdens, and big troubles in popular culture and here is the poet it is used as desired; because the whole process of his love and the country has been filled with pain and wounds until his chest has become a blue jewel of pain and pain, the mourning of long years have come together and the pain of every breath is from the land of the country:

*Ser sipî bûye, ji zor û sitema bûye li min*

*Can û dil tev de revandin te bi talan û bi ceng* (Jigarkhwen, 1954: 27)

Jigarkhwen does not stop praising his pain and love and tries to find a reason for these events, as if he is turning to a falcon and asking if it is the reason. Or is there something stronger? As if to say: Why do the Kurds suffer so much? He has not seen anything like this in the countries of his nation and not even in the ovens. What is the sin of this nation that these things are happening to him!!

In his poetic narration, the poet continues and tries to find answers to his questions; he didn't harm anyone, what he did is that he wanted to remove the dark veil from his country so that his truth can be seen, it is beautiful like a flower and when the poet compares his country to a flower, he knows the strength of that meaning, the flower is here It is not for decoration or a gift that the lover will give to his son, but it is a sign of the purity of his country, the country that he has often seen as a flower.

The poet's request by removing the veil and covering and showing the youth of the country, the enemy stands in front of and prohibits that thing; the enemy whose hand is covered in blood and who shoots every arrow in the chest will not allow the poet to do any positive work.

The poet wants to make the reader believe that the person who drives his country to evil and destruction is the person who hates death, hates purity, hates love and youth, and hates murder and bloodshed. doesn't want more. Because of this, there is no way out, so pain, suffering, pain and suffering all pile up and weigh the burden of the poet, strain his back, and choke him:

*Qe kesî wek sitema ku te li min kir nedîye*

*Ne di Îran û Îraq û ne di Tirk û ne Fireng*

*Me dixwest perde hilê, da ku bibênim te gulê*

*Lê ji wan destê bi xûn çûne di sînga me de seng*

*Bêjimar derd û sitem pêkve li sînga me civîn*

*Lew me sîne di evîna te de carek biwe beng* (Jigarkhwen, 1954: 27)

## 6. The Heroic Age in Love Poems

Not only in march and national poems but also in love poems, the poet was able to bring and prepare Salar, a poem filled with tender and young words. But how was he able to find a reconciliation with Salar, the hero of the black, warrior, mountain, and gentle words of love?

In the poem HOMELESS “BÊ MALÊ”, the poet begins by praising his son, he is delicate, lovely, young, and fragrant like daffodil, narcissus, Shiller, and jasmine flowers. The poet wants to give

youth to the garden and the youngest things in the garden are its flowers and buds; the first impression is that no matter how much he praises his son, it does not reflect the truth of his youth, but if we look carefully, we will see that every flower has its purpose and characteristics; Yasmin is a rose that likes windows and garden windows, and in the evenings, its fragrance spreads beautifully, it is a sign of warm love. Shiller is a flower that spreads quickly and in many colors and shapes when touched, it is a sign of mountains and peace. The daffodil is a white and yellow rose that symbolizes fame and self-love. Nisrin, that rose gives us its name, it opens early in the morning, it is fragrant, and the flowers want to complete their decoration with it. That rose, with all its meanings and signs, with its youth and its fragrance, is gathered in the personality of the poet, who loved all its praises, it is a medicine for the heart, a friend and a friend, a partner and a goddess that goes to him.

If the poet is a male hero in his fight with the enemy and is not afraid of death and obstacles like Salar, at the same time he makes sure that in difficult and difficult days his yara is his supporter, he is his protector and he is a weapon if he does not want to fight with.

***Ez di cejna<sup>1</sup> dijminan wek Rustem û Salarê kurd***

***Kengî meydan teng dibî tim pişt û mertala min î*** (Jigarkhwen, 1973: 202)

It seems that Salar is happy in Jigarkhwen's love poems, but he is present in another poem called DÎL XERAC. He has fallen into the footsteps of her love, that love that heals the body and soul and cannot live without it, his son is like a king and a dotmira with his walk, his clothes, and his wishes as if the poet's heart asks for his love tribute, arezu, dreams and The poet's requests to kiss her are many and when Salar wants to hold her, he compares her strong will and her firmness to him and Kisra and Caesar. Here Salar is no less than the Roman Emperor, or Kisra the Shah of Iran:

***Kesra û şah û Qeyserê      serdar û Salar û serê***

***Kuştim bi tîr û xencerê      min can û dîl danîn di bac*** (Jigarkhwen, 1973: 219)

In another poem called Today is Spring in the Heart “LI DIL IRO BIHAR E”, the poet is happy to meet his son, and the golden and silver crown is on her head, it is like a joy in front of him, delicate and lovely. He not only praises her and her youth, but also praises himself; As Salar led his army, the poet is the leader of the poets in the poem. He wants to fill his shoes and not look at his white hair, his heart is still young and he can stand up for himself:

