

## Unravelling the Origins of Kurdish Literary Heritage: Challenges and Perspectives

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### Abstract

The present paper aims at exploring the complex processes of emergence of Kurdish literary culture with an emphasis on the history of Kurdish written poetry and the cultural context that has contributed to its development. Such works as the poems of Baba Tahir provide the primary basis for the research that alters the understanding of plagiarism and authenticity of Kurdish literature. By dint of close reading of key texts and historical periods, the research thus highlights the importance of critical appreciation in assessing literature. It reflects on the timeless enigmatic nature of Kurdish literature that further stresses the importance of the comprehension of its roots and values. This study offers a clearer understanding of the complexity of the Multiple Layers of Ambiguity in the context of Kurdish poetry and serves as a reminder of the significance of further historical and comparative analysis of Kurdish and other related poetic traditions. The study also underlines the need for cooperation between scholars working in academia in order to find a solution to the problem and to capture the essence of the Kurdish literature origins.

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## INTRODUCTION

Amidst the labyrinthine corridors of Kurdish literary history, the title of this study beckons to the heart of contentious debates that have long captivated scholars and enthusiasts alike. By delving into the inception of Kurdish written poetry, this research embarks on a journey through the annals of cultural evolution, seeking to untangle the threads of ambiguity that shroud its origins. Through a meticulous blend of historical inquiry and critical analysis, the study endeavors to shed light on the enigmatic genesis of Kurdish poetic tradition.

Despite the scholarly endeavors of luminaries such as Ala'eddin Sajadi, Dr. Marf

Khaznadar, and Dr. Ezadin Mustafa Rasul, who have sought to trace the roots of Kurdish literature back to the poems of Baba Tahir, lingering doubts persist, casting a shadow over our understanding. The incessant churn of scholarly output serves as a testament to the enduring complexity of this subject, compelling further exploration.

However, amidst the cacophony of conflicting voices, it becomes imperative to distinguish between the mere advent of poetic expression and the broader historical tapestry of literary traditions. Not all texts merit inclusion in the hallowed halls of a nation's literary canon; hence, the endeavor is not merely to uncover origins but to discern significance.

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As the study navigates the nebulous terrain of Kurdish literary history, it not only promises to contribute to academic discourse but also holds profound implications for our understanding of cultural identity and heritage. By stimulating rigorous reexamination and fostering a community of scholars dedicated to this investigation, it aspires to pave the way for a deeper appreciation of Kurdish literary legacy.

## **METHODS**

The methodology employed in this study involves a comprehensive historical inquiry and critical analysis of Kurdish literary heritage, particularly focusing on the origins of Kurdish written poetry. The research begins with a close reading of key texts and historical documents, allowing for an examination of the linguistic and thematic norms present in Kurdish poetry. This approach includes scrutinizing various manuscripts and literary sources to identify discrepancies and instances of plagiarism, as well as to assess the authenticity of attributed works. By engaging with the scholarly contributions of notable figures in Kurdish literature, such as Ala'eddin Sajadi and Dr. Marf Khaznadar, the study aims to unravel the complexities surrounding the genesis of Kurdish poetic traditions. Furthermore, the research emphasizes the importance of interdisciplinary collaboration among scholars to enhance the understanding of Kurdish literature's roots and values, ultimately contributing to a clearer comprehension of its multifaceted nature and historical context.

## **RESULTS AND DISCUSSION**

In this chapter, the researchers delve into the complexities surrounding the origins of Kurdish literary heritage, particularly focusing on the contributions of Baba Tahir's poetry. They systematically analyze the various scholarly perspectives on the inception of Kurdish written literature, drawing on the works of prominent literary historians such as Aladdin Sajjadi and Dr. Marf Khaznadar. By aligning their findings with

established theories of literary evolution, the researchers present a comprehensive narrative that underscores the intricate relationship between cultural identity and literary expression. The chapter reveals how the poetry of Baba Tahir serves as a foundational element in Kurdish literature, characterized by its rich linguistic features and thematic depth, while also addressing the ongoing debates regarding authenticity and historical significance within the broader context of Kurdish literary history.

