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EDITORIAL

We are together for the seventeenth issue, the August issue of 2023. It is very exciting to present this new issue of our e-journal, the International Journal of Kurdish Studies – a journal for Kurdish Studies. Every issue provides new ambitions and motivation for us to achieve a better journal, thanks to your fruitful and motivational support, collaboration and encouragement.

The papers in this issue are as usual listed in the Contents. They are again our contribution to the field of Kurdish Studies. We thank the journal employees, authors, reviewers and all the others who have contributed to the preparation process. And, we hope to meet you all again in the forthcoming issues...

Hasan KARACAN, Ph. D

Editor in Chief



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Editorial
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ARTICLES

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Article

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An Ancient Sung-Poem and Vehicle for Kabbalah: The Song of Songs in the Hebrew Bible

Aviva BUTT¹ 

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Abstract

The biblical poem entitled Shir Ha-Shirim (The Song of Songs) composed by Shlomo, the third King of the united tribes of Israel about 1,000 years before the Common Era was composed in Hebrew. However, it was also translated and sung by numerous bards in ancient Arabic dialects, as well as being translated to Kurmanji Kurdish. The King composed this poem to substantiate the primeval identity of his kingdom and its connection to the expanses leading up to Jerusalem and the mountain range surrounding Jerusalem. The poem's underlying meaning leans on the King's knowledge of the ancient science of Kabbalah. The eight chapters included in the Hebrew Bible as debated in the first century CE, and recorded by the mishnaic Sages of Tiberias in the second century CE, now constitute what we have on record of the Song of Songs. The external shell of the poem, the first chapter of which mentions apple-wine and love, and tribal ethics, symbolizes and reminds of the first moment of love's intoxication and knowledge. The King is mentioned in the Qur'an as prophet Suleimān, and is known in English as King Solomon. This study ends with an original translation of the Song of Songs with Notes.

Keywords: Hebrew Bible, Song of Songs, ancient Kabbalah, ancient Arabic dialects, wine as symbol, prophet Suleiman, Kurmanji Kurdish

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Introduction

The Song of Songs (*Shir Ha-Shirim*), a sung-poem is written down and recorded in the last section of the Hebrew Bible, in the Writings (*Kəṭubim*). There is no doubt that it is sublime. But beyond that there is hardly any accord about its interpretation—even that it is indeed one poem and not many poems. It is almost a miracle that a book of the Bible, the understanding of which is built up around arbitrary interpretations, far from being set aside as has the Book of Nahum, has been glorified in the extreme.

The initial impetus to this research was when I realized that in order to make sense of the rest of the chapters of the Song of Songs, a meaningful translation of the first chapter was needed and to my knowledge not available. Moreover, while translating the poems and the novel *Sages of Darkness* by the contemporary Kurdish poet and novelist Salīm Barakāt, I could not refrain from supposing that there must be an in-common origin of sorts with the Song of Songs, such as known earlier sung-poems and the ancient science of Kabbalah.²

Rabbinic tradition considers the Song of Songs to be an allegory in which love between two people is compared to the Almighty's love for His chosen people, Israel. It is attributed to the king Shlomo (English: King Solomon) and was accepted into the Jewish canon of scripture in the second century CE, after a period of controversy in the first century.

Modern scholars still puzzle over how to view the Songs of Songs. The academic Robert Alter in his book *Strong as Death is Love* (2016) sees the Song of Songs as a “celebration of young love, frankly sensuous, with no reference to God or covenant. It offers some of the most beautiful love poems of the ancient world.” Alter and others consider the Song of Songs to be a collection of separate poems and have apparently not noticed the tight connection between each chapter. The simplest pointer to the continuity from Chapter 1 to Chapter 8 is the repetition of verses or hemi-stiches, or even single words, from time to time throughout the poem of what we have that remains from its long period of transmission throughout orality. Some examples are as follows:

Example One—Oaths:

² Barakāt, Salīm (1st edition, 1994). *Fuqahā' al-Zalām* / فقهاء الظلام [*Sages of Darkness*]. Baghdad: Al-Mada Publishing House. Translated to English by Aviva Butt in collaboration with the author (2022-3): *Sages of Darkness* (awaiting publication).

1. Chapter 2:7. By the gazelles, and by the hinds of the field. I swear to you, O daughters of Jerusalem, if you awake and if you awaken love, not until it is desirable. [7]
2. Chapter 3:5. I swear to you, O daughters of Jerusalem. By the gazelles, and by the hinds of the field, if you awaken and if you arouse love, not until it is desirable.[5]
**Chapter 2:7 is similar to 3:5, but the oath is in a different situation.*
3. Chapter 5:8. I adjure you, O daughters of Jerusalem. If you find my lover, what you will tell him is that I am love-sick.
4. Chapter 8:4. I swear to you, O daughters of Jerusalem, if you awake and if you awaken love, not until it is desirable.

Example Two—The Watchmen:

1. Chapter 3:3. The watchmen found me roaming about the city. You saw what my soul loves!
2. Chapter 5:7. The watchmen circulating in the city found me. They struck me, wounding me. The watchmen at the [city] walls snatched my veil from me.

Example Three—The Uncles:

1. Chapter 1:2. May he arm me with kisses from his mouth. While your uncles are benevolent from wine.
2. Chapter 4:10. How praiseworthy your love, O bride. How beneficent your uncles due to wine, And the fragrance of your ointments of all kinds of spices.*
**Permission granted, the wedding has taken place*
3. Chapter 5:1. I went to my garden, my sister, O bride. I picked my myrrh [along] with my spices. I ate of my forest. With my honey, I drank my wine, despite my milk. Eat! Friends drink. Uncles become intoxicated.
4. Chapter 5:9. What is your uncle's assessment, O most beautiful of women. What is your uncle's assessment that thus you adjure us?
5. Chapter 7:10. And your mouth. Like fine wine for my uncle, pours out—warming my sleeping lips.

Example Four—Imagery, Symbolism, Summary

1. Chapter 2:6. His left [hand] under my head. His right [arm] embraces me.
2. Chapter 8:3. His left [hand] under my head. His right [arm] embraces me.

**The succeeding verses repeat previous notions and summarize:*

I swear to you, O daughters of Jerusalem, if you awake and if you awaken love.

Not until it is desirable.[4]

Who is this coming out of the desert. Leaning upon her lover

Under the apple-tree, I shall arouse you.

There your mother conceived you.

There she conceived and she bore you.[5]

3. Chapter 2:3, 2:6. Apple. Chapter 7:9. Apple. Chapter 8:5. Apple.

Thus, the continuity seen in the structure and repetition of words and lines, as well as the ongoing themes show that the eight chapters are one long poem.

The Composer of the Song of Songs and His Purpose

In the first century CE, the mishnaic Sages of Tiberias debated as to whether or not the Song of Songs should be included in the Hebrew Bible. Then in the second century CE, Rabbi Akiva (c. 50–135 CE) is thought to have had the final word, insisting on its importance as it was composed by the king “Shlomo,” and it was a total misconception to think it was intended to be sung in a contemporary wine café. Looking at the Mishnah,³ we see that Rabbi Levi ben Gershon (1288-1344 CE) considers that the Song of Songs was “set in order,” just as the King assembled Proverbs or Kohelet—but that the King saw the Song of Songs as being more significant. Rabbi Gershon’s comment explains the external meaning of the sung-poem, which is immediately introduced in its second verse: May he arm me with kisses from his mouth / While your uncles are benevolent from wine[1:2]. The “uncles” refers to the tribal societies of the times, who deal with ethical issues. They will look kindly upon love when things are going well, which already tells us that there is an opposite to such ecstasy, meaning the suffering the lovers will endure. As an aside, the poet is not averse to adding suspense to the tale! The mishnaic Sage concludes his comment saying that the purpose the King had in mind with this extensive output was to reach a vast public. The King intended to make known his own qualifications to rule the

³ See <https://www.mgketer.org/tanach/30/1/1>. The text of the first verse that the biblical mishna comments on reads: The Song of Songs By Shlomo / שיר השירים אשר לשלמה.

tribes, and the nature of his peace-loving and ethical reign. My research shows that bards sang his sung poem in various Arabic dialects (as literary Arabic had not as yet come into existence), and also Kurmanji Kurdish, which would also have reached out to an Iranian public (Babayiğit, 2020; Babayiğit and Tanrikulu, 2021). Then in the second century CE, after much debate, the Song of Songs was written down and recorded by the sages of the Mishnah in Tiberias to be canonized as part of the Hebrew Bible.

The Transmission

Arabic dialects at the time are now known to have been abundant in the Arabian Gulf, Mesopotamia (Babylonia) and Northern Syria (Assyria) where Kurmanji Kurdish was spoken (Babayiğit, 2021; Karacan & Babayiğit, 2017), as well as in the Iranian Empire with its Medes. In these regions, Aramaic was used in inscriptions, and for political interchange. Reuven Snir's article on an ancient Nabatean inscription in Aramaic (four lines) and Arabic (two lines) elucidates the use of two languages by an ancient peoples in a geopolitical situation who were familiar with more than one language of necessity.⁴ Moreover, the inscription of 'En 'Abdat (c. 88/9 and 125/6 CE) found in the Negev offers evidence of an early evolutionary stage of ancient Arabic poetry. Snir writes that certain aspects of the Arabic Text, especially its poetic value, are beyond any doubt. The Arabic Text as indicated by J.A. Bellamy is the 'earliest meaningful extant piece of literary Arabic, antedating the famous Namārah inscription of 328. It is the first poetic text in support of the common-sense view that Arabic poetry must have gone through a long period of development before the composition of the earliest extant poems.'⁵

What might confuse a present-day readership used to hearing about carousing in wine cafés and recitations of medieval wine-songs (full of love and ecstasy) is the use of the symbol "wine" in a conversation about ethics. Let us turn to the Qur'an, which as is known, was written down and recorded in the Arabic language, not Hebrew.

Example—Wine Symbolism in the Qur'an:⁶

⁴ Nabateans were Arabs who spoke Arabic but wrote inscriptions and other formal communications in Aramaic. The name Nabatean is probably derived from the same root as Akkadian *nabatu* meaning "to shine brightly." John F. Healey in his University of Manchester Project holds the opinion of many other historians, and also archaeologists, that Nabataeans normally spoke a form of Arabic, while, like the Persians on so on, they used Aramaic for formal purposes and especially for inscriptions.

⁵ Professor Snir's article appeared in the journal *Abr-Nahrain 31* (now entitled *Ancient Near Eastern Studies*), Leuven Belgium: p. 111.

⁶ The below English translation on wine symbolism is from *The Noble Qur'an*, Darussalam, Revised Edition: July 2011.

1. In the Gardens of Delight (Paradise) / Facing one another on thrones. / Round them will be passed a cup of pure wine— / White, delicious to the drinkers.[37:43-46]*

*White, like the apple-wine in the Song of Songs.

In the above quotation, we also find evidence of a connection between Arab ancient tribal oral traditions, and a Hebrew oral tradition that is distinguishable as such. In fact, the nature of ancient tribal society is relevant to understanding the Song of Songs and the King's purpose in composing this particular poem, its intended audience and hence its line of transmission.

The underlying nature of the tribal society and the meaning of the Song of Songs are linked. As said, the external shell of the poem deals with love and ethics. The ongoing internal current of the poem touches on practicalities, seen as calculations that reveal what was and what will be, the science of knowing what is Evil and what is Good. Matthew Melvin-Koushki in defining the occult in science makes a clear distinction between the fundamental approach of ancient and medieval Middle Eastern civilization to science and our own modern scientific grandiosity:

Among the most piquant ironies of modernity. . . is the fact that modern Science. . . . has again been wreathed about with sacrality. It is also frequently *occult* (Ar. and Pers. *khafī* . . .), an adjective that in standard premodern Western usage simply denotes those disciplines in which nonvisible data is extrapolated from visible, a procedure productive of both wonder and technological innovation. That we moderns now use the premodern term exclusively as a slur on a par with 'spooky,' and prefer neo-logistic prefixes like 'dark,' 'sub-, 'super-' or 'para-, ' does not make largely occult sciences like psychology and astrophysics less technically epistemologically so.⁷

Melvin-Koushki's discourse is relevant to understanding the internal content of the Song of Songs, which offers an undercurrent of an ancient science, which in modern times is spoken of as Islamic Kabbalah or Jewish Kabbalah. Salim Barakat, author of the philosophical novel *Fuqahā' al-Zalām*, English title: *Sages of Darkness*, 1985 (al-Mada publication 2018),⁸ offers a

⁷ Melvin-Koushki, Matthew (2023). Research Article (Routledge, Taylor and Francis' Group): "Safavid Twelver Lettrism Between Sunnism and Shi'ism, Mysticism and Science: Rayab al-Bursī vs. Maḥmūd Dihdār." Academia.edu <https://doi.org/10.1080/23801883.2022.2163914>.

⁸ In 2023, I translated Barakat's novel to English in collaboration with the author, and it is awaiting publication. The Arabic original is available online: Barakāt, Salīm (1st edition, 1994). *Fuqahā' al-Zalām* / فقهاء الظلام [*Sages of Darkness*]. Baghdad: Al-Mada Publishing House.

picturesque explanation of the science of Kabbalah, that is, a description of its workings in context of a tribal society in Qamishli Syria. Barakat describes the life of his “cast of actors” against the setting of his own place of birth in late Ottoman times, in a way that is unique to Kurds and Kurdish tribal society. The ancient, medieval, and modern melt one into each other, through the lens of the no-time, and there is no abrupt cut-off. A brief quotation from the text of the novel is as follows:

While Bekas spoke, the father’s eyes fixed on the carpet. A solid blue square protruded from the carpet, its corner disappearing under the covers. Abstracted, Benav was preoccupied with ribs that seemed to exit the horizontal lines, dissolving into an angle, and then into a vertical line. Scanning up-and-down, he didn’t find words. The blue square transposed into nightmarish language by making the blue of the square expand, but not through any alphabet—the essence of which are geometrical shapes.⁹

A FURTHER DISCOURSE TO REPLY TO SOME KNOWN PRECONCEPTIONS:

A comparison of the Song of Songs to medieval Sufi poems should be sufficient to confirm the notion that this early sung-poem uses a diction that would later appear in Sufi poems. The first “Sufi” poems were sung in medieval society and more often than not in the cities of Iran, Azerbaijan, and Turkiye; much such poetry was anonymous, but there is also extant poetry of great fame. The tribal life in the short-lived period of the First Temple that the king Shlomo built (970-586 BCE) contributes to the notion that the Song of Songs passed through improvisations and translations by different bards especially to Arabic and also to Kurmanji Kurdish (Demiral, Babayigit and Koçak, 2023), long before medieval Sufi orders and Sufi poems appeared in the ninth century CE. A look at the grammar helps to identify a language other than Hebrew or Arabic. An example in Chapter 5:13 is when the present translator to English carefully obliterated the structure found in the text—and wrote:

His cheeks are like a bed of spices, apothecaries. His lips, lilies.

Dripping, myrrh passes through his lips[13]

⁹The square symbolizes the logical mind and the body. Barakat’s prose text written in lines reads as a poem:

كابوس المربع
الأزرق يسطر على اللغة
في جعلها زرقاء ممتدة في الساحة، لا في الحروف ذات الهندسة.

But if one were to accurately follow the text, it would read: “. . . His lips are lilies, dripping myrrh passes through his lips [5:13].” To describe this pair of words, that is, “His lips.....his lips,” let us resort to the word Michael L. Chyet uses to describe a category of Kurmanji Kurdish prepositions called circumpositions—namely, “sandwich.”¹⁰ Here, and elsewhere the Song of Songs exhibits features of Kurmanji grammar that are awkward in Arabic or Hebrew language structure, or poetics. Thus, difficulties in the biblical text hint at a Turkic language such as most likely Kurdish; it should be remembered that two of the Jewish “lost” tribes are known to be Kurdish Jewish tribes.¹¹ Otherwise, certain of the vocabulary, words that are “obscure,” that is, unknown in biblical Hebrew, are easily recognized as being Arabic cognates and can be translated by comparing the word(s) to Arabic. Clearly, the Song of Songs has been translated both to and from Arabic dialects and that is immediately obvious from the appearance of vocabulary left untranslated in Arabic, the spoken language of the bard.