***Li ser danî te zêrtaca sîmênper,***

***Di ritstê de çi Salarim bi leşker,***

***Werîn cama evînê zêde meyger!***

***Meger pîrim, dilê min berxwedare*** (Jigarkhwen, 1983: 164)

The personality of Salar occupies an important place in Jigarkhwen's poetry until he wrote his work called SALAR AND MIDYA which was published in Beirut in 1973. It is a poetic epic in its content, the heroes of which are Salar and Midya. There is a good poetic symbolism in it. He wants to make sure that Salar is the continuation of Midya's history and that Midya is the mountains, the mountains that Salar fell in love with. Out of love, she has a grandson named Salar and a granddaughter



named Midya (Salar and Midiya are the names of Jigarkhwen Keyo's son and daughter).

### 7. A Comparison between the old and the new

In a long epic poem called PIRA MIROVKHWER, its owner is characterized by short, well-chosen words with deep meaning. be, it tells a story through poetry, some of its properties show the influence of Greek epic poetry on the poet, it is full of legends and heroes.

Wanting to combine the old and the new, he creates a dialogue between yesterday and today. The poet is not afraid of the darkness and the hardships of the road, he will open the way to salvation, freedom and development for the new generations. Along the way, an old woman/woman walks in front of him and blocks his way, prevents him from going to his dream, and explains to him that this place is full of man-eating giants, there are winds and storms, and death is ahead. it's yours

Through the dialogue, the poet asks the reader that the old man is the history itself, the history of war, war, and blood. History knows all the nature of the mountain and its hardness, so it advises the poet to change his opinion and not continue on this path. He doesn't want the poet, the son of his era, to return to the previous brutality, because there are many colors for the work. But it seems that the poet has experienced the enemy many times and in many ways and his brutality has turned this country into ruins and it seems that he will not give freedom to the Kurds without sacrifice. History has been like this since before until God wants sacrifices, so he asks the old man to let him pass and go to God and sit with him. He is confident that he will be able to convince God to give him the freedom to ask for, the happiness that those times were waiting for, and a beautiful and young country without weapons and violence, a country of peace and love.

Since the poet does not open his book, the old man has to tell him how to reach his dream; the opposite mountain, he is asked to cross a bridge full of danger and disaster. Along with those scary things, the poet swears not to return, his oath is also with those heroes, those who were the rulers of his mountains one day and one of them was Salar, whose name and voice spread in those areas and beyond.

The bridge here is not the bridge that is built over a river, it has a deeper purpose, it gives meaning to the mind, and it is a connection between the cat and the dream, when he sees the crossing of the bridge as difficult, or muddy, it means that according to the situation that Kurds live, his dream will never come true. When the poet does not give up on his own and his every wish is fulfilled, his oath shows that the Kurd will not back down from his cause and will not give up his way to freedom, no matter what the sacrifices may be. He sees freedom in that mountain, he hugs the mountain that dreams are bigger, and his oath with those heroes and Salar than theirs is a violation of religious laws and laws because his Islamic society does not swear except with God and it is forbidden. The poet knows this very well, he was a cleric before becoming a poet, but he still insists on this and sees that these heroes are no less holy than those in his religious faith. Perhaps this is the influence of Kurdish folk culture, which often reaches a religious level. Kurds have special characteristics in terms of religion than those of the nations around them; Arabs, Turks, and Persians are different. Of those characteristics that are still culturally preserved, such as (the head of the father, the head of the mother, brother, or any person close to the heart), swearing by fire, roots, the moon, the graves of the ancestors and etc. Therefore, he doesn't see any difficulty in such an oath:

*Min sûnd xwarî bi Şêrko*  
*Bi Salar û bi Xesro*  
*Ez xwe ji rê nadim paş*  
*Heta herim serê kaş* (Jigarkhwen, 1973: 65)

The poet continues and goes on, making sure that not with Kurdish unity and weapons (not only weapons of war) but with science and thought, they will not achieve their goal and when we are freed, justice, equality and peace will spread throughout the country. open the color

### 8. Conclusion:

By inviting personalities and historical events to his poems, Jigarkhwen was able to use them positively and leave his impact on the reader's mind and memory as he wanted.

If history and poetry have different directions, Jigarkhwen did his best not to give in to this matter, even if he tried not to get caught up in it, he recognized the characteristics of each of them and was able to reach them. through the vast universe of poetry, he has revived many ideas and new ideas that the historical moment can't express. Sometimes, Jigarkhwen's poetry is the dominant one and is strongly prepared even though the goal is history, he creates a balanced relationship between them.

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