### **Exploring the Roots of Kurdish Literature**

When examining the history of Kurdish literature, it becomes apparent that Kurds, like many other nations, initiated their literary tradition with poetry, with the oldest extant texts being poetic in nature. However, the ongoing discussion and the introduction of new perspectives signify a certain complexity surrounding this subject, necessitating thorough academic scrutiny at a detailed level. This scrutiny is essential for the subject to transcend the challenge of defining its existence. Yet, before this period and extending from the advent of Islam to the era of Baba Tahir, Kurdish literary history remains veiled in obscurity, with limited evidence of written texts. Consequently, the precise origin of written Kurdish literature and its distinct historical trajectory have not been convincingly delineated. While some assert that Kurdish poetic origins trace back to Baba Tahir Hamadani, such claims are mainly based on his poetry.

According to sources such as "History of Kurdish Literature" by Alaeddin Sajjadi, "History of Kurdish Literature" by Dr. Marf Khaznadar, and "History of Kurdish Literature" by Dr. Ezdin Mustafa Rasul, the inception of Kurdish poetry is attributed to the works of Baba Tahir Hamadani. For instance, the book "A Gateway to New Kurdish Literary Criticism" asserts that "the oldest surviving poetic text is the poetry of Baba Tahir Hamadan, who lived during the fourth century AH" (Hussein, 2010, p. 453).

Nevertheless, Persian literary records identify Baba Tahir as Persian rather than Kurdish, prompting numerous controversies regarding his

ethnic identity and degree of Kurdish cultural assimilation. In exploring the origins of Kurdish literature, alternative sources suggest the existence of Kurdish poetry before Baba Tahir. Although these sources often lack scholarly rigor and evidential support, their examination is imperative despite the challenges involved. Scholars such as Sadiq Boraki, Dr. Kamal Fouad, and Mohammad Mullah Karim have argued and provided evidence suggesting poetic activity before Baba Tahir's era.

Contrary to prevailing perspectives, Nusrewan Mustafa Amin, in the book "Badam Regawa Gulchnin," dedicates a section to the "beginnings of Kurdish written literature," wherein he casts doubt on Baba Tahir's Kurdish identity to the extent of asserting that even if Baba Tahir were proven Kurdish and his poetry exclusively Kurdish, his significance to Kurdish literature would remain marginal. Amin contends: "There is no distinct 'Lori Kurdish literature' tradition following the path of Baba Tahir. Kurdish written poetry emerged within three dialectical streams: the Goran or Hawrami school, the Baban or Sorani Kurdish school, and the Kurmanji Kurdish school, each with its unique literary heritage and characteristics. Baba Tahir's influence is neither discernible nor enduring within these streams. Therefore, Baba Tahir's poetry cannot be considered the genesis of Kurdish literature" (Amin, 2012, p. 230).

Amin argues that for a poet to establish a literary tradition, they must contribute a distinct style that resonates with subsequent poets, thereby creating a lineage or school of thought within the literary landscape. He emphasizes: "The emergence of a new literary work is shaped by several factors inherent to the author's style, signifying a unique identity that reverberates through contemporary and future literary works, influencing subsequent generations and perpetuating a tradition" (Ali, Wali, Hamafaraj, Abdullah, Ali, & Abdalla, 2024, p. 29).

While acknowledging the importance of discernment in ascertaining literary significance, it is evident that not every text merits inclusion in the literary canon. Nonetheless, each work may signify a modest beginning in the evolution of poetic

expression, thus holding intrinsic value within the cultural tapestry of a nation. This preliminary phase of literary emergence warrants consideration across all genres, as "Each genre embodies a set of shared characteristics facilitating the classification of diverse forms within a subject" (Ali, Ali, Mahmood, Karum, & Abdulla, 2024, p. 14). Therefore, Amin's perspective initiates a nuanced discourse on the subject, underscoring the necessity of evidentiary rigor over emotive assertions. Recent articles in Raman magazine have further enriched this discourse by offering novel perspectives on Baba Tahir's poetry, which will be expounded upon in this study.