Examples in Chapter 2:

1—2:5 Support me. With a flagon, present me with apple [wine].

**The Arabic of the root letters of רָפָןִי is رَفَد (to support).*

2—2:15 They caught the foxes, the little foxes that vandalize the vineyards

**The language is colloquial in Hebrew and Arabic if translated. The meaning is that they caught the little foxes on behalf of all of us.*

3—2:17 Until the day exhales [its fragrance], and the shadows flee. . .

** Compare the Hebrew יָפוּחַ to Arabic يَفَاح Root: فَوَح . This says: The fragrance [of apples].*

Example in Chapter 3:

4—3:3 I seized it and did not indulge it

** Hebrew text reads אֲרַפְנִי. This is Arabic أَرَفَ: indulge it.*

Example in Chapter 4:

¹⁰ See p. 54, *Em hîni Kurmancî dibin* (1999).

¹¹ This subject is beyond the scope of the present study. See e.g., “Neubauer, A. (Oct. 1888). “Where Are the Ten Tribes?: I. Bible, Talmud, and Midrashic Literature” in *The Jewish Quarterly Review*, vol.1 no.1: pp. 14-28: University of Pennsylvania Press, JSTOR <https://www.jstor.org/stable/1449853>; Hasan Karacan, and Aviva Butt (2021), “The Antiquity of Kurmanji Kurdish and the Biblical Book of Nahum” in *Prizren Social Science Journal*, April 2021: pp. 90-96. DOI: <https://doi.org/10.32936/pssj.v5i1.206>; and recent research especially into the history of various Kurdish communities.

5—4:2 Your teeth are like a herd of fleecy sheep come out of the wash

**Hebrew קצוֹבוֹת could stand for the Arabic: كصوفي Like a fleecy [herd].*

Example in Chapter 5:

6—5:16 His speech is eloquent. All of him is praiseworthy.[16]

**Praiseworthy: Hebrew מְהִמְדִּים / cf. Arabic حميد*

Example in Chapter 6:

7—6:9 She is dutiful to the one who bore her.

**Dutiful: The Hebrew ברה takes up the same meaning as its Arabic cognate بر (barr).*

Example in Chapter 7:

8—7:10 Like fine wine for my uncle, pours out warming my sleeping lips.

**Warms (דוֹבֵב) / Arabic دَفَّ .*

Example in Chapter 8: 0

In his article “The Inscription of ‘En ‘Abdat: An Early Evolutionary Stage of Ancient Arabic Poetry” (1993), Reuven Snir offers an explanation for the above phenomenon, that is of the appearance of vestiges of other languages:

The writer’s switch from Aramaic to Arabic and then again to Aramaic, is crucial to the understanding of the Arabic Text’s literary value. A convincing explanation for this may be found by answering a simple question: in writing or speaking in a language not their own, but one which they know well, when do Arabs return to Arabic? The answer is clear: when wanting to say something whose translation cannot convey the special linguistic, rhetorical, stylistic or aesthetic value and features, embodied in the original, as in proverbs, common sayings or poetry.¹²

Worthy of note is that Noegel and Rendsburg in their study “The Song of Songs: Translation and Notes,” (2009) also observed the presence of Arabic vocabulary. They called attention to the Arabic words and obscure Hebrew vocabulary and structural features of the poem which led them to compare it to Arabic *hijā*’ poetry. They justifiably turned to an extant tradition of poetry, but

¹² Professor Snir’s article appeared in the journal *Abr-Nahrain 31* (now entitled *Ancient Near Eastern Studies*), Leuven Belgium: p. 113.

the wrong one. Their translation has a militaristic motif (as do like *hijā* ' poems), at a time of peace under a King who reigned in peace and was known for his wisdom and just rule.

Let take as hypothesis the following: The Song of Songs was composed by Shlomo about 3,000 years ago in Hebrew and sung by various bards to make known the nature of his reign centred around the expanses leading up to Jerusalem, and the River Jordan and mountain range surrounding Jerusalem. The first chapter identifying the king as “wise and ingenious,” a binarism, a common manner of expression in the Hebrew Bible. The Song of Songs, an ancient sung-poem has features in common with the message and poesy of Middle Eastern civilization. By way of example, let us take Shah Ismā'il I founder of the Safavid dynasty in Iran (1501-24 CE). Amelia Gallagher quotes Vladimir Minorsky on the manner of the Shah's introduction to his public:

Minorsky's introduction to these self-glorifying poems shaped the theory that Shah Ismail's poetry effectively served as a tool of propaganda for the Safavid cause. In other words, Shah Ismail used verse to inculcate in his followers the belief in his divine nature as their *murshid-i kāmil* [guide]. The Paris *dīvān*, when seen as “an historical document characteristic of the strivings of the age,” stands as a primary source for Qizilbash beliefs and the impetus of the Safavid revolution. . . ¹³

Thus, that Shlomo's Song of Songs starts out with self-praise, telling of a King who is “wise and ingenious,” does not at all imply that someone other than himself composed this long sung-poem—a poem for publicity and public consumption, its style not intimate, but rather declamatory. It is a poem that speaks openly of a physical world that provides symbols pointing to an internal mystical meaning of that same physical world, symbols in a world of dream, a world with a beginning and an end that can be reached through the ancient science of Kabbalah. The poetry that most interested the young Shah in Azerbaijan was the poetry of Nesimi, who in turn was interested in Lettrism, in his case Hurufism (‘ilm al-ḥurūf / the science of letters), “Hebrew Kabbalah's coeval twin”¹⁴

¹³ Amelia Gallagher (April 2004), *The Fallible Master of Perfection: Shah Ismail in the Alevi-Bektashi Tradition*. PhD Diss. McGill University, Montreal Quebec: p. 120.

¹⁴ See Melvin-Koushki's Research Article (Routledge, Taylor and Francis Group), “Safavid Twelver Lettrism Between Sunnism and Shi'ism, Mysticism and Science: Reyab al-Bursī vs. Maḥmūd Dihdār.” <https://doi.org/10.1080/23801883.2022.2163914> (academia.edu).

To turn once more to Gallagher's dissertation, she quotes Thackston on the major form of Shah Ismā'il's *dīvān* poetry, the *ghazal*:

The Persianate *ghazal* is first and foremost the vehicle of love poetry. The expression is in terms of lover and beloved, both of which were cast in fixed and unchanging molds: [an]. . . unapproachable. . . beloved worshipped and adored by a distraught miserable lover. . . .¹⁵

The Song of Songs was transmitted in times of orality and well before the advent of medieval Sufi poetry. Moreover, it was translated multiple times from perhaps Hebrew to Kurdish to Turkic languages,¹⁶ Persian and Arabic, and eventually the Hebrew was recorded along with the Aramaic translation of Onkelos. As Professor Reuven Snir wrote me in our email correspondence: Arabic literature is a continuity that must be studied as a one whole; its past is necessary to the understanding of its later development and its modern manifestations may help us to understand various ancient phenomena." I now reply in turn that the same holds true for Hebrew literature from which has never evolved a medieval or modern period of consequence when compared to Arabic literature. On the principle summarized above by Professor Snir that Arabic literature 'must be studied as a one whole,' let me add that the same holds for Middle Eastern scripture, as a manifestation of our civilization, it is justifiable to present it as a whole, as the prophets have done. On this principle, it is also justifiable to compare the Song of Songs to known Sufi poetry in the Arabic (or the accepted Arabic translation from for example Kurdish or Persian or Hebrew as the case may be), since the diction and even an element of ecstasy of the Song of Songs appears in extant Sufi poems of the future.

Language in the Song of Songs in Common with Extant Sufi Poems

The symbolic language of the first chapter of Shlomo's ancient sung-poem immediately makes evident its shared commonality with Middle Eastern customs and way of life, and also with the language of medieval Sufi poems. Snir describes the latter as "early mystic Arabic poetry arising along with the development of Sufi theory at the beginning of the ninth century A.D. and flourishing during the next several centuries. Its origins were in the spontaneous utterances of the early Sufis, who poetically expressed their love of God and at the same time

¹⁵ Amelia Gallagher: p. 122.

¹⁶ See Note to Chapter 5:13 below.

their rejection of worldly pleasures.”¹⁷ Hence, it is obvious that the Song of Songs although it uses symbols that were later adopted in Sufi poetry precedes the earliest known Sufi poems. That is, it is not a Sufi poem. It also precedes the penetration of ancient Greek philosophy occurring especially in the times of the Kingdom of Israel in northern Syria, centuries after the king Shlomo. The diction in Sufi poems reminiscent of the Song of Songs, and to again quote Snir’s email correspondence: “There are many Sufi poems that allude to various themes and motifs in the Song of Songs, by Arab and Persian poets, particularly those of Ibn al-Arabi and Ibn al-Farid. These are phenomena which also evidence the transmission via Arabic-speaking bards to when it was recorded in the Hebrew Bible by Sages living in the newly established city of Tiberias,¹⁸ at which time, Tiberias was a mixed community speaking a multiplicity of languages and dialects.

To cite an example from the poetry of Sharafu’d-Dīn ‘Umar Ibn al-Fārid (d. 633 AH), an Andalusian poet revered as a saint in his time, as was Muḥyī’ d-Dīn Muḥammad ibn ‘Alī Ibn ‘Arabī (d. 638 AH). The poem entitled *al-Khamriyyah* (The Wine-Song) uses wine as a symbol, as said by Martin Lings, “a symbol of Gnosis and Love.” It opens as follows:

Rememb’ring the beloved, wine we drink
Which drunk had made us ere the vine’s creation.
A sun it is; the full moon is its cup:
A crescent hands it round; how many stars
Shine forth from it the moment it be mixed!
But for its fragrance ne’er had I been guided
Unto its tavern; but for its resplendence
Imaging could no image make of it.¹⁹

To quote a few lines from Ibn ‘Arabī’s poetry as translated by Martin Lings, the following is from the *Tarjumān*:

We were letters, exalted! not yet uttered.
Held aloft in the keep of the Highest of Summits,

¹⁷ Reuven Snir (2006). Chapter Three, p. 81. In: *Religion, Mysticism and Modern Arabic Literature*, Wiesbaden: Harrassowitz Verlag.

¹⁸ The Romans established Tiberias in the wake of the fall of Jerusalem in 70 CE.

¹⁹ Translated by Martin Lings. See: <https://archive.org/details/sufi-poems-a-mediaeval-anthology-martin-lings/page/29/mode/2up>: pp. 67, 68.

I Therein am Thou, and we are Thou,
 And Thou art He, and All is in He is He—
 Ask of any that so far hath reached.²⁰

Ibn ‘Arabī’s lines point us to the source of the science of Lettrism, that is, a branch of the ancient science of Kabbalah. Just as Ibn Arabī relates Lettrism to a specific landscape, the “Highest of Summits,” so do others, sometimes with the addition of an expansive lowland and a river. Moreover, the symbolism may become ever more complex. To serve as an example from a contemporary poet, Salim Barakat, I quote a passage from his novel *Sages of Darkness*:

Meantime the young, enthusiastic teacher devoted himself to arranging the world of Hassan Bin Kojarei. In the fall and winter, the teacher wore a red tie around his neck and in the spring and summer a red triangle, the corner of a red handkerchief, protruded from his shirt pocket. He used horizontal lines to underline names and places, and vertical columns for numbers, arranged like bricks on a wall. The father of Mullah Benav, between one thing and another, saw the white spaces as plateau with mountains on the far side of the village river. And he saw the protests in Lausanne, and the crowds in what looked like the heart of the Kurdish villages.²¹

The above passage shows a way of life in which the science of Kabbalah is entrenched. Moreover, calculations by the tribal chiefs are made in context of a specific landscape.

The first specific mention of the landscape in Shlomo’s Song of Songs is in Chapter 2:8: “The sound of my beloved. Behold he is coming. / Leaping over the mountains. / Jumping over the hills.” These lines also introduce an element of ecstasy; the ecstasy mingled with a symbolism that signified the ancient science of what came to be known as Kabbalah, also anticipated the aim of the medieval Sufi poem.

²⁰ Translated by Martin Lings. See: <https://archive.org/details/sufi-poems-a-mediaeval-anthology-martin-lings/page/29/mode/2up>: p. 64.

²¹ وبين تلك السطور، وهذه، ثغرات بيضاء يرى منها أبو الملاً بيناف نهر قرية «عاكولة»، وهضبة «معيريك»، وقبر «شمدين» في «موزان»، والحشود التي يهيئها عباس البدوي على تخوم قرى الأكراد.

Conclusion

The Sages of Tiberias, despite opposition were determined to include the Song of Songs in the Hebrew Bible. Chapter 8 became a vehicle for presenting religious ethics. The king Shlomo mentioned ethical beliefs of his kingdom at the outset of his sung-poem, and the last chapter would now also commence with a statement of ethics, but with a different purpose in mind. The chapter commences:

Would that you were as a brother to me, [one] suckled at my mother's breast.

I shall find you outdoors, I shall [but] kiss you.

So that they need not be shamed by me.[1]

Chapter 8:1 ends with "So (literally "also") that they need not be shamed by me" / גם לא יבוזו לי . The Hebrew of the entire verse reads: מי יתנך כאח לי יונק שדי אמי אמצאך בחוץ אשקך גם לא יבוזו לי . The word / gam / גם (also) in the text points to the biblical mishna.²² "Also" is talmudic terminology, a sign indicating that there is an addition, an addition by the sages / חכמים of the Mishnaic period. That is, Rabbi Gershon's below comment is worked into the biblical text:

רלב"ג כדי שתוכל לנשקו במקום רואים בלא בשת

So that she can kiss him in a place we see as without shame.

Thus, Chapter 8:1 points to the *halacha* that modern Jews would study and practice. In the final analysis, this ancient love song was accepted into the Hebrew Bible and gained enormous prestige.

The concluding four verses of Chapter 8 take us to a garden environment:

Shlomo had a vineyard at Baal Hamon. He gave the vineyard to [others] to keep.

The fruit brought to each a thousand pieces of silver.[11]

The vineyard before me, is mine. The thousand for you, O Shlomo.

Two hundred to those keeping his fruit.[12]

You who dwell in the gardens, companions heed your voice. Let me hear it![13]

Scamper off, my beloved. And likewise, the deer or the young bucks.

On the mountains of spices.[14]

²² See www.mgketer.org/tanach/30/8/1.

In the above verses, we read about the King's garden, with a private vineyard in it—one he gave to others to keep. Shlomo left a legacy; he did not want to be forgotten. These last lines of the Song of Songs prompt us to turn once more to Chapter 1. Read in retrospect, Chapter 1-7 seem to have taken place a long time before, when the king Shlomo was alive.

Middle Eastern scripture, Middle Eastern civilization as summarized by prophets, delivers to us a notion of the commonality of Middle Eastern civilization. Such is the greatness of Shlomo's Song of Songs.

Translation and Notes

The Song of Songs. A Song by Shlomo [1]²³

May he arm me with kisses from his mouth,²⁴

While your uncles are benevolent from wine [2]²⁵

The aroma of your perfumes is pleasing. Your name is Turkish ingenuity²⁶

Accordingly, the 'alamoth love you [3]²⁷

You possess me. We shall rush after you.

The King received me in his chambers.

[A King] who sings, circles and rejoices with you,

May your love be ineluctable from wine²⁸

I shall love you passionately. [4]²⁹

Annotation

²³ Song, i.e., sung-poem. The word "that" (אשר), sometimes omitted from the Hebrew text, is probably intended to be a means of clarifying whether the sung-poem is "for" or "by" Shlomo. The Hebrew word "Shlomo" is retained in this translation, since according to the Talmud, Shevuot 35b:16, "Shlomo" is not the actual name or even not the stand-in for the name of the King. As I understand it, "prophet Suleimān" as in the Qur'an is the King's actual name, from which we have the English "Solomon."

