

## The Istanbul Period in the Modern Kurdish Literature<sup>1</sup>

Qonaxa Stenbolê di Edebiyata Kurdî ya Modern de\*

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### Kurte

Edebiyata Kurdî ya modern, di serê sedsala bîstan de li bajaran peyda bûye. Ev bajar yek didu ne tê de, tev jî biyanî ne, li derveyê Kurdistanê ne. Xasma bi bici hkirina polîtîkayên merkezî yên Dewleta Osmanî re, li Kurdistanê otorîteyên Kurdî yên aristokratîk ji holê rabûne û di encama vê yekê de li vê cografyayê bajarekî ku bibe cihê rêvebirinê, cihê cazîbeyên fikrî, edebî, siyasî û pêşketinên modern nemaye. Di şûna bajarekî wisa de Stenbola kolonyal û kozmopolît a ku van cazîbeyan dihewîne, derketiye pêş. Lewma ev bajar bûye mekanê çalakîyên ronakbîr û edîbên Kurd û herwiha dergûşa destpêka edebiyata Kurdî ya modern û rûdana hin cureyên wê yê nû.

**Kilîtbêje:** Mekanên edebiyata Kurdî ya modern, bajar, Stenbol, çîrok, helbest, şano.

### Abstract

The modern Kurdish literature emerged in the beginning of the 20<sup>th</sup> century within urban centers. Except for a few cases, these cities were located outside the realm of Kurdistan. In this century, especially due to the policies of centralization conducted by the Ottoman State, the authority of the local Kurdish aristocracies was weakened and the formation of an urban locale which would serve as a center of power along with intellectual, literary and political attractions was hindered. As a result, Istanbul, a colonial and cosmopolitan capital, came to the fore. Istanbul, therefore, became a scene of activity for the Kurdish intellectuals and authors and served as the crib for the beginning of the Kurdish literature and its new genres.

**Keywords:** Settings of modern Kurdish literature, city, Istanbul, story poetry, theatre.

### Özet

Modern Kürt edebiyatı, 20. yüzyılın başlarında şehirlerde doğmuştur. Birkaç şehir dışında, bu şehirlerin hepsi Kürdistan topraklarının dışındadır. Bu yüzyılda, özellikle Osmanlı Devleti'nin uyguladığı merkezileştirme

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politikaları nedeniyle, yerel Kürt aristokrasilerinin otoritesi ortadan kalkmış ve entelektüel, edebi ve politik çekim merkezlerinin yanı sıra bir güç merkezi olarak hizmet edecek bir kentsel mekânın oluşumu engellenmiştir. Bunun yerine, sömürgeci ve kozmopolit bir başkent olan İstanbul ön plana çıkmıştır. Dolayısıyla İstanbul, Kürt aydın ve yazarlarının faaliyet alanı haline gelmiş ve Kürt edebiyatının ve yeni türlerinin başlangıcına ev sahipliği yapmıştır.

**Anahtar Kelimeler:** Modern Kürt edebiyatının mekânları, şehir, İstanbul, hikâye şiir, tiyatro.

## 1. INTRODUCTION

There is a close relationship between setting and literature. In fact, written literature appears in certain suitable conditions of a place. The most suitable places for such literature are cities. This is because in cities, in addition to security, prosperity, justice and architectural splendor<sup>1</sup>, there are broader opportunities for educated people and writers. In addition, a creative person who is aware of the levels of material and spiritual emerges more readily in such environments. Literature and artistic creations are shaped as the results of these conditions.

Indirectly, some thinkers in the Islamic world have addressed several things on this subject. For example, according to Farabi (2001: 79, 80), due to the need for perfection and assistance, human beings have formed societies, and among these societies, three types are considered as perfect or complete: the large society, of all people in the world; the middle society, of nations; and finally the small society, formed by the people of cities. By contrast, societies characterized by deficiency are the village, neighborhood, alley, and home, which cannot survive without the city; they are subject to the city. This city, Farabi argues like a body; with all its parts/organs, it exists within an order in which each part (from the ruler down to the soldier) works according to its rank and position. Through such an order, humans reach true happiness. Only in such cities can humans attain the highest goodness and perfection. According to Ibn Khaldun (1988: 143), the city, meaning civilized society, is a necessity for humans and their survival; although initially the city may not have possessed developed structures, over time, its human civilization (umran) advanced, thereby increasing its attractiveness. With the arrival of distinguished artists and masters, the city's construction became prominent. Art, or industry, flourishes in cities, and urban life is encouraged by this. Indeed, the construction of the city is based on arts like soldiering, butchery, tailoring, and blacksmithing, which are specific to livelihood; on the art of military works specific to politics; and on arts like papermaking (the work of copying and bookbinding), singing (music), poetry, and science, all of which pertain to intellectual life (Ibn Khaldun, 1991: 723). In the final analysis, those sciences necessary for culture and civilization exist where a highly developed civilization and a flourishing intellectual environment are present (1991: 1018-1019).

The city is a place where different abilities, thoughts, and beliefs come together, and it is a space for organizing both material and spiritual capacities. Within a certain discipline, the wheel of urban life is guided toward a specific goal, and as a result, through the hands of urban dwellers, human values such as science, art, and literature emerge on an intellectual and spiritual level. Urban civilization is a setting of good living, taste, knowledge, pleasant speech, elegance, comfort, joy, architecture, art, literature, and cultural pride (Ergün, 2014: 18, 50).

Especially in the modern era, the relationship between city and literature becomes more complex but also more fragile. The <sup>1</sup>streets and boulevards of modern<sup>2</sup> cities become free fields for psychic and social

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<sup>1</sup> Although the theme of the poem endeavors to convey a patriotic message, it is nonetheless remarkable how the splendor of urban civilization and the sense of wonder and admiration it evokes in human beings call to mind the dramatic, stage-like dialogues found in the poetry of Haçî Qadirê Koyî. The poet, speaking in the first person, states: "In Rome (Istanbul), a person full of astonishment and admiration appeared before me. From his appearance, I perceived that he was a Kurd. I approached him and asked, 'Brother, where are you from? Where did you come from?' The man wept and answered, 'Baban.' I said, 'My friend, we are all lonely here, it is a pity, don't cry like the rain. The man said, 'My lament and cry are not due to exile or poverty, but rather because of the

forces; the dazzling energy of these places captivates humans and turns into a literature that takes them as its subject (Berman, 2003: 201, 260, 261).

It is highly probable that the complexity of paths of literary emergence i.e., the appearance of new types of literature, came to the fore in cities. This is because the levels of imagination and enlightenment progress further within a beloved competition for success and a space encouraging dialogue. The colorfulness of classical literary genres compared to folk literature, and the types of modern literature compared to classical and folk, can be accounted for by this phenomenon. During the Islamic era, written Kurdish literature developed in the cities and towns ruled by Kurdish emirs and beys. This form matured under the aesthetic and metaphysical attractions of Islam, through Arabic and Persian literatures. The urban spaces of these cities and towns was more or less organized according to an Islamic form: Within the castle was the palace, the city had districts or neighborhoods; the city center functioned as the communal space, where there were khans, bazaars, covered markets, and the great mosque. Madrasas initially existed within the cells of the great mosque, then were constructed independently.