### **Linguistic Identity and Cultural Appropriation in Baba Tahir Hamadan's Kurdish Literature**

The first to address this question was Shamsi Qaisi Razi in his book *Al-Ma'jam fi Ma'abir Ash'ar al-Ajam*, written in the early 7th century CE. He referred to these quatrains as "Pahlaviism." It is well-known that Pahlavi (Middle Persian) was prevalent during the Sassanid period, evolving into New Persian. There is no doubt that Middle Persian, New Persian, and other Iranian languages share many similarities and are closely related (Khaznadar, 2010, p. 213).

Regarding the consideration that Baba Tahir is a great Persian poet, this perspective, which is a nationalist, often considers languages within the Indo-Iranian group as Persian dialects for political reasons. Consequently, Baba Tahir and his poems are often claimed by Persian linguists and writers. In an article titled "Persian Language and its Different Types," Ali Ashraf Sadeghi notes: "From the perspective of the people of Tajikistan and Afghanistan, Persian, Tajik, and Afghan are distinct languages, just as the Kurdish dialect or semi-language in Iraq is considered a language by its speakers" (Kurdish Academy, 2013, p. 117). However, viewing the Kurdish language as merely a "dialect" or "semi-language" of Persian is a deeply racist assertion.

In literary contexts, some Persian writers have similarly appropriated Baba Tahir's poems, considering them part of Persian literature. However, linguistic family ties do not diminish

individual languages; rather, they underscore their distinctiveness. As such, there is no hierarchy within these language groups; they exist as equal components. "Language plays a fundamental role in shaping our national identity, distinguishing us from others who do not share the same language" (Shuani, 2011). Thus:

1. Kurdish is not a branch of Persian but an independent language that developed alongside Persian. Considering Kurdish a branch of the Iranian language, i.e., Persian, is incorrect.

2. Historically, linguistically, and culturally, it is incorrect to immediately associate Iran with Persian and its people when the term "Iran" encompasses a broader group, including all nations known as Indo-Aryan.

3. While Persian has made significant contributions, both Kurdish and Persian belong to the Indo-Aryan family. (Hawrami, 2013, 12-13).

4. Most linguistic studies on Kurdish demonstrate that it is a branch of the Indo-Iranian language family. If we trace its roots back to the Indo-European language family, it can be classified as follows: (Indo-European – Indo-Iranian - Iranian - Western Iran - Northwest). This family includes several closely related languages, such as Kurdish, Baluchi, Talish, Purmuri, etc. (Shuani, 2011, 58).

The close proximity and historical interaction between these two languages have led to mutual influence, both linguistically and literarily. However, this does not imply that the Kurds will be so heavily influenced by Persian as to become a mere dialect of it. Regrettably, this proximity has brought negative consequences for the Kurds: "The most perilous and significant impact, both materially and psychologically, on the Kurdish people has surprisingly been the proximity to Persians, which has undermined their sovereignty and determined their fate. To this day, this influence persists" (Mohammed, 2008, p. 10). Nonetheless, some sources assert that the roots of

the Persian language can be traced back to Kurdish: "The Kurdish language existed as far back as the 6th century BC, with Kurds inhabiting Kurdistan long before that era. Habibullah Tabani, in a footnote on page 59 of his historical research, contends: 'It is evident today that the Kurdish language has become the precursor of modern Persian, a fact supported by the examination of pre-Islamic religious texts'" (Ibrahimi, 2012, p. 144).

The Kurds cannot evade this historical and cultural proximity, which is an established scientific fact. Recognition of each other's existence is imperative, and linguistic coexistence should be a source of unity rather than division: "While modern Persian is the predominant language in Iran, it remains the mother tongue of less than half the population" (Bu Witas, 1987). This highlights attempts, like the one to ascribe Baba Tahir to Persian, as unscientific endeavors aimed at diminishing the Kurdish language: "However, Baba Tahir's style belongs to the broader Kurdish language family, referred to by Iranian scholars as Fahlavi or Pahlavi" (Luqmani, 2013, p. 13).