²⁴ May he arm me with kisses from his mouth (ישקני מנשיקות פיהו): The same root (נשק) means both kisses and armaments; with poetry, meaning-upon-meaning is a desired feature. An alternative translation would be: "May he water me with kisses from his mouth" since in classical Arabic literature kisses between lovers are presented as each of the lovers watering the other with his own saliva.

²⁵ The second hemi-stich of this verse uses wine as a symbol of love's intoxication. Swayed by love, the tribal society will be benevolent.

²⁶ Turk / תורק: perhaps from the classical Persian ترک meaning Turk. Ingenuity: שמן.

²⁷ The alamothe are an ancient animal, which tells us that the King had ancient wisdom.

²⁸ In the opening verse, דודים meant "uncles." The poet introduces the sound of this word. Then using the poetic device of sound symbolism, he gives a message using the same word with the different meaning of "love"—in the dual. Rābi'ah al-'Adawiyyah of Basrah (d. 185AH / 801CE) for one wrote: Two hearts (قلوب) I give Thee, a heart that yearns, / And a heart that is Thy due (Trans. Martin Lings 2004, p. 2). The word "love" can be substituted for "heart."

I am black and passionate, O daughters of Jerusalem³⁰

Like the tents of Qedar.³¹ Like the [tent] curtains of Shlomo. [5]³²

May you not look upon me that I am black. That the sun burned me.

My mother's sons scorned me. They made me watch over the pastures.

[Except] mine,³³ I did not watch over it. [6]³⁴

Tell me, my soul's love, where do you keep watch, where do you pasture [your goats] at noon,

For why should I be as one veiled, in the vicinity of the herds of your companions. [7]

If you do not know, O most beautiful of women, set out following the herd,

And pasture your goats in the vicinity of the shepherds' tents.³⁵ [8]

I compare you, my dear one, to the horses of Pharaoh's chariots. [9]

Your cheeks are ornamented with circlets, your neck with beads. [10]

We will make you circlets of gold with studs of silver. [11]

When the King was roundabout, my perfume sent forth its fragrance.³⁶ [12]

My beloved is to me a bundle of myrrh. He will lie between my breasts. [13]

My beloved is to me the wafting fragrance.³⁷ In the meadows of Ein Gedi.³⁸ [14]

Behold, you are beautiful, my beloved. Behold, your dove's eyes are beautiful. [15]

²⁹ Love (root אהב) you passionately: The Masoretes voweled the verb 'to love' as intensive. To express the intensive, the translator adds the word "passionately."

³⁰ The speaker addresses the "daughters of Jerusalem." These could be equated with the huris / *hūrīya* (حُورِيَّة) to be found in the Qur'an. Their description in detail, in various Hadith, roughly speaking matches the description of the "beloved" in the Song of Songs. See Waleed Ahmad Saleh's comment on huris, page 354 in his article / lecture "Death and Dying in the Qur'an." <https://doi.org/10.1515/9783110650617-020>.

³¹ The Arab tribe of the Qedarites associated with the Nabataeans, a North Arabian tribe. Both came to prominence c. 8th to 7th centuries BCE.

³² The King would later build the First Temple in Jerusalem.

³³ [Except for]: There is no element of volition in the neglect of the speaker's own pastures. This anecdote hints at the story of Joseph and his jealous brothers in Genesis 37.

³⁴ I did not watch over it: In English, the verb calls for an object.

³⁵ The herd is divided, sheep on the right and goats on the left.

³⁶ Perfume prepared from the spikenard (nard) plant.

³⁷ Wafting fragrance: For this interpretation of these two obscure words: See

<https://www.mgketer.org/tanach/30/1/14>. Another option: My beloved is for me wisdom's ransom: אשכל is written with א. However, ה an א are sometimes interchangeable. So, השכל would be a synonym for "wisdom" i.e., חכמה. Cf. Gen. 3:6 (*Alcalay Dictionary*, p. 2614). The root letters כפר of the second of these two verbal nouns has various meanings, such as "forgiveness" or "ransom," as well as the opposite as something like "idolatrous."

³⁸ The Hebrew כרמים so dogmatically translated as "vineyards" in English, also means "meadows" in the sense of fertile meadows, see the biblical lexicon BDB. Ein Gedi today has a vast archaeological site that includes an ancient synagogue with a plaque quoting from the Song of Songs. The site is located in semi-arid plains below the range of the hills leading up to Jerusalem.

Behold, you are beautiful, my beloved. Also pleasing, even our couch is strong. [16]
The walls and beams of our house are of cedar. Our furnishings of cypress. [17]³⁹

The Song of Songs Chapter 2

I am the flower of a fertile plain, a lily of the plains [1]
Like a lily among thorns. Thus is my sweetheart among [other] daughters [2]⁴⁰
Like an apple on the trees of the forest.⁴¹ Thus is my love among [other] sons
In his shade I took pleasure and I sat. Its fruit was sweet to my taste.[3]
He brought me to a wine house. His [secret] intention towards me was love. [4]
Support me. With a flagon present me with apple [wine].⁴² For I am love-sick. [5]
His left [hand] under my head. His right [arm] embraces me. [6]
By the gazelles, and by the hinds of the field.⁴³ I swear to you, O daughters of Jerusalem
If you awake and if you awaken love, not until it is desirable. [7]⁴⁴
The sound of my beloved. Behold he is coming.
Leaping over the mountains.
Jumping over the hills.[8]⁴⁵
My beloved is like a deer or young buck. Behold [how] he stands behind our wall.
He is watching the windows peering at the lattices.[9]
My beloved distressed said to me:⁴⁶ Arise my sweetheart, my beautiful one, and go.[10]⁴⁷
For behold. The winter has passed. The rain is over and is gone [11]
The season of songsters has arrived. The time of the nightingale has come.
And the sound of the turtledoves is heard in our land:[12]

³⁹ Beams: carries a mystical connotation. Hebrew (as do both English and Arabic) has the double meaning of both beams and radiance. This verse points to the inner meaning of the Song of Songs, its scientific substratum.

⁴⁰ Daughters / girls, young women.

⁴¹ The forest is on an ascent to the heights of the mountain range.

⁴² Support / indulge me. . . present / support me. See the Arabic of the root letters of רָפַד , that is, رَفَد (to support). The underlying meaning of both verbs of this verse is “to support” in anticipation of the next verse in which his hand [supports] her head.

⁴³ Gazelle, a female antelope. Hind, a female deer.

⁴⁴ According to the grammar, this is an oath.

⁴⁵ The surrounding mountains; then the immediate approach to Jerusalem.

⁴⁶ Distressed? The meaning of עָנָה is not clear.

⁴⁷ Go in the sense of “get thee gone.” The Hebrew is לִקְיִי־לָהּ (fem) reminiscent of Genesis 12:1 telling Abraham to go.

The fig has formed its first fruit, the grapevine blossoms give forth fragrance

Arise my sweetheart, my beautiful one, and go.[13]

My dove in the cleft of the rock, concealed in the steppes, let me see your shape.

Let me hear your voice: For your voice is sweet, your appearance tender.[14]

They caught the foxes,⁴⁸ the little foxes that vandalize the vineyards:

For our vineyards are in bloom.[15]

My beloved is mine and I am his, he who herds among the lilies [16]

Until the day exhales [its fragrance],⁴⁹ and the shadows flee. Turn [about] my beloved

Be like a deer or young buck upon the cleft mountains.[17]⁵⁰

The Song of Songs Chapter 3

At night where I lie, I seek what my soul loves. I seek it, and I do not find it [1]

Let me arise and roam about the city, in the markets and in the lanes.

Let me seek what my soul loves. I sought it. And I did not find it [2]

The watchmen found me roaming about the city. You saw what my soul loves! [3]⁵¹

I had scarcely passed by when I found what my soul loves. I seized it and did not indulge it⁵²

Until I had brought it to the house of my mother.

And into the chamber of my parent. [4]

I swear to you, O daughters of Jerusalem. By the gazelles, and by the hinds of the field

If you awaken and if you arouse love, not until it is desirable.[5]⁵³

Who is this, coming up from the desert like smoke, ascending,

Perfumed with myrrh and frankincense from the best powder sold [6]

Behold, it is Shlomo's palanquin, sixty mighty-men surround it, of the mighty-men of Israel[7]

All of them sword-bearers, trained in warring. At night, each man his sword on his thigh.

From fear.[8]

⁴⁸ Catch / Seize אָחַזוּ לָנוּ: i.e. They caught the foxes on behalf of all of us.

⁴⁹ Cf Hebrew יָפוּחַ to Arabic يَفَاح Root: فَوَح / fūḥ. Here in both Hebrew and Arabic, the poet uses sound symbolism, bringing us right back to the word for apple (ta-pū-ah) where he started from for this chapter.

⁵⁰ Cf Vs 9 and Vs 14.

⁵¹ You saw what my soul (נַפְשִׁי) loves: "my soul" indicating the distinction between matter and spiritual matter (otherwise seen as a second body) is suggestive of a later period.

⁵² Hebrew text reads אֶרְפְּנוּ. This is Arabic أَرْفُ: indulge it.

⁵³ This verse repeats 2:7 above.

The king Shlomo had made himself a palanquin from the trees of Lebanon.[9]⁵⁴

Its pillars he made silver, its roof gold, its body was purple. Inside it. It was lined with love

From the daughters of Jerusalem.[10]⁵⁵

Go out and look at the king Shlomo, O daughters of Zion. At the crown that his mother

Crowned him with on the day of his betrothal. On the day of joy in his heart.[11]

The Song of Songs Chapter 4

Behold you are beautiful, my sweetheart, behold you are beautiful. Your eyes are doves

Behind your veil,⁵⁶ your hair is like a herd of goats skittering down Mount Gilead [1]

Your teeth are like a herd of fleecy sheep come out of the wash⁵⁷

All of them even, none missing [2]

Your lips are like a scarlet thread. And your mouth is longing, like a pomegranate segment⁵⁸

Your temple, behind your veil. [3]

Your neck is like the Tower of David. Built with turrets, a thousand angels cleave to it⁵⁹

All of them shields of mighty men.[4]

Your two breasts are like two fawns. A doe's twins that pasture among the lilies.[5]

When the day breathes, and the shadows flee, I shall betake myself to the mountain of myrrh And
to the hill of frankincense.[6]

You are altogether beautiful, my sweetheart. There is no defect in you.[7]

Come with me from Lebanon, a bride. Come from Lebanon with me⁶⁰

You shall look down from the top of Amana,⁶¹ from the top of Senir and Hermon

From the dens of lions, from the mountain range with leopards.[8]

⁵⁴ Lebanon: It has been suggested that the biblical Lebanon was a mountain.

⁵⁵ The pillars would have been covered in silver leaf, the top gold leaf and the rest of the exterior stained purple.

⁵⁶ Behind your veil: a pivot phrase that could be read twice, i.e. a run-on line (enjambment), "Your eyes are doves behind your veil, behind your veil your hair. . . your teeth. . . your lips. . . your temples. . . your neck. . . your breasts. . .

⁵⁷ Hebrew קצובות could stand for the Arabic: كصوفي Like a fleecy [herd].

⁵⁸ Like a pomegranate segment: a pivot phrase that could be read twice.

⁵⁹ See www.mgketer.org/tanach/30/4/4.

צוארך - המלך. אלף המגן - הם שריון

⁶⁰ Come / תבוא Double-duty verb.

⁶¹ You shall look down / תשורי. The root שור means "wall." This is another instance of introducing the sound first. The associated word comes later.

With both my hearts,⁶² my sister, [you shall be my] bride.

With one of your eyes, you ravish the heart,

With one bead of your necklace.[9]

How praiseworthy your love,⁶³ O bride. How beneficent your uncles due to wine

And the fragrance of your ointments of all kinds of spices.[10]⁶⁴

Your lips drip honeycomb, O bride. Honey and milk under your tongue.

And the fragrance of your garments is like the fragrance of Lebanon.[11]

A bolted garden, my sister, O bride. A bolted latch. A sealed off wellspring.[12]

An orchard with pomegranates, befitting you, with a choice yield: henna with spikenard. [13]

Spikenard and saffron, calamus and cinnamon, with all [species] of frankincense trees,⁶⁵

Myrrh and aloe, and every important spice.[14]

You are a font of gardens, a wellspring of alive water, streaming from Lebanon.[15]

Awake, O north and come southwards! Inspire my garden,⁶⁶ its spices will overflow

Let my beloved go to his garden and eat choice fruits.[16]

The Song of Songs Chapter 5

I went to my garden, my sister, O bride. I picked my myrrh [along] with my spices.

I ate of my forest.⁶⁷ With my honey, I drank my wine, despite my milk.

Eat! Friends drink. Uncles become intoxicated.[1]

I am asleep, but my heart is awake. The sound of my lover knocks.

Open it for me,⁶⁸ my sister, my sweetheart, my dove, O perfection.

My head is filled with dew. My locks dust of night.[2]

I took off my coat. How could I wear it! I washed my feet. How did I dirty them![3]

My lover stretched forth his hand through the hole, and my insides ached for him[4]

⁶² See www.mgketer.org/tanach/30/4/9: With both my hearts: לבבתי. With the good inclination and the bad inclination—rabbinic midrash.. According to known Kurmanji Kurdish grammar, a Kurdish dialect used by Kurdish Jews in Northern Syria, the plural was used as a dual plural before a distinct dual plural emerged. The Midrash on the dual is in keeping with the Kurdish concept of Evil and Good.

⁶³ Praiseworthy / יפה: from the verbal root “to praise” יפה voweled as *yippa*. See Alcalay, *The Complete Hebrew-English Dictionary* (Massadah Publishing Co., Tel-Aviv—Jerusalem, 1965).

⁶⁴ This verse hearkens back to Chapter 1:2: “While your uncles are benevolent from wine.”

⁶⁵ The different species of frankincense trees came from far-flung places.

⁶⁶ Inspire: the poet uses personification for the north wind.

⁶⁷ The Hebrew עֵר can mean both honeycomb and forest. As “forest,” it means that the lover ate meat.

⁶⁸ Open it. I understand that he is asking her to open the bolted garden gate mentioned in Chapter 4.

I arose to open up for my lover. My hands dripping myrrh.

Myrrh passing [through] my fingers onto the catch of the lock.[5]

I opened it for my lover. But my beloved had slipped away. Because of this, I myself set out.

I sought him and did not find him. I called to him, and he did not answer.[6]

The watchmen circulating in the city found me. They struck me, wounding me.

The watchmen at the [city] walls snatched my veil from me.[7]

I adjure you, O daughters of Jerusalem. If you find my lover.

What you will tell him is that I am love-sick.[8]

What is your uncle's assessment, O most beautiful of women.

What is your uncle's assessment that thus you adjure us?[9]

My lover is pure and chaste[10]⁶⁹

His head is yellow gold. His tresses curls, black as a raven.[11]⁷⁰

His eyes are like doves on the banks of a watercourse. Washed in milk, sitting drenched.[12]

His cheeks are like a bed of spices, apothecaries. His lips, lilies.

Dripping, myrrh passes through his lips[13]⁷¹

His hands are catchments of gold, set with topaz.

His body is polished ivory, overlaid with sapphires.[14]

His legs are pillars of marble. Set into sockets of glittering gold.

His appearance like Lebanon is elect as are the cedars.[15]⁷²

His speech is eloquent.⁷³ All of him is praiseworthy.⁷⁴

That is my lover and that is my sweetheart, O daughters of Jerusalem.[16]

The Song of Songs Chapter 6

⁶⁹ Chaste: The Hebrew text is *דָּוִם* (red). Red is the color of a newborn baby in all its innocence. My lover is pure and chaste. Binarisms of this nature common are in biblical Hebrew, either by way of synonyms or antonyms. The translation gains biblical style and achieves meaning in English. Of course, the sound symbolism afforded by the word "red" as well as a loss in the sequence of colors is a poetic device lost in the translation.