Here, in these madrasas, alongside religious sciences, subjects such as syntax, rhetoric, eloquence, semantics, prosody, and poetry were taught; thanks to this, a common culture of reading and knowledge among madrasa students led to the creation of an Islamic literature (Ergün, 2014: 113). This connection between the palace and the madrasa, as well as the feudal support for it, constitutes a main characteristic of this literature. During this period, wherever there was power and a madrasa or tekke, like points on a map, a space for Kurdish literature was found there. As Abdurrahman Adak notes, with the agreement between Kurds and Ottomans, an educational system was established in Kurdistan, Kurdish education took place within the madrasa system, and these became the two main reasons for the emergence of Kurdish literature (2015: 195). Therefore, whether one classifies this era according to Kurdish emirates or by centuries (Adak, 2015: 187-190), the overall landscape does not change much: there is an organic relationship between rule and the creation of literary spaces.

However, compared to the patronage system (support of a poet by an emir or feudal lord) of Arabs, Persians, and Turks, Kurdish patronage was again weak. Some complaints of Ehmedê Xanî in the preface of *Mem û Zîn* indicate that a Kurdish leadership supporting its own language was not fully mature in this period. Indeed, with the decline of feudalism worldwide, the color of patronage changed. According to Fischer (1990: 43), with the dominance of the bourgeoisie, the artist became more "independent" than before, and his interlocutor became an uncertain market referred to as the public. In this era, art, meaning aesthetic ability, became a commodity. Under such conditions, the artist was forced to make a living in this highly competitive public sphere. Koyi's advisory role for Emir Bedirxan (children of the Bedirxan family), his teaching of Arabic and Persian to Ottoman writers (Abdullah Cevdet, 1913-54: 1211), is an example of this new situation. Henceforth, in this era, poets and artists would reach a community called "readers" through journals and newspapers. This relationship changed completely in the modern era and took on a special color for Kurds there was no longer a ruling power or a city for Kurds that could contain this relationship.

Besides Istanbul, other spaces certainly emerged. The emergence of these spaces is again linked to various conditions. For example, within the mandate administrations in Iraq and Syria, the creation of some opportunities for Kurds brought Sulaymaniyah, Damascus, and to some extent Baghdad to the

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glory and honor of the Turks and the wretchedness of my own homeland, whose palaces and courtyards have now become the nests of owls.” (2004: 87)

In order to understand the impact of the streets and boulevards of modern cities on writers such as Baudelaire, Balzac, Pushkin, Dostoevsky, Osip Mandelstam, Gogol, and Chernyshevsky and on their literary works, the two chapters of Marshall Berman's book—"Baudelaire: Modernism in the Streets" (pp. 181-232) and "Petersburg: The Modernism of Underdevelopment" (pp. 233-382)—provide highly illuminating explanations.

fore; during WWI, the settlement of some Yazidi Kurdish tribes in the Caucasus made Yerevan a center; during military coups, migration towards the diaspora elevated some European cities, especially Stockholm, to significance; during the Cold War, the establishment of a short-lived republic in Mahabad gave birth to a literary breeze; with the intensification of the Kurdish struggle, the creation of some reforms and achievements in Kurdistan again highlighted places like Istanbul, Sulaymaniyah, Erbil, and Amed (Diyarbakır) as concurrent Kurdish cultural spaces. These examples alone indicate that the color of this literature was shaped by these political and social reasons. At the same time, this phenomenon created both a broad geography with new contacts for modern Kurdish literature and a history for this literature in which the influence of these spaces remained limited and polarized.

According to the aim of this article, we will now delve into the emergence of the first phase of this literature and pinpoint some key characteristics of examples from its inception.

## 2. THE EMERGENCE OF THE ISTANBUL PERIOD

The emergence of modern Kurdish literature not in a city of Kurdistan but in Istanbul has historical and political reasons. One of these reasons is centralization. With centralization policies, Istanbul strengthened politically, culturally, and economically, while other centers weakened. Essentially, part of these centralization policies is related to Europeanization efforts. This is because in the modern era, centralization entails standardization and establishing state control in administrative, financial, and legal fields, and this state needs a skilled and powerful bureaucracy. New schools were necessary for its training. With this aim, during the era of Mahmud II, the formal and general education system was reformed to create civil and military bureaucracy; for example, instead of the Janissary Corps, a European-style army (Asakir-i Mansure-i Muhammediye) was established, the "Qalem" (Pen) officials received salaries, and through the Ministry of Endowments (Evkaf Nezareti), the scholarly class (ilmiye) became officials of the sultan (Doğan, 2011: 509).

However, funds were required to implement changes and reforms, and such funds were mostly generated through taxation. The Ottoman State, which sought to end the power of emirs and beys in Kurdistan in this era, focused on this reality. Centralization involved both the crushing and subjugation of peripheral powers, as well as the annihilation of rival forces. But the main reason is the status of "yurtluk-ocaklık" lands. As is known, the legal basis of these lands was created with the agreement between İdris-i Bitlisi and Sultan Selim. According to this agreement, "ocaklık" lands were allocated to Kurdish beys and emirs; "yurtluk" lands were allocated to Kurdish tribal chiefs. According to this agreement, the owners of these could not be dismissed or appointed, and giving these lands to a foreigner was prohibited by law<sup>3</sup>; the government and sanjaks of these timars remained administratively and legally independent (Erdost, 1989: 146, 147), and they were also exempt from taxes; however, Mahmud II targeted these lands to meet the expenses of centralization. With the abolition of the yurtluk-ocaklık system, both the elimination of peripheral forces was achieved, and a source of income was created for the treasury's expenses and fulfilling the promises of some points of the Tanzimat Edict. Naturally, these policies created unrest among Kurdish emirs and beys. This situation became the reason, according to some researchers (Gencer, 2010: 86), for several rebellions and uprisings from 1833 to 1849, and according to others (Doğan, 2011: 511-517), from 1827 to 1839. As a result of these uprisings, from Erzurum to Sinjar, from Hakkari to Kharpût and Urfa, Kurdish emirs and beys were defeated. In Sulaymaniyah, the emirs of Baban; in Rawanduz, Soran; in Hakkari, the Hakari; in Amadiya, Bahdinan; in Cizre, the Ezizi were eliminated; most of these emirates were exiled to <sup>2</sup>Istanbul with their families (Minorsky, 2004:

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<sup>3</sup>...according to their properties, they do not accept dismissal and appointment...cannot be given to anyone from outside...giving to others is contrary to law...(Erdost,1989:146).