Regarding Baba Tahir's language, Minorsky contends: "Not only does Baba Tahir hail from the Kurdish Lori tribe, but his verses reflect the dialect spoken in Lorestan and Hamadan during his time. However, the current rendition of his poems diverges significantly from the original" (Khaznadar, 2010, p. 214). Dr. Marf Khaznadar asserts: "While time and circumstance may have altered some aspects of Baba Tahir's verses, traces of their original form remain, enriching the pages of Kurdish literary history" (Khaznadar, 2010, p. 215).

Contrary to Persian chauvinists' claims, who seek to portray Baba Tahir as Persian, Muhammad al-Badri, an Arabic translator and a Lori speaker, offers a decisive perspective:

"The Persians argue that Baba Tahir is a Persian poet because his poetry is in Persian. Yet, the truth is unequivocal—the language of Baba Tahir's poems is not Persian but Lori, a Kurdish dialect spoken by the people of Peshko and Pshtko, in the Lorestan region of Iranian Kurdistan. This

dialect is well-known among Faili Kurds, many of whom can recite Baba Tahir's verses from memory.

### Exploring Kurdish Poetry and Its Diverse Perspectives on Emergence

It is undeniable that Kurds, due to historical factors such as fear, occupation, cultural suppression, and internal divisions, have faced significant challenges concerning their identity, language, and cultural heritage. The persistent threat of extinction looms over Kurdish history, leading to a multitude of issues and gaps in various aspects of Kurdish life. Attempts to deny Kurds a literary history of their own persist, with some endeavouring to categorise Kurdish language as a mere dialect of Persian, or even labelling Kurds as "mountain Turks," among other erasures. Sajjadi reflects on the emergence of Kurdish literature, stating: "The Kurds, like many other ancient and modern Eastern nations, have contributed to the literary heritage of their times" (Sajjadi, 2012, p. 117). He further asserts: "Had Kurdish literature experienced the same developments as other literary traditions, there would be no doubt about its prominence on the world stage. Yet, its current state warrants acknowledgement, albeit limited" (Sajjadi, 2012, p. 118). This study primarily focuses on written literature, particularly poetry, as oral traditions and folklore are universally recognised as cultural treasures across nations. However, there exists a spectrum of opinions regarding Kurdish written literature, especially in the realm of poetry. Here, we'll delineate these viewpoints and present our stance based on substantial evidence. Kurdish Literature: "Throughout its evolution, Kurdish literature has encountered periods of growth, stagnation, and even decline. Some scholars, such as Alexander Zhaya, Martin Hartmann, P. Lerch, Rojilisko, Vilchivsky, contend that the earliest Kurdish literary manuscripts date back to the eleventh century. They argue that Kurdish literature originated in the Kurmanji dialect, with Ali Hariri being the first known poet in this dialect" (Mohammed, 2018, p. 22).

This perspective contrasts with others that pinpoint the beginning of Kurdish poetry to the

two verses attributed to Baba Tahir. However: "The authentic poetic texts in Kurdish establish the inception and epochs of Kurdish poetry" (Khaznadar, 2010, p. 181). In his seminal work, "History of Kurdish Literature," Siddiq Borakeyi, citing poetic examples, traces the origins of Kurdish poetry back to the third century AH, asserting: "During this period, a significant number of Kurdish Yari poets emerged, composing verses in the melodious Gorani language, thereby leaving an indelible mark on their nation. Notable poets from the second and third centuries AH, whose titles and verses endure, include: Baluli Mahi, Baba Loray Lorestan, Baba Hatami Lorestan, and Baba Najoomi Lorestan" (Borakeyi, 1991, p. 47). Borakeyi provides evidence of these poets predating Baba Tahir Hamadan. Below are excerpts he cited as evidence:

1. Baluli Mahi (219 AH), exemplifying his couplets:

"Ez behlûlenan ce ruwî zemînê  
Çar frîşitanm çaker kerînê  
Ncûmm, sallîh, recebm bî-nê  
Çenî lore bîm ce maw he fîînê"

(Borakeyi, 1991, p. 50).