⁷⁰ Each descriptive word is also a symbol. See Aida Gasimova's article "The Hair on My Head Is Shining: Qur'anic Imagery of the Curl in Classical Azeri-Turkish Şūfī Poetry" in JQS 15.1, 2013: 69-101.

⁷¹ Here, and elsewhere the Song of Songs exhibits features of Kurmanji grammar (in the Hebrew text) that are awkward in Arabic or Hebrew as we know these two languages.

⁷² "Elect" in the sense of "choice."

⁷³ His speech is eloquent (idiom) *הָכֹהֵן מְתַקֵּימִים*. See R. Alcalay (1963), *The Complete Hebrew-English Dictionary*: Massadah Ltd.

⁷⁴ Praiseworthy: Hebrew *מְתַקֵּימִים* / cf. Arabic *حميد*.

Whither did your lover go, O most beautiful among women? Whither did your lover retire?

We shall seek him with you.[1]

My lover went down to his garden, to the beds of spices

To pasture [land] in the gardens, to pick lilies.[2]

I am my beloved's, and my beloved is mine. The shepherd among the lilies.[3]

You are beautiful, my sweetheart, like Tirzah desirable as Jerusalem.

Intimidating as an army with banners.[4]

Turn your eyes away from opposing mine, for they mock me.

Your hair is like a herd of goats skittering down from Gilead. [5]⁷⁵

Your teeth are like a herd of fleecy sheep come out of the wash

All of them even, none missing.[6]⁷⁶

Your dimples are like a pomegranate split open behind your veil.[7]⁷⁷

Sixty, they are queens. Eighty, they are concubines. And innumerable maidens.[8]

She is [but] one, my dove, O perfection. The one [and only] of her mother.

She is dutiful to the one who bore her.⁷⁸

Daughters notice and bless her.⁷⁹

Queens and concubines praise her.[9]

Who is this appearing like dawn:

Beautiful as a moon, dutiful as a sun.

Intimidating as an army with banners.[10]

I went down to my nut garden to see the greenery by the stream.

To see the buds on the vine, the pomegranates flowering.[11]

Unawares—my soul showed me the chariots of my noble nation.[12]

The Song of Songs Chapter 7

⁷⁵ In Chapter 4:1, we read: Your hair is like a herd of goats skittering down Mount Gilead. This verse is repeated here, except that the word "Mount" (which we already know) is omitted.

⁷⁶ This verse repeats Chapter 4:2.

⁷⁷ Your dimples רִקְמֶה was previously translated as "your temples" in Chapter 4:3.

⁷⁸ Dutiful: The Hebrew ברה takes up the same meaning as its Arabic cognate بر (barr).

⁷⁹ Bless her—meaning that the daughters of Jerusalem approve of her.

Return, return O Shulamite. Return, return. So that we shall see your image.

Verily you shall envisage the Shulamite as she twirls ecstatic.[1]⁸⁰

How beautiful your feet in sandals, O prince's daughter. The curves of your hips, like ornaments.

A creation by an artist.[2]

Your navel is a full moon. May it not lack spiced wine!

Your belly is a womb of grasses.⁸¹ The kind among the lilies.[3]

Your two breasts are like two fawns. A doe's twins that pasture among the lilies.[4]⁸²

Your neck is a tower of ivory.

Your eyes are the pools in Heshbon, by the gate of Bathrabbim.

Your nose is like a tower of Lebanon overlooking Damascus.[5]

Your head on you is like [Mount] Carmel,

And the locks of your head are like a purple [mantle],

A king is bound in [your] tresses.[6]

Verily you [seem] beautiful,

Verily you befit love with [its] pleasures[7]

As for your stature, it is similar to a date-palm,

And your breasts to [their] clusters[8]

I say: I shall climb up the date-palm, I shall hold on to its branches,

And may your breasts be like clusters with tendrils.

And your face fragrant like apples.[9]

And your mouth. Like fine wine for my uncle, pours out warming my sleeping lips.[10]⁸³

I am my beloved's, and his yearning is due to me.[11]

Come, my beloved, let us set out for the fields. We shall spend the night in the villages.[12]

We shall rise early: To [go to] the meadows.

We shall see if the vines have flowered, the buds opened, the pomegranates blossomed:

There shall I give my heart to you.[12]⁸⁴

⁸⁰ Usually translated "companies," the word הַמְתַּנְּחִים could be a misreading of a word with the root הנה (to give joy). This could also have been a deliberate change by the scribe to use a version in accord with Jewish traditions. That is, the circle dance and variations was and is common, but whirling dervishes have a different distinctive history.

⁸¹ Womb. See Job 1:21, Naked I came from my mother's womb.

⁸² This verse repeats Chapter 4:5. Towards the concluding sections of the poem, earlier content is recalled.

⁸³ Warmth (דִּוְרָב) / Arabic دَفء .

⁸⁴ My hearts / my loves: dual plural meaning "both hearts." See above footnote.

The mandrakes gave forth fragrance, and on our doorstep was every choice fruit, new even old.

My beloved, I kept them for you.[13]

The Song of Songs Chapter 8

Would that you were as a brother to me, [one] suckled at my mother's breast.

I shall find you outdoors, I shall [but] kiss you.

So that they need not be shamed by me.[1]⁸⁵

I shall conduct you. I shall bring you to my mother's house. Allow me!

I shall let you drink spiced wine and pomegranate grenadine.[2]

His left [hand] under my head. His right [arm] embraces me.[3]⁸⁶

I swear to you, O daughters of Jerusalem, if you awake and if you awaken love, not until it is desirable.[4]⁸⁷

Who is this coming out of the desert. Leaning upon her lover

Under the apple-tree, I shall arouse you.

There your mother conceived you.

There she conceived and she bore you.[5]

Set me as a seal on your heart. As a seal on your arm.

For love is as strong as death. Jealousy as cruel as *Sheol*,

Its sparks, sparks of fire. The mightiest of flames.[6]⁸⁸

A lot of water cannot quench love. Floods cannot wash it away.

If a man were to give all the wealth of his house for love

Shame, they would mock him.[7]

We have a little sister. She has no breasts [yet].

What should we do for our sister at the time she is spoken for?[8]

If she is a [city] wall, we shall build a silver turret upon her

And if she is a door, we shall fasten upon her a cedar tablet.[9]⁸⁹

⁸⁵ See www.mgketer.org/tanach/30/8/1: רלב"ג כדי שתוכל לנשקו במקום רואים בלא בשת

⁸⁶ This vs repeats Chapter 2:6.

⁸⁷ This verse is shortened from Chapter 2:7.

⁸⁸ Jealousy as cruel as *Sheol*. The connection between love and jealousy perplexes the present writer. Moreover, the concept of *Sheol* seems to be a syncretic addition to the poem.

⁸⁹ Tablet: Presumably with writing on it.

I am a wall. And my breasts like towers.

[Only] then was I in his eyes as someone eliciting peace.[10]

Shlomo had a vineyard at Baal Hamon. He gave the vineyard to [others] to keep.

The fruit brought to each a thousand pieces of silver.[11]

The vineyard before me, is mine. The thousand for you, O Shlomo.

Two hundred to those keeping his fruit.[12]

You who dwell in the gardens, companions heed your voice. Let me hear it![13]

Scamper off, my beloved. And likewise, the deer or the young bucks.

On the mountains of spices.[14]

Translated from the biblical Hebrew by Aviva Butt

April 2023

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Material and Spiritual Structural Summit Sami Awdal's Poem "My Heart"

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Abstract

The structure of the text proves its globalization in today's literature, as its templates and linguistic cords fall into place. The present research revolves around sets of structures—a kind of structuralism—intellectual, spiritual and material structuralism that expands and deepens the scope of research. The intellectual structure at the moment of scrutiny falls into a circle of thought and closed discourse in which the philosophy revolves around each of the neutral ideas that reach the mind of the reader. And the horizons of the idea expand so that it is possible to reach the top of the structure from the prefix and the leading sentence to the last morpheme, from which the resonance of all the discourse units is created. The units struggle for the ability to coexist and the survival of the significance of ideas in that structure. The spiritual structuralism of a cognitive circle turns into a structure with hieroglyphs and imagery, in which the genius of the text writer appears in his choice of words and luminous ideas. Then the intellectual and spiritual cognitive discourse mix so that within a kind of carrier of the ideas of the heavenly text, we create a symbol from which is read national intellectual cognitive knowledge.

Keywords: The Heavenly Text, Central Kurdish Poet, Sami Awdal, Intellectual Structuralism,

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Introduction

This research attempts to illustrate the structuralism of the poet Sami Awdal known as "Sāmī (1910-1985 Koysinjag, Erbil Governate, Iraq); his poetry reveals the special world of his philosophy and critical viewpoint. The simple material foundation deepens, and there is also a spiritual deepening of the spirit and strength within the material foundation (Babayiğit, 2021a). Extracting the essence of the poem, we search for the history of our humanity: the eternal existence of the desire for freedom; the natural roots of purification; and endless perseverance and creation of conditions for continuity. On the other hand, the poet reveals his own thoughts on the matter. The research is in two parts. PART 1 delves into the theory and direction of the poet's constructivism—the expression of the foundations. This includes the spiritual, material and intellectual, thus revealing the philosophical paths of the poem: reference to the hidden philosophies whose ideas are the bracelet of each line; the greatness of poetry and the reflection of literature's testimony of the situation of the nation at the time; the change in the silence and stagnation of thoughts; and then the events. PART 2 reveals the spiritual, material and intellectual dimensions of the poem as opposed to the accuracy of the words and the poet's skillful play with them. The poetic depiction of excellent poetry can be compared to the calm and silence of a painting moving towards a voice and crying out into a field.

The Textual Foundation:

The literary foundation is like the foundation of a building and institution that extends from the smallest known linguistic part, or the finest sculpture of phonemes, to the complete body of the text when the parts adapt to formation. The body may be a living or cognitive or linguistic statement (Babayiğit, 2021b; Demiral, Babayiğit, & Koçak, 2023; Fadhl, 1998: 121; Karacan & Babayiğit, 2017). This structure can be through all the foundations, material, which is the body of the text, discourses, thought and knowledge, the spiritual foundation of the text, until it reaches the peak of the structure, which is the text itself.

The Intellectual Foundation:

Thought in the beginnings of existence, balanced decision-making and action, especially by the Greeks as an integral force in the ancient and modern existence of humanity is attributed high importance when philosophy shapes the view of existence by presenting important facts needy of investigation with a view to proving and establishing. When thought comes into being, a foundation must be established for that thought. The intellectual foundation has become the basis, the framework, the engine of determining and stabilizing policies, attitudes and general paths of individuals and societies (Al-Qadwa, 2018). It has since reached the point where it is able to solve all the problems that appear in human and literary subjects and are revealed within the framework of literary theory, itself a set of strongly interconnected ideas along

with a theory of knowledge or a particular philosophy. It pays attention to the research, emergence, nature and function of literature in these areas (Al-Mazi, 2002: 12). Thus, knowledge or philosophy is one of the foundations by which thought is expressed.

The first technique of intellectual ability is positive dialogue with the self or the use of positive words. Talking to yourself has a significant impact on thoughts and feelings (Traicy, 2018: 107). As Maxim Gorky says: It is not enough to present what exists but there must be thought about the applicant and what might be (Mahdawi, 2018). Therefore, Eco says that the reader must always suspect that there may be a hidden meaning in the lines of any text (Aswad, 2006: 38). In this way, the reader's mind must be stimulated to think as far as possible. So, if we take a situation in a text or in the mind of a thinker, it cannot necessarily be considered correct; however, the door is opened to farther horizons. This includes deeper analysis and more philosophical interpretation. At the same time, we find innovation. That is not to say that innovation halts confrontation of criticism. Innovation itself is desirable, without any new foundation replacing the first invented garden. According to such discussions, the doors of optimism are opened to the maximum.

1.1 To study a literary text, we should consider two things:

- Conveyors, external circumstances.
- Literary studies.

1.2 Knowing the characteristics of the time of the text and the characteristics of the environment:

- Intellectual foundation.
- Considering the author's life.
- Emotional experience.

2.1 Knowing the occasion of the text, the motivation: psychological, social, humanitarian, national.

- Artistic basis (Hassun, 2014).

3.1 At the same time, to study the intellectual foundation of a literary text, we must consider identifying the general idea, the main idea in the text. This helps in—

- Identifying the opening word and opening sentence.
- The field of terms. This involves finding a number of expressions belonging to the text's subject.
- Initial questions that guide us towards thought.
- Showing a general sentence that includes the meaning of all texts and pieces (Hassun, 2014).

- Then, every discourse will be reflective according to the act of expression; enunciation will speak of itself in the simplicity and complexity of discourse. The aesthetic power of poetic language rich on "metaphor" ceases.

Revealing the intellectual foundation in Sāmī's poem "My Heart"

The intellectual foundation is related to the characteristics of the period. That is, the period in which the poet lived, facing many changes at the level of the global and regional in Kurdish Iraq. Even in the City of Koya at the center of the science of the Shari'a and cultural richness, he stood at the center of the emergence of Communist thought.

- A Kurdish and oriental environment combined glorious mountains, plains, and civilization, from the beginning of mystical and spiritual lessons until later periods with organizations struggling for their existence in Koya. Thus, the motivation preoccupying his private life—as mentioned in sources such as his poetry and details of his life—mentioned in this article. However, he did not give up on this life and his situation. In his poems he is against subjugation and oppression.
- The occasion of the poem. Whereas, the motives may be psychological, social, humanitarian and national, it is worth mentioning that all the motives expressed in the poem are behind his birth as a poet. His becoming a poet happened when he listened to the height of his mind and feelings built into a mystical struggle and love—in the midst of the trickery and threats of an enemy. After demanding and burning to become ashes, his psychology hopes for the survival and purity of the nation. The social implications, the human and national aspects of his distancing are reflected in the spirituality of the poem.

As far as the literary aspect of the text is concerned, the intellectual foundation is solid, and the foundation is stable. The linguistic parts have been selected in context of a continuous beginning and end chain, despite the ups and downs of the psychological and social typology of these words (Al-Kubisi, 2009: 65). They help to achieve the discovery of the sensory experience that gives the text a hidden beauty. The text goes from the beautiful to the sublime, whereas most texts go from the beautiful to the ugly or vice versa.

The beauty in the poem "My Heart" brings us close to the foundation of art. The poem, as a material thing, an intellectual and spiritual painting, gives the reader a sense of intellectual beauty and opens up the reader's mind and imagination. Identification with the general idea of the text leads us to redefine the opening words and specifically the opening sentence. "My heart" and "My heart if it is like a lamp and puts oil in it" means a "burning heart." About my heart, if it does not mean the whole body because it is

set in Koya, then the heart also receives the beauty of thought because it has been scientifically proven that the human heart is not just the ordinary pump of the past, but the place of thought, interpretation and expression of aesthetic thoughts. The opening sentence does not mention the opposite, which would distort the original melody or the foundation of the mindset: From the heart to the lamp, to the light, to the burning "that chain doesn't rot and takes us into the field"—"the mindset" being a term that consists of a number of expressions that go back to the subject of the text, such as: "My heart in the heat. . . lamp. . . oil. . . fire. . . lamp. . . ashes. . . let me burn."

Negative and Positive Expressions

1.1 Negative expressions:

Fire. . . enemy. . . beat my flesh and bones. . . salt. . . poor. . . fear. . . dark. . . leave me alone. . . let me burn and become dust and ashes. . . drowned in blood. Bad human thought. . . dirty substances. . . disease. . . death. Hungry and naked and swallowed up and suffering.

1.2 Positive expressions: My heart. . . light. . . lighting. . . I come to the field. . . without fear. . . I want freedom. . . My poor soul and body do not work like a lamp. He will never die because he has courage. Good people. . . Qurbani people. . . free country. . . independent nation.