99; Celil, 1992: 53-80). Although a salary was assigned to them and their children, the usufruct of their lands and incomes passed to the capital. In this way, both the social and administrative spaces of the Kurdish aristocracy were transformed, and with this abolition, there remained no city in Kurdistan to serve as a qibla for administrative and literary demands. The administration of Kurdish cities largely fell into the hands of state governors and mutasarrifs, the power of the center increased and spread in these places.

The second reason was the position and advantage of Istanbul. Like every capital, Istanbul was a place of prestige for new ideas, enlightenment and national discussions, trade and wealth, and for high literary honors. Therefore, figures like Nalî and Koyî had already come here in the mid-19th century.

As Casanova notes (2010: 38,40), the capital is simultaneously a refuge for political refugees, tolerant towards foreigners; it is the center of literature, art, luxury, and fashion; it is the place of literary prestige, distribution of legitimate ranks, and support. Every capital, in the areas under its influence, seeks its authority to be recognized without question; more importantly, it aims to establish a monopoly and power in the work of literary consecration in those controlled lands with its own education, its own language, its own literature (2010: 134). At the beginning of this century, Istanbul as a "cosmopolis" hosted diverse communities and components like Turks, Arabs, Kurds, Albanians, Circassians, Armenians, Bosniaks, and Greeks. Just as Polish, Czech, and Cuban nationalists made Paris the place of their independence demands and their enlighteners became pioneers of their national literature and art (Casanova, 2010: 45), Istanbul in this era also paradoxically became a place of activity, gathering, Kurdish energy, and also the discovery of national identity for Kurds, because it was the same Istanbul government/Dersaadet that effectively nullified the strengthening of Kurdish centers in Kurdistan.

### 3. THE LITERARY ASPECT OF THIS PERIOD

It may be claimed that at the beginning of the 20<sup>th</sup> century, the body of Kurdish literature expanded with the emergence of new poems, examples of short stories, and a play. It can even be said that before the examples published in newspapers and journals like *Kürd Teaviün ve Terakki*, *Rojî Kurd*, *Hetawî Kurd*, and *Jîn*, some poems by Hacı Qadirê Koyî are the pioneers of this newness. Because in some of his poems, Koyî emerges before us like a voice in tune with the attractions of his contemporary era, and perhaps more than that, he has presented us with a content related to the Enlightenment heritage.

#### 3.1. The New Poem: Hacı Qadirê Koyî and Ebdurrehîm Rehmî Hekarî

As is known, only one divan by Hacı Qadirê Koyî (1815-1897) has survived. Although Abdullah Cevdet states in the newspaper *Serbesti* (1919-485: 1) that Hacı Qadir's divan consisting of 3000 ghazals is being published, the divan currently available is the collection *Dîwanî Hacı Qadirî Koyî* by Serdar Hemid Miran and Kerim Mistefa Şareza containing 83 ghazals, 11 qasidas, and 17 poem fragments (Zêrevan&Hirori, 2004). If Cevdet's words are true, it is clear that only about 5% of Koyî's great legacy has reached us. Otherwise, his poems were published in journals like *Rojî Kurd*, *Hetawî Kurd* or became parts of the purpose of some articles by Xelil Xeyali. Again, within this small proportion, there are about 10-11 poems being sufficiently new in terms of content. Thus, for example, his poem beginning with the words "Xaki Cizir û Botan" (The Soil of Cizre and Botan) is very typical. Koyî, who made a historical warning the subject of this poem, indicates that if some points of the Treaty of Berlin (1878) were implemented and an Armenia was established on Kurdish land, great disasters would befall the Kurds. Kurdish tribes would perish from hunger, be unable to access to the pastures, and their girls and orphans

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would be taken from them; the mosque would be replaced by the church, monks would occupy the place of the mufti; thus the entire social and political climate would become a storm, a storm in whose sea cannon, rifle, and people fall under each other's ears; those investigating the poet's statement would see the wretched situation; the Romans (Ottomans) have become weak like a reed, Kurds should not rely on them; let Kurds remember those times when they were free and independent, owners of property and nation, army and knowledge; however, now laziness, not obtaining modern weapons of war, reliance on God and empty prayer had left the Kurds and their nobles powerless; the situation is such that in such an era, the sword and the pen had to act as partners; the way of salvation was effort and diligence; not only the Roman state weakened like a reed, but also the people of Sudan and peoples who were not even as numerous as the Baban tribe (Bulgarians, Serbs, Greeks, Armenians, and Montenegrins) had become their own treasurers, doctors, and sultans through the goodness of effort and diligence; with independence and statehood, one becomes the owner of everything; for such a possibility, unity/agreement was necessary, and Kurds should observe the Armenians in this matter, for they were diligent, they brought their case to a head with courage, and for the art of war and industry, and for organizing the nation, they turned to Europe with their young and old (Koyî, 2004: 83-86).

Certainly, compared to the static themes of Eastern-Islamic poetry (like beauty, praise of the beloved's beauty, love, nature, wisdom, and ethics), this represents a new approach, within the unity of theme, interacting with history in this way. Indeed, this poem facilitates the indication of these three determinations: 1. Compared to previous poetry, the subject of this poem is a historical connection and daily discourse. 2. The subject has been depicted within a unity that classical poetry was often criticized for being deprived of in terms of content. In the words of Tanpınar (1985: 14), in the West, unity encompassed the whole poem, but in the East, often the couplet was fundamental, the poet's world of meaning began and ended there. In this poem, unity has encompassed the whole meaning. 3. In this poem and many others, Koyî put aside the old rules of rhetoric and used a simple language of expression. As mentioned above, at the core of this poem's content is a daily event: If according to the Treaty of Berlin and its "six provinces" clause, an Armenia was established on Kurdish land, a disaster would begin! That is, the subject is not a "borrowed subject," it is related to an experience. Even the language flows in the manner of social discourse. Here, language is not, as in classical poetry, the property of the word, it is the home of daily experience. It is known that in classical poetry the word/speech was sacred, therefore not every word was worthy of poetry. But with modern thought, the sacred quality was removed from the word. Instead of rhetoric, a simple expression close to daily speech emerged. With the abandonment of rhetoric, the death of the lyrical subject occurred, and the way was opened for the politicization of poetry. Personal love within it, the imitation of the prestige of spiritual experiences, slid from their symbolic, allegorical, and ethical meanings towards a specific worldly ground. Therefore, it is not strange if in some of Koyî's poems about love, words like "Em Seganey" (We are dogs), "gawan" (herdsman), "şiwani" (shepherd), "seg" (dog), "segane" (bitch), "segewan" (dog keeper), "ker" (donkey), "kermiz" (red donkey) etc. are used as satirical metaphors. Again, lines like "Heywane dezê, seg dewerrê, ker dezerrê" (Animal of the pen, dog of the village, donkey of the desert) or "Kurdekan bar deken weku maker" (Kurdish women carry loads like mules) are despised things for Koyî.