2. Baba Loray Lorestan (2nd and 3rd centuries AH), showcasing his couplets:

"Ew seraperde, ew seraperde  
Cbreylenan ew seraperde  
Muħemmed berdm ew pşit perde  
Qewllê wem çenî behlûlm kerde"

(Borakeyi, 1991, p. 53).

3. Baba Rajabi Lorestan (2nd and 3rd centuries AH), presenting his couplets:

"Recebm neyi ca, recebm neyca  
Şemala biyanî, recebm neyi ca  
Çenî fereydûn biyanî hamta  
Behlûl dêwaneyi zam danayi se ma"

(Borakeyi, 1991, p. 54).

4. Baba Hatami Lorestan (2nd and 3rd centuries AH), illustrating his couplets:

"Saqî cam mey, saqî c-am meyi  
Perêm bawere saqî cam mey"

Cew meyeyi kone peyi rêşm sadeyi  
Bider pê m camê ce camekeyi key"  
(Borakeyi, 1991, p. 59).

However, Siddiq Boraki mentioned the names of several poets from the second, third, and fourth centuries AH, such as Baba Najoomi Loristani, Baba Sarhangi Dawdani, Baba Qaiser Hawrami, Baba Sarnji Geylani, among others. It's worth noting that he doesn't provide references to manuscripts, sources, or evidence in his article, indicating a weakness in his arguments. However, according to literary history sources such as Aladdin Sajjadi, Dr. Marf Khaznadar, and Dr. Ezdin Mustafa Rasul, none of them have substantiated these claims or mentioned the origins mentioned by Siddiq Boraki. Thus, as Mohammed (2018) notes, "the issue of the origin of Kurdish written literature is a complex and controversial one, with differing viewpoints" (Mohammed, 2018, p. 22).

#### **Analyzing Linguistic and Thematic Norms in Plagiarized Kurdish Poetry**

Plagiarism can be defined linguistically as "claiming something as one's own that actually belongs to someone else," and in terminological terms, it involves attributing a poem or a fabricated opinion to an ancient poet when it does not rightfully belong to them (Skr, 2021). Additionally, plagiarism entails attributing a poem or literary text to a poet or writer who did not actually create it; in some cases, the text may even be authored by someone else and published under a false name. This phenomenon is observable in the literature of various cultures. For instance, in Arabic literature, plagiarism is prevalent in pre-Islamic poetry as well as in works from the Abbasid period and beyond. Scholars such as Muhammad ibn Salami Jumhi and Taha Hussein have extensively studied this phenomenon. British researcher David Merglious, in his exploration of pre-Islamic poetry, has demonstrated that much of it was actually composed during the Umayyad and Abbasid periods and wrongly attributed to earlier poets (Al-Maliki, 2019, pp. 777-778; Skr, 2021; Deputy General Manager, 2009). An essential aspect of

investigating this phenomenon involves analysing the language and themes of poetry, comparing them with the linguistic and thematic norms of the era in which the poem was purportedly composed or attributed. This analytical approach serves as a robust method for establishing the authenticity of authorship. Furthermore, the issue of plagiarism extends to scholarly articles that make unsubstantiated claims about a particular period, era, or individual. Regarding assertions about the existence of Kurdish poetry predating Baba Tahir, many of them lack manuscript evidence or other substantiating proof. What has been published on this topic differs from the views of Dr. Kamal Fuad, which are as follows (A Committee from the Ministry of Education, 2005, p. 20):

Examples falling into the category of integration include:

1. Several love verses, attributed to a Kurdish poet named "Porapor" whose life dates back to 320 BC, were initially published by the late teacher Anwari Mahi in 1860 AD.