Negative Expressions:

. . . became drowned in pessimism and ashes for the sake of positive expressions and optimism became a lamp. Let's explain it in terms of physics: a negative impulse instead of positive leads to the lighting of an Edison lamp.



An opening question that guides us towards thought.

*I will come out without fear. I want rule and freedom.
 If I don't burn and drown,
 How can my poor people succeed?
 On that dark night of fear, I will not burn like a lamp,
 How do you see the poor moving forward?
 Let him come to the field and shed blood to get his rights,
 To know he's drowned in blood,
 Who has eaten his rights.*

2.1 Spiritual Foundation:

The foundation of the soul does not mean the body, but rather the refinement and elevation. As for the question of whether the soul was created or existed?—This issue has shocked the whole world. Many human societies and thinkers erred in regard to it, until Allah Himself conveyed it to the prophets. Most are of the opinion that it is updated, manufactured, mature and educated, and managed; whereas some understand it is old and spontaneous. According to al-Jawziyah, new generations are constantly born with new souls, animals and birds. They have continuity, each being given a special soul, immaculate and new.

The old and the new depend on the fate of each soul.

2.2 Spiritual Foundation in Literary Texts:

The soul has always been a source of debate among thinkers; some say it is a light from Allah's light and a life from His life. This is evidenced by the Prophet's (peace and blessings of Allah be upon him) saying: Therefore, the basis of the light of the issue will be reflected in the mind of the material body, which is then transmitted through human ideas and opinions. Referring to Literary Theory by Renee Willick and Austin Warren, theoretical problems can be solved only by returning to a philosophical basis (Willick, 1992:9). In those times, mental and realistic understanding came into practice when "constructivist knowledge emphasized that the universe is a real reality; when that has happened, one will understand it. Constructivism therefore moved towards a comprehensive path of 'inclusive' integration that would treat the foundation of literary texts throughout the views of the world as a whole" (Al-Ruwayli, 2000: 33).

We show that we open the door to analysis in the living heart of the text.

When the reader reads a literary work and understands it, it suits him. That means the horizon of his expectations and the literary works agree (Aswad, 2011: 102).

The bright horizon of this discussion is to reveal the immortal spirituality of the poet that he has mixed with his poetic texts in such a way that neither time nor intellectual progress can intervene. His text

remains immortal and expresses the hidden wounds of a wounded nation, not of an individual or a particular generation. The strength of his spirituality has made a poet from a city like Koya a resistant and courageous person. One might ask whether or not such an individual with such a high degree of spirituality will change?

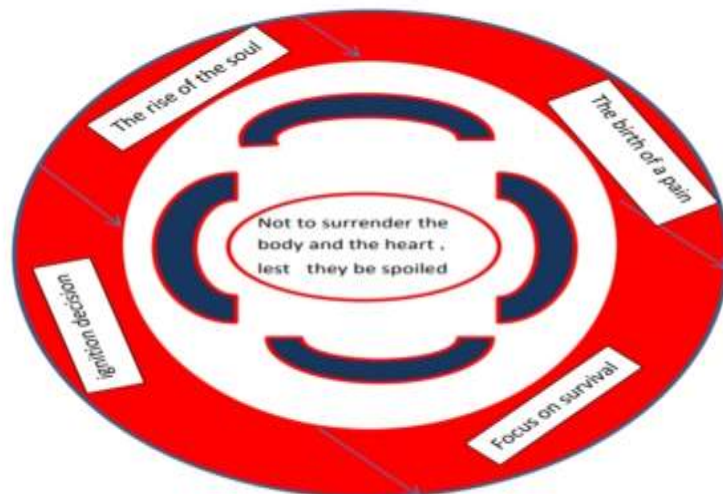
Tobin developed a theory called the Theory of Reaction and Resistance. He says that every great civilization began with a small group of people who eventually found themselves in external confrontation. As a rule, resistance was against enemy forces that insisted on destructive work (Tracy, 2018: 163). Therefore, the rising of the sun of Kurdish freedom and the principle of resistance used for the design of the double fingerprint of the possibility of continuation and rebirth. He has a unique spirituality.

The emergence of civilization could not be far off!

Such an encouraging text is the essence of encouragement in the memory of the nation and will have a fiery effect. Every individual, including the failures, will find the essence of optimism and hope for a great future, and the nation itself will find itself.

The poem, because it contains events that evoke both compassion and fear, results in purification (Aristotle, 2004: 27). And as Bruce Barton put it: "Except for those who are brave and believe that there is something bigger in their hearts than the situation, no one else has been able to achieve unique achievements" (Tracy, 2018: 5). The truth of dominating the self and the spiritual innermost in a literary text, and trying to do so to practice revolution and revival of a nation, is not exclusively a self-interest in which everyone understands that the reality he builds is an absolute reality, while he only holds the hermeneutics of that reality (Zaglu, L: 2023). The hermeneutics will remain as an immortal and unique painting of the slogan of that moment and beyond. There remains a need to re-construct history, since there are multi-layered texts that have been covered over. It is hardly adequate to work on such texts in their own times or in later academic studies, saying: All finished! And carry on. . . Indeed, such texts should remain always as bright slogans. They are like burning fires and contain light. On the other hand, focus on the kinds of discourses they contain, in addition to the encouragement and benefits they convey, giving again and again a more glorious birth. Each discourse advocates a part of another discourse, provides a way to convey it. It will revive again, a rebirth (Zghlul, 2023). The uniqueness, as already mentioned is that the discourse of the earlier situation is not tied to the current time or interest. Either he achieved the framework of a circular pattern in which the elements sing a hymn to each other, or not.

The Starting Circle, the Cycle of Sacrifice and the Hope of Survival



2.3 A comparison of the spiritual dimensions of My Heart and references in our heavenly religion

The light of My Heart cf. Surah an-Nūr 24:35: Allah is the Light of the heavens and the earth. His light is like a niche in which there is a lamp, the lamp is in a crystal, and the crystal is like a shining star, lit from 'the oil of' a blessed olive tree, 'located' neither to the east nor the west, whose oil would almost glow, even without being touched by fire. Light upon light! Allah guides whoever He wills to His light. And Allah sets forth parables for humanity. For Allah has 'perfect' knowledge of all things (**Quran.com**, <https://quran.com/en/an-nur/35-45>).

If we look at the interpretation and the poem *My Heart*, there are similarities: Allah is the light. . . i.e., a source or place of light. There is a flame that does not catch fire. Bright light on bright light, Allah guides whom He wills to see it. Allah is aware of all things.

My heart

The heart itself is the main source of light. Every heart can be illuminated by divine light.

cf. The *Isra'iliyyat* (also Imam Ihya' al-Ghazali, suspended in terms of isnad) from a saying of Allah to Dā'ūd: "O David, there are some of My servants whom I love. . . I shall put light in their hearts (Sadr, Net).

There will be a time when the light will live among you, so always be in the light of that light, so that darkness does not overcome you. For he that walketh in darkness knoweth not whither he goeth. Bring practical faith in the light. "Those who are in darkness go to every light that shines. That is wrong, because sometimes the monster deceives people and appears as an angel of light, which leads you to destruction."

*Like the sailors who sailed the seas in the dark in ancient times,
They welcomed every light that came from them.
A fire lit on the stone towers of England,
And they sought refuge from the storms.*

But sometimes the fires were fierce, so before reaching the bright rocky shores, the ships were wrecked and their cargo stolen. Therefore, in this world full of treachery, we must be careful not to be distracted by false lights that may lead the ship to our spiritual destruction. See the New Testament, 2 Corinthians 11:13: "The wicked are in spiritual darkness." Also: Timothy 1:19; 15:1 and Job 24:15.

*The heart in my heart is the source of the light of the Creator.
If it is like a lamp,
Add oil.
Let the enemy's fire come to my soul,
Like a lamp,
Burn me
Burning. Here
We can say the light holds its eternal light.
To further explain the manifestation of its extreme power/
It resembles a lamp, something else instead of burning oil used oil.*

The time of use in Koya and the Kurdish region, or another purpose for the same equation of oil—smelling and struggling towards Kirkuk! The oil may be sacred to the sky and to the earth and to the heart of our poet. But in the next description we cannot delay further to take a stand against the fire's aggression! What belongs to the enemy? Where in the soul does the question arise whether fire strengthens the soul or makes it aggressive? Does the fire declare its challenge so that it can endure or make someone believe that he can endure it? Does the soul catch fire and burn?

Accordingly, the quranic verse: If they do not do it and they will not do it, then fear the fire whose fuel is people and stones prepared for the unbelievers (Al Baqara: 24). That is, fire can be the fuel of man and the

soul of man, along with stone, because it is harder and stronger. However, the stone is not an earthly stone. It can be compared to hardness elsewhere: Then your hearts hardened after that, and they were like stones. Or worse? Indeed, there are stones from which rivers gush forth that when cleaved, water comes forth. And indeed, there is what descends from the fear of Allah. Allah is not oblivious to what you do (Al Baqara: 74). This question, like some Platonic questions, remains unanswered! However, there are also signs of mental burns, burns for the soul. If they believe that the soul is like a computer programming the human body, then only the mental catches fire, the body is destroyed, and the soul is immortal.

Like a lamp

Another question is how a fire from the enemy can be a lamp, how a fire burns: "On that dark night of fear, how can I not burn like a lamp." On the other hand: "Therefore, the light that is to remove fear and welfare of the nation, cannot come from the enemy." If we come to the subject of both the human good and the war of the human structure, or if we go to the destiny for the aggression of human beings—the burn is in contrast to the burn that illumines the way. However, let us not forget that the source of the raw material of aggression today has been fire.

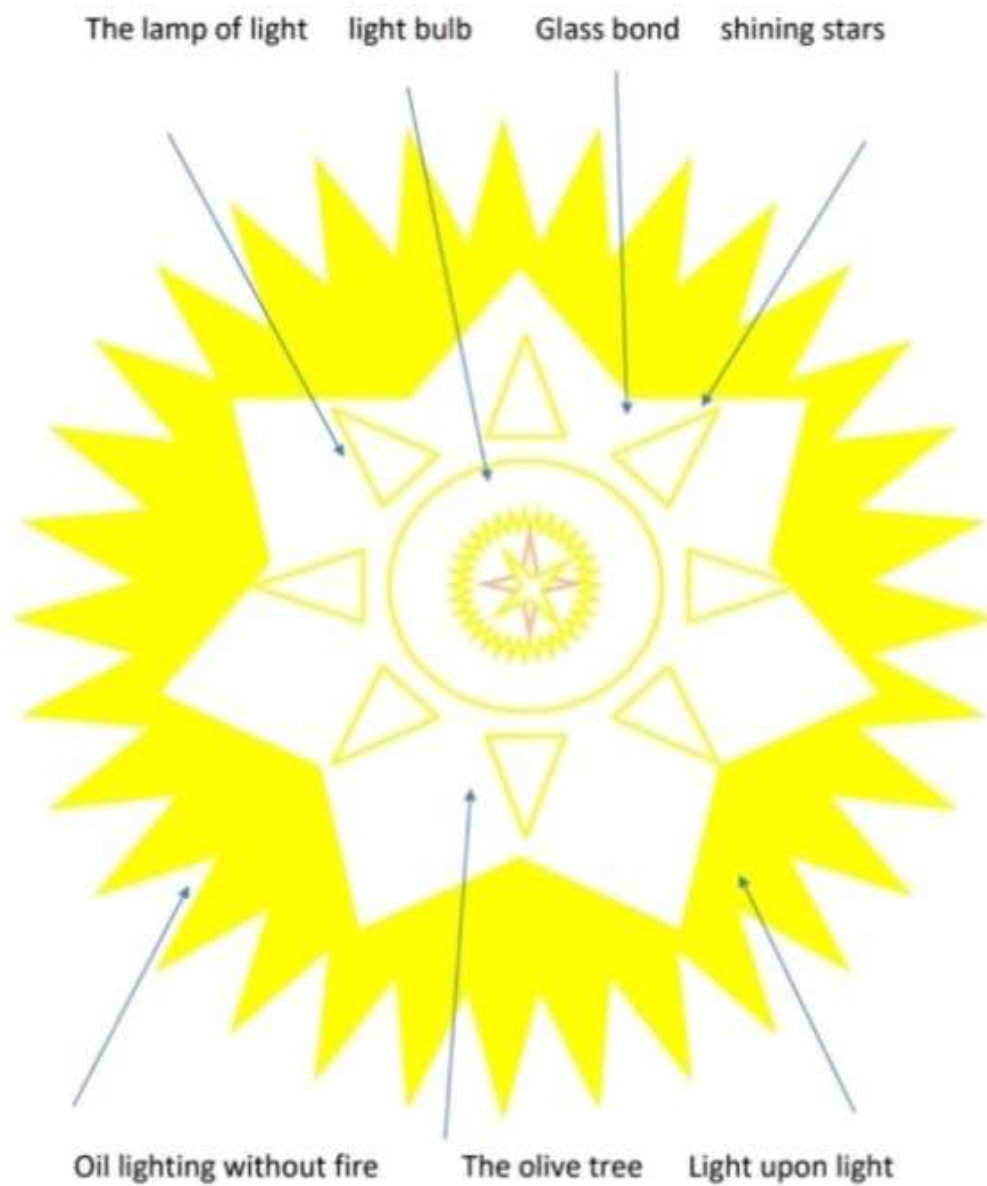
In the verse: "Let me burn, I will become dust and ashes," we will reach a burning or a destructive fire. But ultimately, the meaning of the genetic nucleus is immortality in a vast paradise: "Inside it, there is Mercy. No punishment/ Or its manifestation." So, what we see with the naked eye is not pain, but in reality it is joy and compassion. The bright lamp of the poet's heart, the light of the burning of the earth, the eternity of the earth, the benefactor of aggression until extermination, the aggression of his enemy. It destroys by burning and destroys him, and the force he intended. He sacrificed himself until he became ash. And then returned to the immortality of eternal life in Paradise. "The divine lights" mentioned differ and are opposites: because of my heart, the stoning of the enemy, and the light of the lamp, and immortality. Initially, these are seen as ordinary visions and the depicted visions are necessary at the moment of the enemy's fire. In the second place, they enter the poet's soul. And thirdly, at the end of the story, Paradise requires a vision of reason, whether it be naked reason or reason arising from the depths of the heart. However, the light is partially shown, and not with its real power. For example, we have seen fire. But for such a strong light, for example, moonlight and stronger than that of the sun, let us go back to a scientific description of the radiation from the sky outside the olive tree. Reflection on the light flowing through it depicts a brighter light than a lamp in a glass. Does the glass bond light for the sewing star? The sacred radiation of the oil, which is not the ray of the West, with all its talismans, colors, sparkle and romantic harmony on the one hand. Not like the dawn of the East, the morning light and its radiance on the other hand. Both with all their mental and intellectual reflections that the dawn of the morning and the removal of the curtain of the night like famous examples from poetry: "My breath removed her hair"—

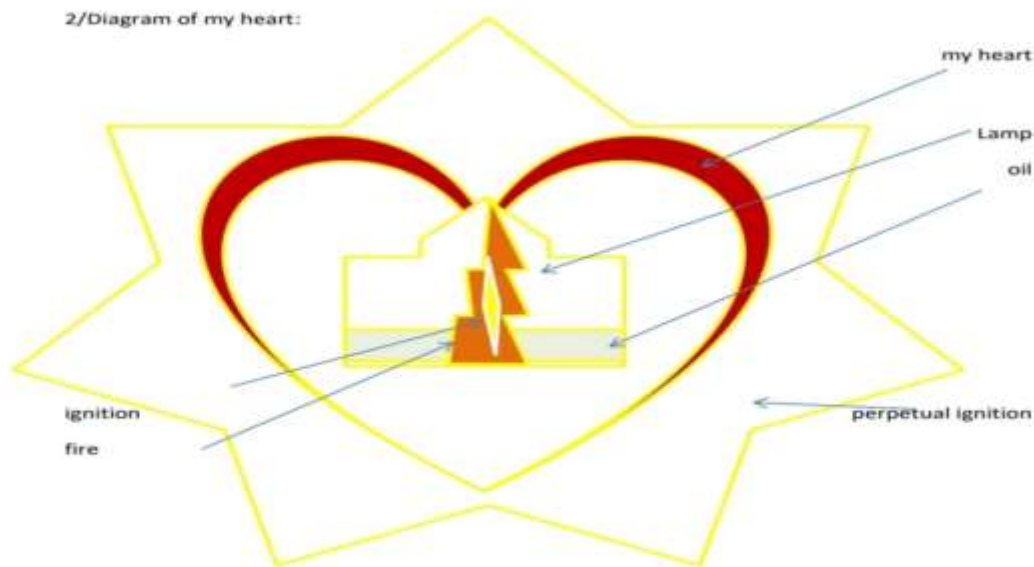
Nali. And in his interpretation of the verse: "and the night when it is cloudy and the morning when it breathes" (Great Mullah of Koya, Kurdish Poets). Beauty with description to which it is not entitled. On the other hand, the hope for what the sunset gives is no less. Because again, the foundation is waiting for the return of that light, except two degrees before dawn, the mystical comings of the night, and even if it is a deep sleep, light is waiting for it again, The first spiritual foundation is the divine light. The heavens along with the heavens and the small earth with their greatness. But it is so important that it is mentioned. Every brick of that foundation is connected to the sky. Even the olive oil speaks only of heavenly light. The East and West are not mentioned, but the holy olive tree is. The light is still high and does not mix with anything except that Allah, the owner of the light, wants to guide people to see their spiritual light. One might say that the characteristics of wavy electromagnetic light plants in the sky such as a bright lamp illumined by a group of lights; but the human eye has a wavelength of 400 nm to 700 nm, so it cannot be seen unless it is like that (al-Abed: 2017). The domain of the visible: There is information that a NASA proxy proved that fluorescent light can be seen in the outer sky, especially on the star Earth, rising from plants, especially olive trees: Therefore, according to Joanna Joyner: "The Earth always shines like a bright star in the sky, not like the sun or an electric lamp." However, the scientific accuracy of this information has not been established.