On the other hand, Koyî was well aware of the tendency of his era. His reading, observation, and consultations were the backgrounds of this awareness. For example, he well understood the role of the newspaper, printing press, and publisher in extinguishing the close lamp and poetry. In his era, the novel and newspaper had ended the sovereignty of poetry: *Çiraxî nazim û munşî kujawe/Le dewrî ême roman û cerîde* (The lamp of the poet and the scribe has been extinguished; in our era are the novel and newspaper). With the emergence of the printing press, the work of the munshi (scribe) weakened, poetry (nazim) gave its place to the novel and newspaper. We know that when Koyî said: "*Sed qaîme û qesîde kes naykîrrê be pûlê/Rozname û cerîde û kewtote qîmet û şan*" (No one would write a hundred petitions and qasidas for money/Newspapers and journals and books have gained value and prestige), there was no Kurdish novel or newspaper yet, but he was aware of the changes in the world and the Ottoman State.

He discerned what cycle this change was turning in. For example, in the creation of a modern army, he well discerned the power of science and technology. He heard and read that in another geography, the forty million Japanese, the land of the four hundred million Chinese, had made themselves masters "through the goodness of technology and industry": "*Ehlî Japon be fenn û sin'etî çak/Seyrî çon Çînî girt û kirdiye xak.*" (The people of Japan with superior science and art/See how they conquered China and turned it into soil). The same era is an era of effort and diligence; reliance on God and empty prayer alone would not yield wealth. Laziness belongs the foolish and idle, and the hand of the tired and hardworking is only on the full stomach; no one gives anyone else's sustenance; Europe has reached miracles with science, but the East is still a stranger to mystery, coquetry, and supplication. This foresight, which indicated a "new human," perhaps the human of his era, believed that through action, humans can change many things, and be responsible for their actions. Therefore, some of his poems are not read according to traditional codes, Islamic practice, and religious realities, they speak the essence of that reality according to the codes of an era that has returned it. Again, in the necessity of science and learning, when a prophetic event (hadith) enters the poem, the absence of difference between men and women and the judgment of a fatwa putting a difference between them is expressed thus: "*Bo çî fermûyetî nebiyî emîn/Îtlubu 'ilmekum welew fî-s Sîn'/Nêr û mê lem hedîse ferqî niye/Ger mela nehî fermû dînî niye*" (Why did the trustworthy prophet not command?/Seek knowledge even if it is in China/There is no difference between man and woman in the hadith/If the mullah does not command it, it is not religious) (2004: 105).

Certainly, a positivist character is the companion of this understanding. This very progress is a material thing and has excelled in the field of science and technology, there is no deficiency or error for one to adopt it and organize life with it. The life organized with it brings forth personal responsibility, a voluntary responsibility as a guarantee. This responsibility requires effort and diligence and stands far from empty reliance on God. Traces of this view, which is close to an Enlightenment content, are found in some couplets of a poem beginning with the words "Udeba Çak e" (Good Manners Are) (2004: 105):

To were fennê fêr be çit e le we Gawir e hindû we weyaxo cû we  
(Come, learn science, what is it to you? The infidel, the Hindu, the fire-worshipper, where are they?)

Lazim e xul bixoy weku berdaş Hemü qernêk degorrê emri me'aş  
(One must be a slave like a burden bearer Every donkey carries its livelihood)

Ehli cennet ne şivan û gawan e Sahibi fenn û 'ilm û 'irfan e  
(The people of paradise are not shepherds and herdsmen They are owners of science, knowledge, and wisdom)

Faideyi ger bidaye zikr û du'a Debûwe Qarûn geday ser rêga  
(If remembrance and prayer gave benefit Qarun would have become a beggar on the road)

Herçi bêbehre ye le kesbi kemal  
(Whatever is talentless from gaining perfection)

Debite derwêş û margir û hemmal  
(The dervish, the beggar, and the porter)

...

'Îşqebazi ü heway derwêşi Milleti xiste feqr û bêşi  
(Love-play and the air of dervishhood Have put the nation in poverty and helplessness)

There is consistent criticism of these issues in Koyî's poems. He had already begun criticizing sheikhs in Koy, but with his arrival in Istanbul and very likely through his exposure to the ideas of Islamic revivalists, the intensity of his criticism increased. What was being criticized was certainly not original Islam, but a historical practice that was being distorted in the hands of sheikhs and mullahs. In his view,

this group possessed erroneous fatwas; they exploited the feelings of simple people; they were greedy, ignorant, womanizers, exploitative; they considered themselves the pole, but they were the pole of the cooking pot and their pot turned with the people's water and bounty; the tariqa and tekke had already become places for teaching laziness; those who were darker and dirtier than each other in terms of knowledge and wisdom knew themselves as Hz. Solomon and the people as ants; they were worldly and ignorant, but they reached such a point that they thought the world was wherever the Ottoman sultan was in Istanbul and the Persian shah was in Tehran.

Certainly, alongside this criticism, there is another theme in these few new poems: the condition of the Kurdish notables and the literate class. Because they were discordant, they neither perfected religion and state nor acquired knowledge and wisdom; also, they neither knew the value of Kurdish poetry nor supported their poets. That is, in the matter of "Kurdish book and notebook," these people were illiterate in their own language, the jewel of Kurdish had passed from their hands. People like Salahaddin al-Ayyubi, the Ezizis of Cizre, Ardashir, Deysam, Qubad and Baz, and the emirs of Ardalán, who were all Kurds, were lost and perished due to this "lack of record-keeping". The situation is such that had they written in their own language, their name and sign would remain until the day of resurrection<sup>4</sup>.

Koyî, in this discussion, does not merely repeat some of Xanî's thoughts like a parrot; instead, he gives them a new form within the intellectual framework of his era. His contradictions are notable: On one hand, he asserts that the soil and wealth of Kurdish nobles is not an elixir from the beginning, but without the Babans and Bedirxanis, a Kurdish state does not come to his mind. Yes, times and eras have changed, an agreement must be reached where there is no difference between shepherd and herdsman and emir; but without the power of genealogy, the independence of a nation is unthinkable. Along with this contradiction, the demand for an independent state is another modern characteristic of Koyî's thoughts. As is known, the French Revolution not only put forward the ideals of freedom, equality, and fraternity, but also encouraged the idea of nationality, the rights of citizens and people, and the construction of a nation-state. Indeed, one aspect of modernity is also the strong emergence of the idea of nationality and likewise the appearance of this theme in poetry (Ghaderi, 2014: 43-50; Ergün, 2015: 17). Among Kurdish enlighteners, the flourishing of this idea en masse occurs precisely at the beginning of the 20<sup>th</sup> century; however, it is noteworthy that Koyî is outside this pattern. He explicitly and with an angry voice desires an independent state for Kurds as a cure for every pain (2004: 85):