2. Various verses concerning the conquest of Kurdistan during the early spread of Islam, presumed to have been recited in the mid-seventh century AD, were first published in the magazine "Zari Kurdmanji" by Syed Hussein Huzni Mukriani in Rawandz in 1920 AD. However, the author's name is not mentioned. In Kurdish literary history, Sajjadi remarks: "The poems I am referring to here... I cannot ascertain their authenticity because I have neither seen the parchment on which these poems are written nor encountered any orientalist's account of them. Rather, it is merely a mention Rashid Basami makes on page 129 of his book 'Kurd,' without attribution to any source or individual" (Sajjadi, 2012, 162). The following are the four verses known as Hormozgan:

Hurmzgan rman ateran keşan  
Wêşan şardewe gewreyi gewrekan  
Zorkar areb krdine xapûr  
Gnayi palleyî heta şarezûr  
Şn wkinikan we dîl bşniya  
Mêrd aza tlî we ruwî hûniya

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Rewşit zerdeşit manuwe bê kes  
Bzika nika hurmz we hwiç kes  
(Hormozgan)

The issue of plagiarism, without a reliable source and relying solely on hearsay, raises significant unanswered questions about the value, nature, and content of the text. Regarding this matter, Nusrewan Mustafa states: "Those who have documented the history of Kurdish literature hold differing opinions on this matter. Some fabricate a mythical origin for it, attributing the inception of Kurdish poetry to the Arab-Islamic invasion of Kurdistan and tracing it back to the poem 'Hurmzgan Rman Atiran Kujran,' adding a plethora of fictitious names throughout the Umayyad and Abbasid periods of poetry" (Amin, 2012). The author highlights two crucial points: the fictitious nature of the text and the fabricated name. Sometimes, apart from scrutinising linguistic changes and word meanings in the text, archaeological examination can serve as another means to assess the authenticity of the work. Indeed, the existence of such a parchment with a poetic text inscribed on it holds significant importance in determining the origins of Kurdish written poetry. However, if the subject is fabricated, as speculated, it could prove detrimental rather than beneficial. Dr. Ezadin Mustafa Rasul articulated his scepticism regarding the authenticity of the deer skin artifact in a dedicated television programme titled "Efsaneyi Ser Pêstekan" on Payam TV, stating, "Where is this deer skin? What has become of it? If indeed this deer skin exists and has been unearthed, it should be somewhere! Yet, despite my extensive searches, it remains elusive." He further queries, "Before delving deeper, in what language is this inscription? Where does it originate from?" Following thorough investigation, he concludes, "These poems appear to be fabricated" (Rasul, 2011). During the same broadcast, two university professors specialising in history and archaeology respectively, analyse the artifact based on their expertise, concurring with Dr. Ezadin's assessment regarding its dubious nature. Addressing the inaccuracies within the poem, Hamno Hawrami,

in his work titled "Honraweyi Hurmzgan," systematically discredits the entire composition through scholarly examination of language and semantics, supported by citations and reputable sources, thereby debunking both the authenticity of the artifact and the poem (Hawrami, 2019, pp. 611-627). Additionally, instances of plagiarism in Kurdish poetry are evident. In his literary research titled "Karîgerî şa'îranî Classîk Leser Yektir," Dr. Abdullah Khadr Mawloud identifies instances where lines of poetry have been duplicated, stating, "After thorough examination of available bibliographies and publications, we have identified a collection of identical or closely resembling lines and half-lines found in two separate recordings" (Mawlod, 2013, p. 9). Examples of such duplication are as follows:

Nali's verse:

Destm ke be sed we'de le sed cêge şkawe  
Cebrî nî ye em kesire heta neyxeme esto

Bekhud's version:

Destm ke be ssed we'de le ssed lawe şkawe  
Cebrî nî ye em kesire heta neyxeme esto

The alteration from "S" to "Ss" and "cêge" to "lawe" suggests a significant resemblance, indicating that this line of poetry likely belongs to one author and has been mistakenly or intentionally attributed to another. While Dr. Mawloud provides several such examples in his research, he indirectly addresses this issue by remarking, "Clearly the work of one poet has been erroneously ascribed to another, likely due to discrepancies in manuscripts and copyists" (Mawlod, 2013). Another example is seen in the verses:

Nali's rendition:

Fîdayi dest û kemant bm be tîrê  
Depêkî sê û du hem taq û hem cût

Kurdi's version:

Fîdayi dest û kemant bêt (kurdi)  
Depêkî sê û du hem taq û hem cût

The alterations in "tirê" and "kurdî" highlight similar discrepancies.