The second foundation, "My heart from heaven and spirituality," is the heart beginning to burn—the hand of war mixed with matter via fire for a temporary state. The enemy is temporary from the very existence of the human being who is another human being. But the hope and the burning we mentioned, the burning of the lamp, the body yields the ultimate result: eternal existence of angels. This means ascension, but not just to heaven. Rather, to the gardens of paradise and earthly isolation. The last of both are towards happiness and the height of charity.

Here are two charts that highlight the similarities and differences:

1/ Divine Light Diagram:





This is seen in other similar texts: "Whoever does not give up the misery brought about by poverty and the hardships of death. . . Because of their unique strength of conscience and indifference, it is obvious what misery and fierce enemies his nation faced during his poetic life. "Sami should be useful and not just sit and receive his salary. . . Sami refused to be just a breadwinner and a deputy" (Jawad Hamad: 140). Sami Awdal: "I am the servant of the Holy Lord, the connection of knowledge and religion of light. Poverty and death threaten me, and I am not afraid (Ma'rūf, 2017:89). In these selected lines, we interpret the same discourse—people whose minds are filled with filth. From My Heart, as the poet says, "they are selfish," so he attributes the evil of the times to them, bringing about another discourse. The last evil of any era is the evil of the history of a country:

A dog is born of a dog and guards people for bread.

So is man without faith.

They are no different in their characteristics:

The wheel and the country will be evil for them (Ma'rūf, 2017:28)

Again:

Like the speech of my heart seen before and after itself.

That is, to protect the nation from evil thoughts, (to profit from what remains of life) before it reaches the point of My Heart's desire for death. In a life of freedom that is what remains for him, the background of the poet himself, his city and society. "Thus, it was normal to work with an illiterate, not a sensitive person and a poet. That is what contains all the conditions for change of thought and belief" (Sāmī). He considered himself the leader and poet of the poor and oppressed (Jawad Hamad, 2015:139).

Photo of my people with events

I must take it and put it in front of his eyes

To see his before and after

Benefit from the rest of your life

(Ma'rūf 2017:15)

Here we come to open the blind knot that scholars and writers have pointed out regarding the strength of the poesy, the art and composition of My Heart. They thought he was influenced by another poet whom he did not acknowledge. There is no denying the wisdom of the poem. And when we look at his other poems, we find the same thoughts. So, it could not be quotation from another text. Sami Awdal is the main composer of the text.

A Sampling from the poem My Heart

My heart is like a lamp, and they put oil in it,

Let the fire of the enemy come to my soul, laugh at me,

Like a lamp beat my flesh and bones.

Add the salt one by one.

I'll come to the field without fear,

I want freedom.

If I don't burn and drown,

How do my poor people succeed?

I enter the heart of the poor side by side like a brother.

My soul and body do not work, for a righteous nation.

On that dark night, I didn't burn like a lamp.

Now do you see the poor moving forward!

Leave me alone, let me burn.

I'll become dust and ashes.
I'll become dust and ashes. Let my poor progress!

Let me burn so that my young people can understand.
Let them come to the field and shed blood to get their rights,
To know they're drowned in blood—
Who has eaten right,
Let him shed blood for the truth, and let the enemy go forth,
Until he disappears from the nation.

Wrong human thought,
Not to stay in the brain,
To become a stinking substance,
A good nation become sick,
In a state of death.
Is it pleasing to die for nothing but empty and dangerous disasters!
Not stay alive hungry, naked, gulping and suffering,
Sami, be a victim of your people, never to live with that humiliation,
Whoever dies for the sake of the country and the nation?
He will never die because he has courage.
Sacrifice yourself for your people; it is obligatory to sacrifice for them—
The country of the free, an independent nation.

Interpretation:

2/2. Revealing the three dimensions, material, spiritual and intellectual:

Voice driven through the heart is the point of burning fuel. The body is free, the focus, the heart—if it is the physical heart. The fire of the enemy will come to my soul, and it will reach the boundaries of the soul because no hand can reach a soul that is in the body. But it reaches the mind. The poet says that when it reaches the soul, it should be lit like a torch. The enemy can do what he will but cannot accomplish his incorruptible hostility. Whatever, the end result will be his own breakdown. And, even if it penetrates to his soul like fire, the farthest and last possibility of acceptance that man is able. The last evil is positive for the poet because the last is the one that will burn like a lamp. Therefore, even the last suffering and oppression of the enemy does not gratify him. On the other hand, he points out that the poet's heart is not a burning flame if it has always been a source of light. And only the fuel should be prepared. Again, if the fire of the enemy reaches him, he will become a lamp! Thus, the existence of two tools of light, revolution

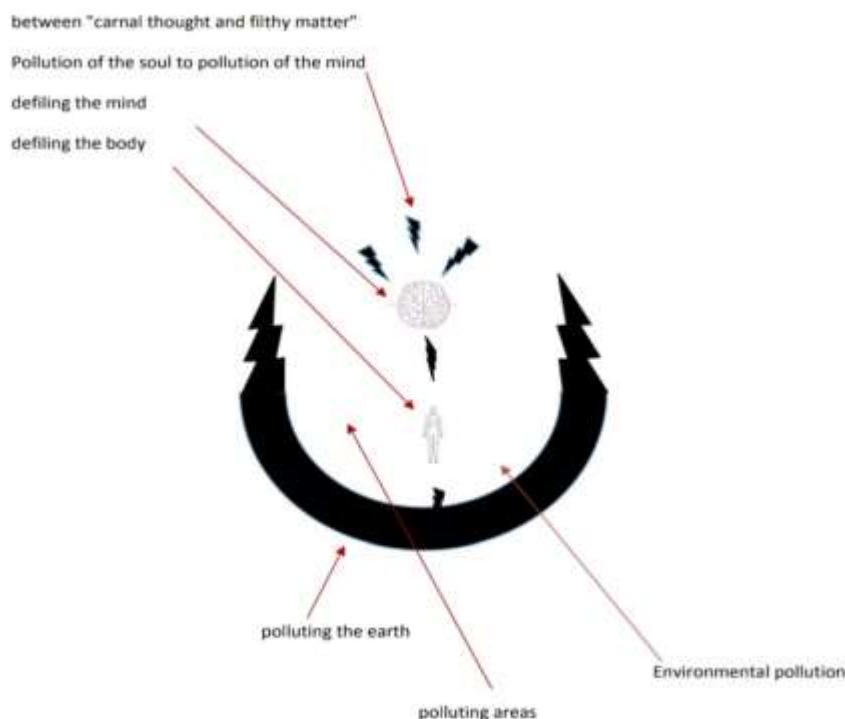
and hope. Interpreted scientifically, the heart means the poet: body, heart; soul and burning. The mind suffers from the burn, or away from the pain, the sense of revolution and perseverance is more enlightening: "He has likened his heart to a lamp in the same way that oil is poured into it, and his soul to a lamp in that it has the characteristic of being lit. Except that against me and the enemy, it is also in irresistible opposition to the enemy's actions and desires. Burning the body to turn on the light, when it is clear that man is composed of body, soul and mind, many prove only body and soul, as we have already mentioned—"They have only the body" (Nietzsche, German philosopher).

The best explanation for the existence of the mind is to compare the human body to a programmed computer. Only one person can work on it. Where does the human mind go? Who opens up its emirate, whether towards charity or aggression (Abdul Daim al-Khail: Miracle). The second line of the source text takes us back to another image, the naked body. But the Haka, the war dance, delivers an image; when responding to a beating, the flesh and bones are like a body, and then far from being the last degree of hurting the other person and enjoying it, sadism is added. Then the absence of a sense of fear comes to the fore even more. It leads us to the possibility of a dilemma whether it means the body or the mind and soul. Later the desire for freedom will be judged and become more stable. The third half of the line shows the initial result of the second line about burning and not burning. The result of the second line is drowning. But for what the drowning! Perhaps the eating of fire and the chain of the first line. Or is there another meaning regarding the completion of the soul—after the flesh and bones are beaten and salted. How can the poor now succeed! The enemy has deprived them of their freedom and sustenance. Hence from going to the heart of the poor, the spiritual journey follows the brotherhood of the poor, clearly because of the soul and the body. The poet is in luck for the sake of his rights-deprived nation. His path is part of the night, a night full of fear and darkness.

But how did the poet light his body and soul and become the lamp of hope that dispels the lives of the poor from fear and darkness! This brings us to the burning of the lamp: First, ignite / second, not burning. Burning is the third way. If it doesn't burn like a lamp, how does a foolish community move forward? Then the fourth burning. This time he asks to be allowed to burn of his own free will. He wants to burn, insisting on becoming dust and ashes. Through repetition, he emphasizes: "The nation was worked for its development. . progress. . understanding." Then, after he arrives, he does not stop, but asks for understanding at the fifth burning. This is similar to the "Poetry of the Great Mullah of Koya" meaning that it is in a class that does not only need adults and goes beyond that: "They must come to the field to receive and be educated in truth. That is to say, he stops burning because he stops talking about himself and reaps the consequences. When the turn of the nation arrives to work and struggle, that means to shed blood. Then the group of poor fools who shed blood say the line after him is drowned in blood. Therefore,

unity is an essential, a collective sacrifice and martyrdom. Who is the rightful owner? He says, "Let him shed blood in the name of the truth against his enemy." This is a beautiful reference to the awareness that the more blood is shed for the sake of the truth, the more there is hope for the enemy to come out. There is even hope that the enemy will come out as soon as possible. The poet skillfully leads us to the formation of the foundation of a successful text for then the enemy is driven out. But that does not stop. It comes to a deeper presence after the disappearance of the enemy's body and the violence, "although this time the evil human thought" in the nation is eradicated. That is the purpose behind it, which he reveals in the next line. It becomes the intellectual foundation, not sticky as when the glue looks like a foul substance. A pure mind is required, a mind away from unoriginal thought, because the nation has a bloody past and has struggled with this dirty substance. And he is right. Now there should be no intellectual misconceptions in his mind. This is the peak of building the individual in his nation. After being defiled, he gradually becomes sick and then comes to the state of death. The poet says that the thoughts of the enemy enter the human mind and become foul substances, Then they make the body dirty and sick and then to death. Of course, society will be polluted and destroyed. It pollutes the environment. When it dies, it pollutes the earth? It also harms the earth alive and dead On the one hand, it is alive to war and destruction, On the other hand, after the death of the decomposition of an unclean body, the nature of the earth becomes degraded.

As shown in the following Diagram:



(samarart.net) and(deminasi.net)

That is, he does not die once. "There is a disease in their hearts and Allah has increased their disease" (Al-Baqarah: 10). When their hearts were sick, they became sicker. However, he is against the end of humiliation and his cry for the continuation of life tries to revive the minds of generations because of the poisoning left by the enemy. With the same intensity, he demands that the powerlessness stop, even if he goes to his death. The Messenger of Allah, Muhammad, may Allah's prayers and peace be upon him, said: "None of you should wish for death because of the harm that befell him. If he must wish, then let him say: O Allah, keep me alive as long as life is good for me, and let me die if death is good for me" (Al-Bukhari, 2023). Life has no meaning because of his deal with malicious enemies. If he thinks that his body and mind are sick, he is defiled and he is in a state of death. Then he should die because death is more appropriate for him than an empty life. That is, there is no meaning left for him to live when it has been washed away from all human principles and replaced by aggression and injustice. After talking about the emptiness of such a life at the hands of the enemy's dirty thoughts, he calls it dangerous.

dirty thoughts → making sick → die.

Therefore, he sees death as better than humiliation. Here the peak of the soul and the mind meet, because when it comes to the disappearance of the glory of your body, you have not reached it. Let the soul prove its freedom, courage and bravery. He should remain at the peak of holiness if he is on the way to death. Because it remains after death and is eternal and does not perish. Especially if he is martyred. No pain. No headache! He proudly considers himself to be a victim of his people and will not live in humiliation. An example of this is the hadith "Their souls are birds" (Jawad, 2015:22). That is, their existence by sacrifice being and martyrdom and their dwelling around the throne of the Lord. He sacrifices again, this time after completely humiliated due to the spiritual and mental misery of the enemy. It is obligatory. He must sacrifice without regret even if it is against his will, for the independence and freedom of the nation. We go back to the material foundation, which expresses a picture of material existence. His body, His Heart, the poet's heart, exists. It is a lamp. His body has a material existence. He creates. . .

He makes his poem more beautiful and glorious by actualizing it or hoping to. Man, who has the most beautiful foundation of all creatures, will be something higher that is a lamp. As a person has a soul, and the soul has light, the result is a heart of light. Therefore, the spiritual light creates a bright light and under the throne in the shape of a green bird of light. He then asks for it to be turned on. He asks for a higher lamp, the lamp of light. a lit lamp. So a pure body that exists is a preparation for Jra and then another enlightening existence that is the lamp of light. Thus, in the shape of words, he describes the material being and uses an appropriately chosen meaning. And he also assigns other meanings to words, in accord with the social agreement of fellow speakers, whose body is burning and dedicated to the nation and future.

His body is a tool ← → The lamp is a tool

Light gives certain distance, a wider distance that gives light to the nation. After the act of burning and becoming ashes, another being remains. One being is preserved from the ashes and lives again, the existence of a particle. A human-like structure is rebuilt even though the particle is small in small part. The result has an immortal foundation and will remain immortal: body contribution for understanding and maturity is no longer, that is, material existence for the sake of another existence, time upholding it; bloodshed, another existence—they wanted for the sake of material truth, for the sake of the soul; nation, the foundation of society. Spiritual ascension and disappearance of ordinary material. The survival of the

material and spiritual foundation. Burning of the body towards the exaltation of the soul. Possible physical damage and collapse. Dirty thoughts regarding death, preservation of material existence. But this time, they acknowledge the normality of the body. Because when it remains, it exists. When they become birds of paradise, the birds exist. And again, there is sacrifice and disappearance.