Binwarre sa'i û xiret êsta le dewlleti Rom  
(Look at effort and diligence now in the Roman state)

Xoyan xezinedar in, xoyan tebib û sulltan  
(They are their own treasurers, they are their own doctors and sultans)

Her diwênê ehli Südan hestane pê wek şêr Êstêke musteqqill in mahsüdi kulli edyan  
(Every one of the people of Sudan is brave like a lion Each one is independent, the aim of all religions)

Bulxar ü Sirp ü Yunan, hem Ermen û Qeretax Her pêncyan be te'dad, nabin be qeddi Baban  
(Bulgarians, Serbs, Greeks, also Armenians and Montenegrins Each five in number, they are not as many as the Baban)

Her êke musteqill in kullêki dewletêk in Sahibi ceşş û rayet, erkani herb ü meydan  
(Each one that is independent is a state itself Owner of army and flag, notables of war and field)

Here Koyî's identity is clear and consistent: through diligence and striving for independence, many nations (both large and small) become their own doctors and sultans, owners of everything! The situation is such that the generation of Kurdish Constitutionalists (1908) possesses two identities: Islamist and Kurdist. In the political field, the expense of this Islamism was Ottomanism. Therefore, in the writings of Kurdish intellectuals of this period, there is a clear desire for every collapse of the Ottoman State and the loss of every bit of its imperial land. But in Koyî's view, the Romans/Ottomans

are foreigners; they have become weak like a reed, they are now at their end, confused, it is not obligatory to rely on them.

Within the positivist character of non-European modernizations, there is a demand for the imitation of technique. For this, the primary solution is to establish technical schools, the second was to send capable young men and mirzas to Europe so that they could return to their country with valuable knowledge in the political, administrative, and military fields. In the available Divan of Koyî, the word "ceyş," meaning army, appears three times. The first time, ceyş is the property of an old metaphor for the beloved's hair: "*Ceyşî hebeşî zullfî le gel xetti be şerr hat*" (An army of Habashi [Abyssinian] curls came to war with the line [of the mustache]). But in this poem "Xaki Cizir û Botan," ceyş is both times in its real meaning: "*Kiwa ew demey ke Kurdan azad ü serbexo bün/Sulltani mulk ü millet sahibi ceyş û irfan*" (Where are those times when Kurds were free and independent/Sultans of property and nation, owners of *army* and knowledge). "*Her êke musteqill in kullêki dewletêk in/Sahibi ceyş ü rayet, erkani herb û meydan*" (Each one that is independent is a state itself/Owner of *army* and flag, notables of war and field) (2004: 84, 85). That is, the army is considered as a sign of independence and power, whose tools are cannon, rifle, and howitzer<sup>5</sup>. These are the equipment of a modern army. Therefore, it may be claimed that technological and European progress, in Koyî's mind, is more or less a military phenomenon. Indeed, the military color of technology is fixed in another couplet: "*Bo fennê herb ü sen'et, bo zept û reptî millet...*" (For the<sup>3</sup> *technology of war* and industry, for the organization and order of the nation...). The era is such an era that the sword and the pen are partners, an army without technological weapons is weak. And Koyî desires this army for another phenomenon of his era, for independence.

For Koyî, independence is the remedy for all pains, and even a small subject of a rebellion is worthy of praise. This is because when he says "*Her diwênê ehli Südan hestane pê wek şêr/Êstêke musteqqill in mahsüdi kulli edyan*" (Every one of the people of Sudan is brave like a lion/Each one is independent, the aim of all religions), he shows how with independence one becomes the owner of vast possibilities. And again this couplet shows how aware Koyî is of world events. Because this couplet lovingly salutes that rebellion<sup>6</sup> that occurred under the leadership of Muhammad Ahmad al-Mahdi against the British and its victory indicates independence. This rebellion certainly concerned the Ottoman State through the Khedivate of Egypt and found a place in the diary of Ottoman intellectuals and public opinion. But it is noteworthy that instead of blaming, Koyî praises the Sudanese people and presents their rebellion as a good example to the Kurds.

From these explanations, it emerges that with some ghazals, Koyî comes up with a unified subject, a language free from rhetoric, a personal voice that speaks according to observation and experiences, a mind that has understood the spirit of the era and the blessings of independence. In Kurdish literature, time is needed for the appearance of all aspects of a modern poem; however, the characteristics of this interim period give us the opportunity to speak of its birth.

Undoubtedly, in this era, poetry, as a modern genre, reached a continuous stability with Ebdurrehîm Rehmî Hekarî (1890-1958). This personality, who in the second period of his life distanced himself from Kurds and Kurdish and used his pen for rulings on prayer, fasting, cleanliness, funeral, halal practices.

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<sup>4</sup> **Salahaddin and Nureddin the Kurds/Ezidis of Cizre and Muş and Wan,** Muhelhel, Erdeşêr and Deysemî Sher/Qubad and Baz and the princes of Erdelan — These are pure Kurds, but in the end, due to the lack of registers, they were lost and perished. Book and register and history and paper If they had been written in Kurdish (the language) of the Mullah, the Sheikh, the Mir and the Sultans until the Day of Resurrection their names and signs would remain. (2004: 60)

In this era, poetry, as a modern genre, reached a lasting stability with figures like Abdurrahim Rahmi Hakari (1890-1958). This personality, who in the second period of his life distanced himself from Kurds and the Kurdish language and used his pen for rulings on prayer, fasting, cleanliness, funerals, halal and haram, and other religious matters, possesses, even in this Kurdophile period, a characteristic that is modern in terms of form. For instance, unlike those like Koyî and Pîremêrd, E. Rehmî has poems with titles such as "Ignorance" (Nezanîn), "Call for Help" (Hewar), "Unity" (Yekbûn), "Night's Call" (Selaya Şevê), "The Call" (Bang), "Struggle" (Xebat), "Love of Country" (Eşqa Welat), "Light" (Nûr), etc. These titles also reveal the era's tendency, which is tied to the ideals of an enlightenment ideology.