### The Poetry And Historical Context of Baba Tahir

Baba Tahir's poems are described as "very simple, logical, and meaningful, with very little use of words. They are really the language of the heart, feelings, and emotions" (Rasul, 2011, p. 70). The oldest modern Kurdish written document consists of the quatrains of Baba Tahir Aryan, composed in the southern Kurdish dialect in the early eleventh century AD in present-day Hamadan, Hegmatana, the capital of the Medes. Despite some alterations, these quatrains are believed to have been composed in the folk style known at the time as Fahlavi (Pahlavi, Fahlaviat, or Pahlaviat) (Tabriz, 1317, pp. 25-26). An article titled "Seretayekî Nwê Bo Şîrî Kurdî"[A New Beginning for Kurdish Poetry] suggests that Baba Tahir Hamadan's father was also a poet. Dr. Jamshid Sadaqat Kish, in his book "Kurdan Pars and Kerman," refers to an article by Parviz Natl Khanleri, Saeed Nafisi, and others, discussing the amalgamation of Pur Faraidoon's poetry into Baba Tahir's. This fusion led to some of Pur Faraidoon's poems being attributed to Baba Tahir, despite doubts about the origins of written poetry. It is mentioned that Pur Faraidoon, believed to be Baba Tahir's father, was also a poet. This raises questions about the authenticity of certain quatrains attributed to Baba Tahir. The author suggests a thorough investigation beyond individual efforts, calling for the involvement of a responsible and competent committee in a higher academic center. The author notes the presence of 16 duets of Pur Faraidoon in Baba Tahir's divan, along with other verses attributed to Pur Faraidoon, yet not included in Baba Tahir's Diwan but still under his name (Pasha, 2018, pp. 94, 97). The debate surrounding the attribution of poems and the lineage of Baba Tahir underscores the need for meticulous examination and correction of previous information and documents. It emphasizes the importance of scholarly rigor in understanding the origins and evolution of Kurdish written poetry.

" 'Aşq awn bî, ke daym dr bila bî

Ayub asa be krmun mbitle bî  
 Ĥsin asa binuşe kase zehr  
 Ĥsîn asa şhîdî krbila bî"

"These two verses appear in 17 copies attributed to Baba Tahir and attributed to Pur Faraidoon" (Pasha, 2018, p. 97). Much remains unproven without manuscripts and sources, disregarding all previously written accounts. Another article in Raman magazine, issue number 265 from June 5, 2019, authored by Hayas Mahmoud Kakeyi and titled 'The Authenticity of Baba Tahir's Hamadan Poems,' reports the discovery of 8 new poems by Baba Tahir. These poems center around his friend, Baba Khushin. Before delving into this discovery, while acknowledging the author's efforts, one wonders why all the discovered quatrains praise the greatness of Shakhushin. Two of these quatrains are:

"Nîgah şa xoşîn f'caz dîrî  
 Derûn sîneş sed raz dîrî  
 Meşu tahîr cuda ez damin ew  
 Ke ew swî xuda perwaz dîrî"  
 (Kakeyi, 2019, pp. 101, 102)

"Me derwîşm lekm f'caz dîrm  
 Me dosî çûn xoşîn demsaz dîrm  
 Me me me'suqî wenam fatme lurre  
 Sinewber qamet û prr naz dîrm"  
 (Kakeyi, 2019)

Based on two collections of Baba Tahir's poems, one by Rahim Luqmani titled 'Baba Tahir's Hamadan Poems,' and the other on the Kurdistan website where Baba Tahir's poems are published, there is no mention of Shakhushin or Babakhushin. The author does refer to the 'discovery of new quatrains,' which might include references to Shah Khushin. However, substantiating these claims necessitates further research. One of the most reputable sources on the history of Kurdish literature, Dr. Marf Khaznadar, dates the life of Baba Khushin to 1015-1074 AD, while Baba Tahir is believed to have died in 1010



AD according to the same source (Khaznadar, 2010, pp. 205, 266). Luqmani also notes: 'There are differing opinions regarding the timeline of Baba Tahir and Shakhoshin' (Luqmani, 2013, p. 4). Thus, these assertions remain contentious and demand additional sources, manuscripts, and scholarly evidence, particularly ancient manuscripts.