Later

Its existence was maintained and stabilized: **Country Plus Nation**

Eternal existence: from Adam.

Result

1. The material, intellectual and spiritual foundations are stable throughout the text in such a way that the discourses in all three foundations complement each other and give the text immortality. The artistic style and the combination of linguistic fields of expression, which are the basis of thought, have given the most beautiful static image to the form of the poem.

2.Despite the fact that we say against means the opposite But the collection of these contradictions , so beautiful and in the field of meaning, On the one hand, he has explained the meaning and on the other hand, he has been able to reveal truth and falsehood ,Through the fact that their roles and characteristics are very clearly defined.On the other hand, the negativity of expression and the positivity of expression give optimism to the text in an enlightening combination.

3.In its spiritual foundation, by approaching and comparing the text of the heavenly books, the talismans of the text of my heart reveal themselves from the hidden mysterious images, whether by vision or consciousness, or by the position of the author's mind. The magical power of the and The poet's faithful accuracy and expertise who "studied in light of the Heavenly ideas A piece of the mixture of the light of God's thought and the religious schools and mosques" light of God's servant's thought in a glass frame of light, enlightenment, fire, burning and purification Light signifies bright flaming meanings and A light of the composition of the light gives the divine lamp and the lamp of the poet's heart.

4.Opening the knot of the possibility of taking the poetry of my heart from the poetry of another poet or the high thoughts of his works. we come to the conclusion that the poet's genius and

mastery of heavenly texts and earthly, philosophies have led him to his own inventive thought for in the other poems of the poet the same essence of the noble text is to be found.

5. The above conclusions about the invention of Sami Awdal, which is not only a literary subject It encourages the liberation of the but also a piece of political, psychological and social therapy. individual and society with such accuracy that it can depict the aggression and oppression of the enemy through words and scientifically by exposing the thought of becoming a foul substance and transferring it from the self to the body and there for the environment and then for the earth. The poem can shine like a slogan, not only should it be a symbol of pride for the Kurdish nation, but it should also give it a new worldview, more than what has been said and researched.

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Note- Body and brain/ image in: Diagram /between "carnal thought and filthy matter" :Retrieved from (<https://www.samarart.net/post/the-basics-of-drawing-the-human-body>) and (<https://lazcy.deminasi.com/>).



Article

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Bilingualism in Kurdish and Turkish and Its Semantical Result in Turkish

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Abstract

The aim of this study is to determine how bilingual people understand two languages, and to see the influence of bilingualism in different situations from a semantic viewpoint. By way of example, sentences are chosen from the daily communication and dialogues of Kurdish and Turkish speakers—not from written texts. In the case of Kurdish, the speakers will probably be uneducated in their mother tongue, whereas their education in Turkish will be what they are taught through the curriculum in Turkish schools, where Kurdish is offered as an elective subject in competition with the Arabic of elective religious subjects. The intention is to scrutinize the mutual influence of Kurdish and Turkish, and to understand and explain how one and the same person processes thoughts in one language to another. Observing and classifying in a way as to bring out thought patterns between the two languages should shape how they transfer or translate on a regular basis, whether cognitively or non-cognitively.

Keywords: Bilingualism, Kurdish, Turkish, Semantics

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Introduction

Language serves as a means for individuals to convey their messages to others. In the present era, the study of language per se has become a prevalent pursuit. And, at this juncture, language holds a significant place in the realm of research. Scholars have categorized languages into various branches of linguistic knowledge. However, it is very common to encounter someone who “falls through the cracks”, and are proficient in two languages, making them “bilingual.” The city in which I reside is a bilingual city, speaking Kurdish and Turkish. It is also bi-dialectal, speaking two dialects of Kurdish: Kurmancî and Kirmanckî.

The usual method for teaching children at elementary schools is to teach them how to pronounce a word, and the synonyms and antonyms of the word by which their lexical level increases. Unfortunately, as Kurds are not educated in their mother tongue, they lack the latter stage of learning and have only the general and common words of daily speech or communication at their disposal, if at all they use the language. As a rule, Kurdish is set aside due to the dominant language from early education, extending through university, and with Turkish predominantly present in the mass media. However, they are raised as bilinguals as the language at home and at school or in various parts of the life tend to shift.

What should be focused on is how to create ideal transformation and language contact between Kurdish and Turkish: to see the contact level and determine the conditions is of great significance and to find the right method along the way to analyse bilingual influence. There are many examples illustrating the semantical drift or semantical interactions in terms of language contact, but as far as future trends in linguistical perspective are concerned, it has not yet been clarified and needs detailed research to pinpoint scientific linguistic rules based on bilingualism and language contact between the languages concerned. The existence studies carried out requires more scientific and general works, surveys and studies to be executed in order that more data could be gathered.

The phenomena of “language contact” is a dynamic process that has played a significant role in which two and more languages encounter each other in determining the linguistic relations of the languages which are in contact. The manifestation of language contact can be accredited to an assortment of features, trade, migration, colonization, conquest, or the influences of globalization. Auer (2020: 147) defines as follows: language contact is usually seen as a result of social factors enabling, encouraging or forcing speakers of different languages to communicate with each other.

The type and amount of linguistic contact appears to be conditioned by these social factors such as cultural, political, or economic superiority and power, etc., as well as the affiliated and concomitant language ideologies.

The General Concept of Bilingualism

Bilingualism refers to the ability of an individual to proficiently communicate, comprehend and interact in two distinct languages. The term “bilingualism” is derived from the Latin words “bi” as “two” and “lingua” as “language” (Cengiz, 2009). Bilingualism can be defined in various categories and extents such as ideal-partial and regular-combined bilingualism (Romaine, 1989:10). Bilingualism is an individual phenomenon that happened because a person can speak two language (Sipra, 2013). The term made of bi (two) and lingual (languages). In its simplest form, bilingualism is defined as “knowing” two languages (Valdez & Figueora, 1994). Nevertheless, a significant challenge arises when attempting to establish the essence of “knowing” a language. Certain bilingual individuals exhibit high competence in both languages they use, whereas others unmistakably favour or possess a dominant language. Hence, when categorizing bilingual individuals, it becomes crucial to acknowledge the diverse levels of bilingual proficiency. This encompasses a spectrum of language skills, including speaking, listening, reading, and writing, in both languages and transitioning between these languages is achieved without significant difficulty. Bilingual individuals are capable of effectively and adeptly navigating various contexts and using either language, often flawlessly transitioning between them. In other words, bilingualism can manifest in dissimilar degrees, from basic conversational skills in both languages to advanced mastery, fluency, and literacy. Bilingualism can be acquired through various means, such as upbringing in a multilingual environment, formal language education, or immersion programs involving cultural exposure, education, and personal experiences. It is important to note that bilingualism exists on a spectrum, with individuals exhibiting different levels of proficiency and dominance in each language, which holds significant cultural, cognitive, and practical implications, contributing to enhanced communication skills and fostering a broader cultural understanding.

Newcomers from any country have to be able to communicate with the local people in order to be able to get on with their lives in their new environment. Therefore, they need to acquire the local language at least to some extent. Thus, these people become bilinguals in various degrees.

Some tend to set aside their previously spoken language as they can no longer use it at home. Crago, Paradis and Genesee (2004) define this situation in their study. They state that subtractive bilingualism occurs when acquisition of the majority language comes at the cost of loss of the native language. In other words, subtractive bilingualism can be called upon as replacement of linguistic competence in the former language with the new one during the acquisition process. An example of this language knowledge loss over time (De Bot, 2001) can be observed in Turkish people who have gone abroad and have worked there for decades and forget all about Turkish language as a consequence of not using their former language at all. Van Els (1986: 4) comments on this situation as follows:

The term “language attrition” is sometimes employed for those changes in usage resulting from language contact situations, which are described as “L1 attrition in an L2 environment”. The reality about language phenomenon always happens however, the rate that they go through is debatable as the laws that are taken for the use of languages in different languages determine the destiny of the language and the stages and interaction of the language. Although people use or tend to use the language a language might easily go through different periods particularly in the case of immigration or the influence of dominant language (the language of education). However, from the sentences used in the study, the transfer of linguistics features is seen in terms of cultural aspects and linguistic philosophy of logic and mind.

One issue to be encountered is that some of the interactions might be evaluated or analysed in accordance with the pragmatics, which will change the way bilingual and semilingual speakers will differ from each other. John Allwood (2000: 177- 189) defines the difference between semantics and pragmatics as follows:

Semantics is the study of the relationship between units of language and their meaning. Pragmatics is concerned with how we use language in communication, and therefore involves the interaction of semantic knowledge with our knowledge of the world, including such things as the contexts in which we use language. In addition, the way that research questions to analyse the sentences in two languages will be in the scope of semantics not pragmatics. Though semantics and pragmatics are related to each other, they are dissimilar in practice. Some pragmatic analysis might contain personal utterances and individually made meanings.

In this research, the method chosen is semantical relationship with comparison of sentences in comparison of Turkish and Kurdish versions. In order to be able to reach a solid conclusion, the limitation is sentence based to see the unit of analysis. The sentences taken as a whole context might bear two or more meanings in the minimal unit of communication determining the meanings and sub-meanings. The framework of the methodology will give rise to classify the meanings.

For an individual to be bilingual, a diversity of motivations is required in these processes. People show tendency to become bilinguals due to several reasons (Özşen and et al, 2020: 42):

- The language(s) to which people are exposed in family, at school or in community,
 - The will to survive in today's globalized world,
 - In the political context, people's desire to develop diplomatic relations with other countries if they are politicians,
 - The desire to understand the principles of their beliefs when their religious doctrine is written or presented in a different language,
 - The must to communicate with local people in the case of immigration,
 - The desire of local people to do trade with minority groups,
- Personal interest in language learning.

The fundamental factors mentioned previously should be particularised to come up with the whole picture. As can be guessed, the bilinguals' environments might be in a group such as family, school or community as the group interaction feeds the languages for bilingual speakers. Another reason is that the movement to a new geography like immigration to a new destination requires language learning or the necessity of two languages. And, as is known, there is a need for language usage in academic fields, and the religious education or beliefs might be carried out in two or more languages. Last but not least is individual interest in language learning.

Background to The Study

To be able to think, understand and express oneself in two languages simultaneously is an stimulating prospect requiring a long period of exposure. However, the level of exposure is not similar for each person due to the divergence in affecting factors. Academic works based on

bilingualism in the case of Kurdish are very limited, whereas research based in Turkish and Arabic bilingualism are common.

Simultaneous Bilingualism is typically the result of prolonged exposure to two languages from birth. This may result, for example, from one parent or primary caregiver speaking to a child in one language and another parent or primary caregiver speaking to the child in another language. In contrast, sequential or consecutive bilingualism is the development of fluency in a second language after fluency in a first language has been reached (Baker, 2001: 7). Bilingualism is a family, social, and cultural phenomenon since it engages a position in families and societies (Jalilian and et al. 2017:156). The children living in Diyarbakır are exposed to both languages within the family, social and other environments which influences them in a natural way and makes them simultaneous bilinguals. A variety of descriptions have been offered for this term, but the approaches taken and thought sometimes were preferred according to the area people lived or the traditional usages. Simultaneous bilinguals are children who are exposed to more than one language prior to age three. This exposure being without anxiety leads to usage of language simultaneously. A variety of descriptions have been offered for this term, with preference going to approaches according to the area people lived in or traditional usages. Simultaneous bilinguals are children who are exposed to more than one language prior to age three. This exposure being without anxiety leads to simultaneous use of languages.

When it comes to the classification of bilingualism, we stumble across with a handful dissimilar researches such as thesis, books and articles. They are accomplished by researchers for certain reasons and motives. One which classifies all bilingual works is the article by Mehmet Yonat named *Türkçenin yerel bir varyasyonu olarak Kürtçe Türkçe iki dillilerin Türkçesi: bazı fonolojik Özelliklerin Analizi (The Indigenous Variation of Kurdish Turkish Bilingual's Turkish: An Analysis of Some Basic Phonological Features)*. Yonat (2023: 50-51) summarizes the function of the article as follows: The focus of the article is on a particular variation known as Kurdish-Turkish bilingual Turkish (KTIT). This variation has arisen primarily within the past fifty years due to the collective bilingualism of Kurdish speakers. It has been influenced by the phonological, morpho-syntactic, lexical, and semantic aspects of Kurdish. Notably, this variation is used by Kurdish-Turkish bilingual communities and has been shaped by the interaction between Kurdish and Turkish. The focus of the article is on a particular variation known as

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Moreover, he classified the works of a very comprehensive article written by Polat, N. and Schallert, D. L., (2013) named “Kurdish Adolescents Acquiring Turkish: Their Self-Determined Motivation and Identification with L1 and L2 Communities as Predictors of L2 Accent Attainment. Yonat (2023: 53) informs the study mentioned as follows:

Polat and Schallert (2013: 750) classify Kurdish-Turkish bilinguals into three levels: (1) those who know very little or no Kurdish but identify themselves ethnically as Kurds, (2) Kurdish monolinguals who are mostly women and elderly individuals, living in rural areas and not included in the Turkish education system, and (3) Kurdish-Turkish bilinguals. The third group is further divided into native bilinguals exposed to both languages before school age and consecutive bilinguals who primarily learn Kurdish during early childhood and Turkish during school age.

A PhD thesis written by Orhan Varol (2014) *Turkish-Kurdish Language Contact: Linguistic Aspects in Bilingual's Data*. Yonat (2023: 53) quotes varol's explanation as such: Varol (2014) provides another classification for Kurdish-Turkish bilinguals. In his study on the influence of Turkish on Kurdish in the Van region, Varol (2014: 123) categorizes them into four classes: (1) Dominant bilingualism, where speakers use Kurdish in rural areas and Turkish in urban centers, (2) Balanced bilingualism, featuring equal proficiency in both languages; often seen in families with strong Kurdish communication in urban areas and Turkish education in rural regions, (3) Receptive Bilingualism, individuals who understand Kurdish but do not speak it proficiently, and (4) Regressive Bilingualism, observed in children of families that migrate from rural to urban areas, resulting in limited exposure to Kurdish due to various socio-linguistic and psycho-linguistic reasons. Moreover, Yonat (2023: 53) adds one more classification from Zafer AÇAR³ who clarifies his comparison opinions about bilinguals which is as follows: Açar (2019) also offers a classification for Kurdish-Turkish bilinguals, dividing them into three categories: (1) those with low proficiency in both languages, (2) those with roughly equal proficiency in Kurdish and Turkish, and (3) those with good proficiency in Turkish and limited proficiency in Kurdish.

³ Açar, Z., (2019). (*The effect of attitudes on language preference among Kurdish speakers- Van case*). PhD thesis The institute of living languages, Bingöl University.

Another two important works about bilingualisms are two researches of academic ones as master and PhD products by Cemil Güneş and Ergin Öpengin successively. Öpengin has been know for his work⁴ in sociolinguistics, particularly in the study of Kurdish and its sociolinguistic situation in Turkey. His study has focused on the sociolinguistic features and factors affecting Kurdish in Turkey, including issues with regard to language use forms and sociopolitical effects. His studies have explored various aspects of the linguistic landscape in Turkey, with an emphasis on Kurdish language use, the situation of bilingualism related to the language contact, language attitudes, language policy, and the impact of sociopolitical factors on language selections and actions. His research has focused on how language interacts with social, political, and cultural dynamics in the context of Turkey, especially in relation to the Kurdish population. Moreover, in his research mentioned before, in terms of language contact, he approaches the bilingualism theoretically and probes the issue in terms of descriptive references. However, Güneş in his research⁵ named *Bilingualism, Children and The Education*, he starts to define bilingualism types in order to set a foundation for theoretical basis. The topic of the study is the activities of children carried out at school. In order to understand the bilingual approaches, the study was conducted with school children especially to determine the problems of bilinguals arising from being exposed to one instrumental language. In his research he tries to find out the correlation of bilingualism between children in terms of education. His work is mainly based on bilingualism and education relation.