Since the content of E. Rehmî's poems, which reached the volume of a book under the name *Gaziya Welat* (The Lament of the Homeland, 1919), is rather typical. Alongside religious virtues, themes such as love for the homeland, the struggle to eradicate ignorance, the call to awareness, the need for unity, and the poverty and distress resulting from exile are prominent in his poems. For such content, it is normal to have a voice that "advises" its audience. At the core of such a poem (1918-17: 16), a didactic expression is found:

Ey cehl û nezanîn, tu yî dijmin, tu yî xaîn  
(O ignorance and unawareness, you are the enemy, you are the traitor)

Zulma te ye hêlan hemî bêsen'et û bêdîn  
(Your tyranny has left all without art and without religion)

Qehra te ye wêran kirî ah... wetenê min  
(Your oppression has ruined, ah... my homeland)

Kîna te ye bêlane kirî cîsm û tenê min  
(Your malice has made my body and soul miserable)

Serwet te ji me istandiye bê mal û dirav in  
(You have stolen wealth from us, we are without home and money)

Em mayîne belangaz û feqîr, xanebelav in  
(We remain vagabond and poor, destitute)

Of course, the psychology of alertness often comes to the fore within this advice. The owner of the voice urgently calls for effort and struggle from the audience to address the need of the "time" (1918-5: 14):

Ey milletê sahibnîfaq (O nation with a rightful cause)  
Lazim ji bo te îttîfaq (Unity is necessary for you)  
Tesiis nekin em yek wîfaq (If we do not establish unity)  
Mehwiyyet e bîl-îttîfaq (Annihilation is through unity)  
Aqilê xwe berhev kin hemî (Gather your minds, all of you)  
Wext, zeman pir nazik e (Time, the era is very delicate)  
Bêîtîtîfaqî tehlûk e (Disunity is dangerous)  
Xelqan hemî digel me rik e (All people are in conflict with us)  
Mehwiyyeta me bê şik e (Our annihilation is without doubt)  
Aqilê xwe berhev kin hem (Gather your minds, all of you)

One might say that this poem performs the function of "such an hour, in which one hour of sleep means death for a nation" (Bir Kürd, 1918-1: 6). Because time is short, and if the Kurds do not wake from their

slumber of negligence, annihilation is at the door. Falling behind the age may bring humiliation upon itself and spread oppression and darkness everywhere: "Get up, time is short / The sleep of ignorance is of such a nature (...) The sleep of negligence humiliated us / Made us flee from this age (...) Expelled us from the world / Gathered us under oppression" (1918-6: 19).

Patriotism (welatevînî or niştimanperwerî) is now a main theme of this poetry. It is not only the repetition of words like "homeland" (welat) and "country" (weten) that is a sign of this; poems like "Love of Country" (Eşqa Welat), "The Cry of the Country" (Girya Welat), "The Lullaby of the Country" (Loriya Welat), "Partridge" (Kew), "Paradise" (Bihuşt), "Highland Pastures" (Zozan), "Sound" (Deng), "Thus Says the Nightingale" (Loma Ji Bilbil), and "Union" (Weslet) directly convey this theme. The portrait of this patriotism is composed of life's conditions. No matter how much that homeland suffers under hardships, no matter how much misery and exile have robbed it of peace, no matter how much it is an object of longing and nostalgia, and even to the extent it is the place of all beauties and joys, in times of hardship and darkness, it is worthy of self-sacrifice (1918-3: 15):

Dibêjin welat bo dijmin e  
(They say the homeland belongs to the enemy)

Ez bim qet mimkun e!  
(<sup>4</sup>May I die before I accept that!)

Xîret, hemiyet zamin e  
(Reason and honor have been cast to the ground)

Eşqa wî mêhvanê min e  
(Yet love for it is my honored guest)

Qurban j' wî ra mêrgê min e  
(For its sake, I am ready to sacrifice my life)

Eşqa welat, eşqa welat  
(Love of the homeland, love of the homeland)

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<sup>5</sup> Even if cannon and rifle are not so new instruments, the howitzer by itself is new. Because howitzers, compared to cannon, are lighter and more mobile, from 1673 onwards they had been lightened, they were easily transported within the army; this weapon was used actively by both armies in the American Civil War between 1861-1865. So precisely in Koyî's time, the howitzer had become popular.

<sup>6</sup> At the end of the 19th century, when Sudan was under the rule of Egypt, which was in British hands, poverty, oppression, the slave trade were rampant. The Sudanese discontented rebelled in 1881, under the leadership of Muhammad Ahmad al-Mahdi. According to this person who declared himself the Mahdi, Muslims had weakened under the banner of sects and tariqas; it was necessary to burn the books of mullahs and faqihs who exploited the feelings of Muslims; the solution was that Muslims should return to the Quran and sunnah and lead a simple life... This rebellion was a threat for Egypt regarding the security of Nile trade and for the British regarding the security of the Red Sea. But Muhammad Ahmad al-Mahdi's army defeated the British and Egyptians several times in 1881 and 1883. Even a year later, this army besieged Khartoum, after a year's siege it captured the city and killed and captured many European soldiers. But Muhammad Ahmad died of typhus in 1884, his commanders under Abdullah Ibn Muhammad came to power as caliph and the uprising continued until 1898. However, the British army, which was equipped with modern artillery and rifles, brought an end to this Mahdist movement in 1898, and British rule remained in Sudan until 1956.

Te cerg û mêlaka me pat.  
(It is our crown and our banner)

With the emergence of the idea of nationalism, patriotism also became a main theme intertwined with poetry. This theme continues even in the poems of figures like Qazizade Mistefa Şewqî, Lahûtî, Qazizade Letîf, Dawêr Ardelanî, and Mihemed Mihrî, of whom a few poems each remain. Even the expression of the need for this change through poetry is famous with this couplet by Qazizade Letîf (1919-7: 18):

O poets of the Kurds, do not speak of the beloved's locks and hair  
Speak of a discourse that will be useful for the Kurds in the future.

According to the owner of this couplet, the Kurdish nation is more numerous than the people of Georgia and Armenia; their wealthy possess palaces, banquets, and blessings, but because they are not their own masters, their possessions become fruit for Turks and Tatars; it is true that great heroes, poets, and scholars emerged from them, but if the Kurds do not establish an assembly, a unity for themselves today, they risk destruction.

The subject of poetry and the new duty of the poet is now to discuss a collective topic, "different from before." Like Dawêr Ardelanî's "All of Us" (Hemûman) (1919-20: 18), the Kurds must abandon 'me and you' and become one; submission is a disgrace for them, why should they be prisoners of other peoples? Nations have been saved by the command of Mr. Wilson, they are free and independent. A poem written for the spirit of Kurdish children (Lahûtî, 1919-23: 16) would discuss "love of country," "origin and lineage," "the value of reading history"... As if accepting the "request" of Baban Abdulaziz, poetry has turned its face from old subjects. Baban Abdulaziz had requested from writers (1913-4: 14) to abandon praising kings and viziers, the beauty of houris and maidens, to speak of benefit and to alert their people to dangers; according to Baban Abdulaziz's opinion, when art is not for itself but for benefit, it can indicate good things to its people; indeed, in the successes of Germany, Italy, Greece, Serbia, Bulgaria, and Japan, there is a share for such writers who practice literature with this description.