### **Unraveling the Complexities of Kurdish Literary History and Its Challenges**

1. There hasn't been a concerted effort in any academic institution to systematically reconstruct the history of Kurdish literature with thorough documentation of all manuscripts and writings. Unfortunately, one of the most significant and delicate challenges in Kurdish literary history is pinpointing its origins.

2. The established date for the emergence of Kurdish written literature and poetry, as per available sources such as the works of literary historians like Aladdin Sajjadi, Marf Khaznadar, and Sadiq Boraki, has been a matter of contention. Each of these sources has grappled with the issue of identifying the inception of Kurdish literary tradition. Sajjadi posited the poetry of Baba Tahir Hamadani as the starting point of Kurdish written literature, acknowledging its interpretational challenges. Boraki, in his two-volume history, adopted a broader perspective, tracing Kurdish literary roots back several hundred years earlier while giving considerable attention to Persian literature. Subsequently, Dr. Marf Khaznadar undertook a comprehensive rewriting of Kurdish literary history across seven volumes, building upon prior scholarship. Various articles and publications have presented divergent perspectives on this matter. Despite doubts surrounding Baba Tahir's poetry and its Kurdish origins, Mustafa Nawshirwany remarked on the linguistic elements within his verses. However, this issue remains contentious, serving to invigorate scholarly discourse and prompting a more rigorous scientific inquiry.

3. There has been a lack of effort to ascertain the existence of Kurdish written literature post-

Islam, leaving unanswered questions about whether Kurds engaged in literary pursuits during this period. If such literature indeed existed, the reasons for its absence in the historical record must be substantiated with empirical evidence. It's plausible that religious influences or the absence of an independent Kurdish state relegated Kurdish literature to obscurity.

4. Boraki and Khaznadar's evaluations of their predecessors' work lack precision, failing to comprehensively acknowledge prior scholarship to identify deficiencies and gaps.

5. Kurdish history, marked by subjugation and constant peril, has hindered the preservation of its national and cultural heritage throughout shifting political landscapes.

6. The diversity of Kurdish dialects has compounded the challenge of establishing a definitive starting point for Kurdish poetry and literature. The prominence of one dialect as the literary language of the time, often dictated by the influence and governance of Kurdish emirates, further complicates this issue. Inter-principality conflicts have hindered Kurdish unity and impeded linguistic and literary development.

7. Negligence and a lack of accountability regarding crucial matters such as literary history, standardisation of the Kurdish language, and literary criticism have persisted, with inadequate attention afforded to these areas within the realm of scholarly inquiry. Despite over a quarter-century of Kurdish self-governance, these critical issues remain largely unaddressed.

### **CONCLUSION**

The inquiry into the beginnings of Kurdish written poetry and the challenges it presents cannot be tackled at the individual level alone. Rather, it demands collaborative efforts at the highest echelons of academia and scientific institutions, both domestically and internationally, with an unwavering dedication to comprehensive research and inquiry. Regarding the poem attributed to

Hormozgan, the lack of scientific evidence supporting its authenticity is notable. Conversely, multiple sources and pieces of evidence cast doubt on its veracity, underscoring the need for further scrutiny. While the origins of Kurdish literary history remain shrouded in uncertainty, the evidence thus far suggests that the poems of Baba Tahir Hamadan mark the inception of Kurdish poetic writing, albeit not necessarily constituting Kurdish literature in its entirety. Following Baba Tahir, a notable gap emerges in Kurdish written poetry, warranting in-depth investigation to elucidate its causes and implications. It is imperative to recognise that the literary history of any nation is shaped by seminal works that introduce significant innovations to the field. Consequently, not every text can merit inclusion in the literary canon or history books, underscoring the importance of discernment and critical analysis in assessing literary contributions.

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