This kind of abandonment of rhetoric naturally brings with it the death of the lyrical persona and becomes the beginning of the politicization of poetry, to the point where a poem on the same subject repeats itself in a palimpsest-like manner (Yekdeş&Erdem, 2014: 343). As stated, in this period, patriotism is a main theme of the new Kurdish poetry, but it is this same theme that delays the emergence of another aspect of this poetry: Individuality! It is truly difficult to find a genuine personal voice that expresses itself. Instead, there is mostly a collective perspective (we/us) that speaks on behalf of society. But as mentioned, the demand for literature not to distance itself from social issues is a new perspective (riwangeh). This demand is also the discovery of society, its national issues. Perhaps this aspect became a reason for the delay in the emergence of individual issues. Because, to some extent, the emergence of a new stance explains the delayed appearance of another characteristic. In the poems of Koyî, Pîremêrd, Ebdurrehîm Rehmî, Qazizade Mistefa Şewqî, and even Şêx Nûrî Şêx Salih, the lack of a singular voice is, to a degree, related to the emergence of this collective theme<sup>7</sup>.

### 3.2. Fuad Temo's "Story"

Another point of this period in terms of modern literature is the emergence of the new story. There is a general consensus among Kurdish literary studies (Shakely, 1998: 26; Ahmedzade, 2004: 190) that the Story of Fuad Temo (?-?) is the first example of this type. This text, which was published in the first and second issues of Roji Kurd, is incomplete, like some examples of Meseley Wijdan and Le Xewmaya from the Sulaymaniyah period. However, this example, unlike the example of Kendo's "Kurmanca Story" (1913-3: 31) and Bab Rewso's "Story" (1913-4: 31-32) in the same magazine, is a personal creation with an ordinary event. Temoy, who was the son of Tewfiq Beg, a member of parliament for

Van and a Kurdish activist in the Hêviyê association, presents a glimpse into the life of Şewêş, his father, and the love and support among the villagers through this text.

From the story, it becomes clear that Şewaş is a ten-year-old boy who has never known his deceased mother; his father is the village shepherd; they are poor, they have nothing in their house; he has a great longing for him. Şewaş is a good and well-mannered child, so all the villagers love him and the village's white-bearded elder (rispî) looks after him, often takes him home and gives him food. Şewaş goes to the mountain every evening and waits for his father's return; when the father arrives, he runs to him, takes his hand, and kisses him. One evening, he goes after his father, but the father is late, darkness falls, Şewaş is left alone in the darkness, calls for his father, but no sound comes from anywhere, he sits in a corner and cries in fear for his father. But after a while, from the direction of the flock, donkeys and the shepherd appear, Şewaş runs after his father and asks him, holding him, why he is late, as if he doesn't know he has no one at home. From the shepherd's response, it is understood that the sheep didn't graze that day and he was somewhat tired. But from his son's crying, the shepherd becomes tender-hearted, cries, embraces his son, and kisses him. Afterwards, they put the sheep in the pen and go home. The next day, when the shepherd wakes up, he realizes that the time for taking the sheep out has passed and he is sick. This white-bearded elder of the village (who is the third character of the story, but the writer hasn't given him a name) comes to the door and asks why he hasn't taken the sheep out by this time. The elder (rispî) understands that the shepherd is sick and asks him if someone else can go with the sheep in his place today until a way opens up for him. When Şewaş becomes heartbroken and cries from his father's illness and moaning, the elder comforts his heart that his father's illness is not serious, he will recover in a few days, and until then, his servant Rizqo will go with the sheep. The elder takes Şewaş home with him, feeds him, prepares a container of food for the shepherd, and gives some good advice not to disobey his father's word and not to break his heart (1913-1: 25-26; 1913-2: 24-25).

Although it was said in the second issue of *Rojî Kurd* that it has a "conclusion," the subsequent parts of this story have not been found to date, so the fate of the characters is unknown. But from its style, it is clear that if the story had a continuation, it would present a sudden event or a knot of conflict, a few other situations of this family's life and the village. The absence of its name, the absence of the names of the two main characters (the shepherd and the elder), the lack of internal elements and descriptions that specify the place, are some weaknesses in terms of its modern aspects.

### 3.3. The First Play: Memê Alan

The first example of Kurdish theatre emerged in this period. Abdurrahim Rahmi Hakari's *Memê Alan*, as a two-act play, was published in issues 15 and 16 of *Jîn* (1919-15: 24-28; 1919-16: 15-19). Its subject is this: For the defense of Jerusalem, Sultan Saladin has opened a recruitment office; the Mir of Hakkari has informed his tribe that they will go to his aid. Memo, the son of Çavreş, has decided to go to this holy war. The first act discusses Memo's decision, the psychological state of his wife, who is a bride of one week, and the thoughts of Memo's mother. The second act discusses Memo's return from the war, the healing of the wife's wound, and the tragic ending where Memo's mother, unaware of her son's return, mistakenly kills her son, who is with the bride, for reasons of honor.

The characters are not fully developed according to Ebdurrehîm Rehmî's intention, so they do not act independently but rather convey the writer's thoughts. For example, in the first act, when Memo asks for permission from his mother to go to war, his mother, instead of saying "don't go, I am your mother and you are a bridegroom of only a week", says: "My son, on the path of your religion and your country, if I do not make you permissible [to go], God will not make me permissible. If you do not go today, the enemy will come tomorrow. I raised you for such a day. So that you may hold that place for religion and your country, elevate the name of Kurdism, Kurmanjism, I have made my milk permissible." (1919-15: 25). These words from an ordinary mother are, of course, forced; the characters are not drawn very realistically. Xezala, Memo's wife, who cries and is sad in the first act because her husband is leaving,

falls into an anthropological discourse in the second act when the value of guests among Kurds is discussed. There is even a glaring anachronism in the text when Çavreş speaks as a patriotic mother. Because the writer forgets that in the years of the defense of Jerusalem (1189), the idea of Kurdism, perhaps even the word "homeland" (welat), did not exist. On top of that, besides Kurdism through jihad and religious zeal, the value of guests among Kurds, and finally the sensitivity of honor, have all been crammed into this short text. Although the text's breath becomes short amongst these grand themes, the writer is determined to distribute these issues and deliver his message. Therefore, in both their dialogues and monologues, these virtues (Kurdism, religiosity, value of guests, and honor) become the primary content of the text. E. Rehmî Hekarî treats theatre as an instrument intending to convey that Kurds are always ready to go to jihad, are patriotic and hospitable, and are highly sensitive in matters of honor. Here, the owner of the text acts more as a nationalist activist than a writer. It is no surprise that under the title of the text *Memê Alan*, within the frame, this phrase exists: "Kurdish theatre shows Kurdish virtue."<sup>5</sup>

### 3.4. Literary Translation

Although translation is not a literary genre, it is a special and important activity at the beginning of the modernization of literature. It is a direct encounter with other cultures and literatures. Translation is a special and important activity because it influences the existing literature and gives it a direction (Tanpınar, 1985: 287-288). For example, during the Tanzimat period, the translation of some European works was enough for writers to slowly distance themselves from Divan literature and turn their attention to a more creative process (Paker, 2003: 31). In the words of Tanpınar (1985: 286), however amateurish, unconscious, and arbitrary these translations were, they gradually facilitated the establishment of new literary forms. This work expanded with the Translation Bureau (Tercüme Bürosu) of the Turkish Republic in the 1940s and can be said to have taken two characteristic aims for all modernization practices: "Bringing the ideas and sensibilities of the civilized world to the country" and "enriching the Turkish language" (Gürçağlar, 2003: 49-51).

Primarily for acquiring modern and distant ideas and sensibilities, and secondly for enriching their own language, the role of official institutions like the Turks' Translation Chamber (Tercüme Odası)<sup>9</sup> and the Persian Sultanate's Translation Center (Merkez-î Terjome-î Saltanata Farisan)<sup>10</sup> is great. However, these institutions do not exist among the Kurds to proceed according to a state cultural programme. Therefore, again in the absence of state possibilities, this task has fallen on the shoulders of some Kurdish writers and intellectuals. Moreover, besides Turkish, the not knowing of a foreign language and the bilingualism (Kurdish and Turkish) of the intellectuals of this time did not provide the opportunity to broaden the scope of Kurdish literature with diverse translations.

Therefore, in this period, the simple works of Xelîl Xeyalî (1865-1946) come to the fore. He, who was active in all Kurdish institutions during the Second Constitutional period, wrote social articles in Kurdish magazines and newspapers, and prepared an alphabet for Kurmanji, made two literary translations: "The Lament and Sigh of Muslims" (Hewar û Fizar(a) Misilmanî) (Rojê Kurd, 1913-2: 32) and "O Good Poet of the Turkish Language Tahiru'l Mewlewî" (Ey Şairê Şêrin Zimanî Rûmî Tahiru'l Mewlewî) (Hetawî Kurd, 1914-10: 14-15). The first is by Mehmed Akif Ersoy, the second by Tahir Mevlevî. These are not very successful translations, as they generally lack formal and content rules. However, in their selection, religious sensibilities played a greater role than literary ones. Because the subject of Ersoy's poem is hypocrisy and conflicts among Muslims; the second has made the subject what befell the Muslims of Rumelia after the Balkan Wars.

<sup>8</sup> If "Bir Kürd Mahbubesinin Sabah Meşgüliyeti" (The Morning Activity of a Kurdish Lover) by Abdurrehîm Rehmî Hekarî (Jîn, 1919-4: 10-12) and "Bir Hikâye" (A Story) by Dersimli Hûznî (Jîn, 1919-11: 10-11) were not in Turkish, they would also be mentioned as other examples of this type.

Undoubtedly, before Xelîl Xeyalî, in *Kürd Teaviün ve Terakki Gazetesi* (issues 2, 3, and 6), there was an attempt by Haydarizade İbrahim (Efendi) who versified a long article by Alphonse de Lamartine about the Prophet Muhammad into a long poem. However, this poem is in Turkish. Again, after the World War, in the magazine *Jîn* (issues 6 and 12), we encounter the attempt of Suleymaniyeli Tewfîq (Pîremêrd) to translate poems from Nalî and Mihemed Axa Derbendfeqereyî, but unfortunately the language of these translations is Turkish, so they cannot become part of Kurdish literature. As mentioned, besides Turkish, the not knowing of a foreign language and the bilingualism of Kurdish intellectuals are the achievers of this result. Truly, until the Revan phase and later the Damascus phase, we will not encounter literary translations.

#### 4. CONCLUSION

Modern Kurdish literature, in the early twentieth century, generally emerged in cities outside Kurdistan. The disappearance of local authorities; the second partition of Kurdistan; the creation of some opportunities for Kurds in Iraq and Syria during the mandate administrations; the settlement of some Kurdish Yazidi tribes in the Caucasus during the First World War; migration to the diaspora during the military juntas; the emergence of some reforms and achievements in Kurdistan with the growth of the Kurdish struggle, etc. are among some of the reasons for this situation. However, the main reason is the destruction of Kurdish centers so that they would not be a place of political aspirations. With this intention, the Ottoman State changed the yurtlu-ocaklik status of Kurdish lands with its central policies. As a result, no city in Kurdistan that could serve as the qibla of Kurdish governance and its literary aspirations. As a capital, Istanbul has played this role. This place, which has eliminated the opposing and rival authorities, has paradoxically become a place of literary activities and political demands for the same opposing and rival elements. Therefore, in this century, many personalities from the Kurdish nation have gathered in Istanbul and made it a place for Kurdish literature. Although their number is small, they hold some initial peculiarities, but some new genres such as stories, theater, literary translation have emerged, and a new understanding and understanding has been brought to poetry. If Kurdish had been preferred instead of Turkish, the number of stories and literary translations of this period would have been greater. However, it can easily be said that personalities such as Hacî Qadirê Koyî, Ebdurrehîm Rehmî Hekari, Fuad Temo, Xelîl Xeyalî are the literary pioneers of this stage.

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<sup>9</sup> According to Ahmet Hamdi Tanpınar (1985: 142–143, 285), during the Tanzimat period, the Translation Office (Tercüme Odası), the Encümen-i Dâniş (Council of Knowledge), and several bureaus established around them (such as the Mabeyn Bureau, Tophane Bureau, and Customs Bureau) not only opened the way for reformist pashas and intellectuals such as Ali, Fuad, Saffet, Edhem Pertev, and Ziya Pasha, but at the same time served as the preparatory ground for a new political ideal. Thanks to these institutions, the learning of foreign languages among young people increased significantly; these youths read French newspapers and 18th-century writers in the original language, discussed their ideas in lively and profound conversations, and thus became agents of intellectual transformation within their own social circles. It was from among them that the translators of works such as *Les Misérables*, *Télémaque*, *Topal Şeytan* (Le Diable Boiteux), *Robinson Crusoe*, *The Count of Monte Cristo*, *Atala*, and *Paul et Virginie* emerged.

<sup>10</sup> According to Yılmaz Karadeniz (2012: 181–189), during the Qajar period in Iran, with the establishment of the Translation Office (1871), translation activities began to flourish. Translation became a daily practice undertaken in order to modernize society and to organize political, administrative, and legal reforms during the processes of constitutionalism and modernization. Translators, without considering whether the texts before them were literary, philosophical, or historical, used translation as an instrument of social transformation; in addition to works on history, geography, technology, and law, they also translated literary genres such as short stories, novels, and plays. During this period, the works of authors such as Alexandre Dumas, Voltaire, Balzac, Fénelon, James Morier, René Lesage, and Tolstoy were translated. The works of authors such as Alexandre Dumas, Voltaire, Balzac, Fénelon, James Morier, René Lesage, and Tolstoy, as well as Turgenev, Cervantes, Molière, Shakespeare, and from Arabic *Alf layla wa-layla* (*One Thousand and One Nights*) which had already entered Persian literature were translated.

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