Method and Data Analysis⁶

In the method some points aimed to be taken into account are as follows: the goals of language bilingualism, language resources as data, the influence of parallel learning and usage of the language, the mentality of translation and its reflection in accordance with semantical meanings and drifts. Analysing the sentences of different languages involves examining linguistic (sentence structure, grammar, vocabulary) and contextual aspects (implications, meaning, purpose, pragmatism) of each sentence to clearly understand and analyse their meaning, structure and

⁴ Öpengin, E., (2011). *Rewşa Kurdî ya Sosyolenguîstîk li Tirkiyeyê*. İstanbul. Avesta Yayınları.

⁵ Güneş Cemil, (2020) *Duzimanî, zarok û perwerdehî*, Mesopotamia Foundation Publishing House

⁶ Various prevalent types of educational bilingualism models exist as follows: Transitional, Maintenance, Enrichment, Immersion.

implications. The aim is to achieve qualitative research through analysis. In the sentences below, the transformation and translation of three languages and two Turkish versions will be given: Standard Turkish, Diyarbakır Turkish, Kurdish, and their English version. This is to illustrate the semantic interaction. The Kurdish versions have been collected from the usage by people and noted down by writers in Diyarbakır. Moreover, two letters which do not exist in Turkish have been used in Diyarbakır Turkish version in order to highlight the local voice reflection, namely, “x” and “ê”. In this work, one concept which is paramount importance is the existence of feelings and thoughts being transferred from one language to the other. One previous research about this is by Mehmet Yonat (2023) article named “Bilingualism and Emotion: An Analysis on Kurdish and Turkish Bilingualism. In his article he highlights the role feelings in the context of the mother tongue and first language. He investigates how the person might feel and focus on his/her language and he (2023: 39) concludes that “the first language is the language of one’s feeling. In our data, an assorted conditions, factors and realities will be presented in order to give the whole picture along with the transfer of general mentality in bilinguals.

1-

Kurdish Version: “Sebra xwe bi psîkan tine.”

Diyarbakır Turkish Equivalent: “O sabrını kedilerle getiriyor.”

Standard Turkish Equivalent: “O kedilerle zaman geçiriyor.”

English Equivalent: “She is enjoying her time with the cats.”

A very common idiom in Kurdish reflects itself in Diyarbakır Turkish, with the meaning of “s/he brings his/her patience with the something. It means to enjoy time with something. And the example is with the cat meaning “to spend and enjoy time with the cat. The exact usage is seen in Diyarbakır Turkish. In standard Turkish, the expression changes into “to spend time with something”. Moreover, in English, we can say “She is enjoying her time with the cats”. The mentality of the Kurdish origin is directly uttered in Diyarbakır Turkish.

2-

Kurdish Version: “Ew hatiye ser male.”

Diyarbakır Turkish Equivalent: “O evin üstüne gelmiş.”

Standard Turkish Equivalent: “o iç güveyi gelmiş.”

English Equivalent: “He came to live with the family after marriage.”

When people get married in Turkey, normally they settle down in a different house and start a new life. But due to a variety of reasons sometimes such as the economy, the son-of-the-house cannot start a new life and continues to live with the family. In Kurdish, it is expressed as “he came on the house” which means there has already been one house in the sense of family and it means now there is another family on it. It is seen as a burden, but it has a comic situation as well. While the mentality is “on the house” in Kurdish, in standard Turkish it is “inside the house.”

In English, we can express as “they live together.”

3-

Kurdish Version: “Ew bela xwe bi min dide.”

Diyarbakır Turkish Equivalent: “O belasını bana sürüyor.”

Standard Turkish Equivalent: “O bana karışıyor.”

English Equivalent: “He is bullying me”.

The original version Kurdish means “he rubs his bullying on me” which might be considered as if the bullying is something which can stick to the body. The Diyarbakır version does not make any discrepancy. In standard Turkish it is used as to intervene in someone’s personal space. However, the meaning in English is “to bully someone” to show the sense mentioned. If any speaker thinking in Kurdish and talking in English were to use it in its first meaning and manner of expression, most probably, it would cause semantic confusion.

4-

Kurdish Version: “Serê min jêkin ez derewa nakim.”

Diyarbakır Turkish Equivalent: “Eynî başımı (başimî) kesseler yalan atmiyem.”

Standard Turkish Equivalent: “Asla yalan söylemem.”

English Equivalent: “I never lie.”

To emphasize the meaning sometimes some expressions are target based to give the precise message. The above sentences highlight the sentence with the meaning of “even if they cut off my head, I never lie.” Diyarbakır Turkish has the same connotation and we can see the Kurdish cognizance in Turkish.

5-

Kurdish Version:" Ew pir gûneh_e welle."

Diyarbakır Turkish Equivalent:' O çok günehtir walla."

Standard Turkish Equivalent:" O çok zavallı ya!"

English Equivalent: She/he is so pitiness!

The Kurdish version highlights the word “pitiness” and in Diyarbakır the word is directly taken into English. The usage is foreign to the English native speaker. Moreover, in western Turkey this usage does not mean anything. Kurdish reveals the user’s intention of “pitiness” for someone from a cultural perspective. We can obtain the similar meaning in standard Kurdish as well.

6-

Kurdish Version: “Te xwe tûj kirî. Xêrê law (Birê min)!”

Diyarbakır Turkish Equivalent: “Kendinî tuj (tûj) etmişsen. Xêrdîr bire (birê) min!”

Standard Turkish Equivalent: “Çok şık olmuşsun. Ne iş Abi!”

English Equivalent: “You are so fancy. What is the occasion bro!”

The word “tûj” stands for “sharp” but in Kurdish it has a meaning as very “elegant” or “chic.” The direct translation is “you have made yourself very sharp,” which means your elegance attracts attention. One significant point to highlight is in Kurdish the calling word “law” means “son”; however, in Turkish it becomes “brother.” In standard Turkish, the message is the elegance of the person mentioned. The direct translation of Turkish would be as “You are so fancy. What is the occasion bro!”

7-

Kurdish Version: “Ev kurê te ye?” “Kolê te be!”

Diyarbakır Turkish Equivalent:" Çocuk (Çocix) senindir?-Kölen olsun !

Standard Turkish Equivalent:"Çocuk sizin mi? -Evet. -Allah bağışlasın!

English Equivalent: “Is it your child? Yes, he is.”

One common cultural idiom in Kurdish is the expression of “let him be your slave” when introducing someone’s child to an older person. It is a way which is considered as respectful. The usage seems to have come from very old times in which people were used as slaves to pay tribute

to each other. In standard Turkish, as it is translated version, it is understood as “God bless him” given in reply. But the direct translation, “Let him be your slave” would definitely be found very rude and coarse. It is noted that in some east varieties of Turkish, they use this usage. It is possible Kurdish was affected by these Turkish eastern varieties.

8-

Kurdish Version : “Xwe virda wêda ne be!”

Diyarbakır Turkish Equivalent: “Kendini o tarafa bu tarafa götürme! Ne sölisen söyle!”

Standard Turkish Equivalent: “Kıvranıp durma! Ne söyleyeceksen söyle!”

English Equivalent: Stop squirming! Spit it out!

In the Kurdish context, it says not to take yourself to her or there, meaning not to back away from the situation or the question being asked. It is translated as “do not take yourself to this side or that side.” In Diyarbakır, it is directly taken or borrowed and used as in Kurdish. Nevertheless, in Turkish, if someone does not want to answer a question and tries to avoid it, we say ‘do not suffer in pain, say whatever you want to.’ The English version has a similar meaning to the standard Turkish.

9-

Kurdish Version: “Wan derba min şikand.”

Diyarbakır Turkish Equivalent: “Benim derbimî kırdılar.”

Standard Turkish Equivalent: “Konsantrasyonumu bozdular.”

English Equivalent: They messed up my concentration.

In Kurdish, one has a shot to fire to do or to achieve something, if the person is demotivated or someone’s attention is distracted, s/he misses his/her shot. When we say “they broke my target,” it means they distracted me and I could not succeed. It is directly used in Diyarbakır with the same words of translation without change in the semantic approach. In standard Turkish it is used as “they messed up/spoiled my concentration.”

10-

Kurdish Version: “Ji bona zewacê çavê xwe digerîne.”

Diyarbakır Turkish Equivalent: “Evlenmağ için gözünü gezdirdi.”

Standard Turkish Equivalent: “Evlenmek için bir kız arıyor.”

English Equivalent: “He is glancing through for a girl to get married.”

In Kurdish the metaphorical usage of “s/he uses his/her eyes for someone to marry” it might sound weird in Turkish and English in this connotation. The idiom is directly translated as “he rolls his eyes for someone.” We can see the cultural sense starts from the heart to the eyes. In standard Turkish, we can say “he is looking for or glancing through a girl to get married. However, in Turkish, the verb of search or look for is more common in usage, while in English it might be better to say, “he is thinking/ of marriage or he is planning to get married instead of the version given and mentioned above.” In Turkish, this idiom is used with a different meaning, which is “to skim through”.

11-

Kurdish Version: “Ez ê serê xwe bişom.”

Diyarbakır Turkish Equivalent: “Başımı yıkıyacağam (yixîyacağam).”

Standard Turkish Equivalent: “Banyo yapacağım.”

English Equivalent: “I will take a shower.”

In Kurdish when someone has a shower, they express it as “I will wash my head” instead of myself or my body. The reason why is kind of shame to refer to the body or anything about the body that might remind people of their privacy. But in Turkish when it is used as such some people might think of the washing of the hair. In standard Turkish it is used as in English usage. Moreover, in Turkish they prefer using the expression “washing my hair” just to mean to wash the head but not the body.

12-

Kurdish Version: “Girîyê min tê.”

Diyarbakır Turkish Equivalent: “Ağlamağım geli.”

Standard Turkish Equivalent: “Neredeyse ağlayacağım.”

English Equivalent: “I feel like crying.”

In Kurdish, the usage of the expression means something that not happened is about to be and it means it will happen. The Diyarbakır version is direct translation and in standard equivalent it is

as “I am about to cry, or I feel like crying.” In both sentences, Kurdish and Diyarbakır version the bilinguals express the action to be done referencing the time. We can observe in all sentences, it is a natural feeling which cannot be controlled.

13-

Kurdish Version: “Ew fehş bûye.”

Diyarbakır Turkish Equivalent: “O Çok fa(h)ş olmiş.”

Standard Turkish Equivalent: “O Çok şımarmış.”

English Equivalent: “S/he is so spoiled.”

In Kurdish, if someone behaves in an extraordinary way or out of the ordinary, the word “fehş” is used to emphasize his/her situation. The word becomes a loanword and if used in front of bilinguals it makes people laugh about the usage. However, in Turkish it does not give the cultural meaning and it is not as highlighted as in Kurdish and English. I believe one reason that bilinguals prefer this word as in Kurdish is that they know that the effect of the word in Kurdish is remarkable.

14-

Kurdish Version: “Welle pir gunhê min bi wî tê.”

Diyarbakır Turkish Equivalent: “Walla ona öle (êle) bi yazığım geli.”

Standard Turkish Equivalent: “Ona çok çok acıyorum.”

English Equivalent: “I pity her/him so much.”

In Kurdish, the direct translation is “My pity comes for him from my heart,” and in Diyarbakır it is directly thought, used, and taken from Kurdish. The word “pity” is a very common word in Kurdish to express the feeling of sadness. Therefore, bilingual Kurds prefer to use the exact word among themselves. But in Turkish that meaning comes with the adverb of “very” or “so much.” And in English as it is mentioned in a time frame, it is expressed in an objective way.

15-

Kurdish Version: “Welle hespa me zîtîk avêt wî. (lê xist)

Diyarbakır Turkish Equivalent: “Walla atımız, ona çizik attı (Zitık attı)”

Standard Turkish Equivalent: “Atımız, ona çifte attı (onu tepti).”

English Equivalent: Our horse kicked her/him.

In Kurdish, our horse threw kick at him is used with the verb of “throw at” which can be seen in Diyarbakır Turkish as well. The word “zîtik” comes from the echo of kicking. In standard Turkish the same usage exists with the noun of pairs meaning the last pair feet. But in English, we come across with the verb “kick” which does not necessitate a noun. The national perception changes from language to language in which we come across with various usages. Therefore, one starts to wonder about the reasons shaping their perceptions.

16-

Kurdish Version: “Bêhna min teng dibe”.

Diyarbakır Turkish Equivalent: “Gönlüm çok dar oli.”

Standard Turkish Equivalent: “Çok bunaliyorum.”

English Equivalent: “I feel suffocated.

In Kurdish, the sentence means “my breath gets narrow” in a literal translation. In Diyarbakır, as expected the similar usage is taken from Kurdish by bilinguals. However, in Turkish the word means “I feel depressed” or in English “I feel suffocated” to demonstrate the feeling as someone gets suffocated or drown in a situation. Kurdish and Diyarbakır versions are alike, but standard Turkish and English are of dissimilar usages.

17-

Kurdish Version: “Di Feysbukê de xêr nemaye.”

Diyarbakır Turkish Equivalent: “Feys'te xêr kalmamış.”

Standard Turkish Equivalent: “Facebook’un tadı kalmamış.”

English Equivalent: “Facebook has lost its taste.”

In Kurdish, the expression means it does not have any benefit anymore. Furthermore, it can be seen exactly with the same meaning and phonetics in the Diyarbakır equivalent. In standard Turkish, we use it as having lost its taste. And as seen in English, ‘to lose its taste’ is used.

18-

Kurdish Version: “Ew pir ser hişk e.”

Diyarbakır Turkish Equivalent: “O çok kuru kafadır.”

Standard Turkish Equivalent "O çok inatçıdır."

English Equivalent: S/he is very stubborn.

In Kurdish, if someone does not understand or shows some resistance, the expression of “being or having skull is used”. In Diyarbakır, being a skull is used among bilinguals. However, in Turkish and English the meaning is given with being stubborn. However, the metaphor used in Kurdish highlights and gives a high level of being obstinate.

19-

Kurdish Version: “Topa Xwedê li tekeve.”

Diyarbakır Turkish Equivalent: “Top sahan deysin.”

Standard Turkish Equivalent: “Allah seni kahretsin!”

English Equivalent: “Damn you!”

In Kurdish, the malediction (curse) is taken from religious logic meaning “the fireball of God hits you” if a literal translation is used and it is in Diyarbakır. The bilinguals use it in the exact same way, in Kurdish and Diyarbakır Kurdish. However, in standard Turkish the expression is used as “Damn you.” It can clearly be seen that the Kurdish origin emerged from a religious basis.

20-

Kurdish Version: “Ew pir prêze dike. (derew)

Diyarbakır Turkish Equivalent: “O çok prézecedır. (virekçîdir)”

Standard Turkish Equivalent: "O inanılmaz yalancı biri."

English Equivalent: S/he is such a liar.

In Kurdish, the direct expression means “someone lies a lot”. However, the Diyarbakır equivalent is taken from another Kurdish expression which means the burning of stubble in agriculture for someone who lies a lot to the point that the stubble burns from lying. In standard Turkish the normal usage is preferred as in English.

21-

Kurdish Version: "Xêra bawé xwe xwê bide min.”

Diyarbakır Turkish Equivalent: "Baban xérine tuzi verisen"

Standard Turkish Equivalent: “Tuzu uzatabilir misin?”.

English Equivalent: “Could you pass me the salt?”

In Kurdish, it is used as “please give me the salt,” the direct usage in Diyarbakır Turkish. However, by coincidence both standard Turkish and English mean ‘to pass the salt.’ Normally, in Turkish ‘to give the salt’ has changed into ‘to pass the salt’ which must have been taken from direct translation of English. And in standard Turkish this usage seems as a very polite expression.

22-

Kurdish Version: “Vana hemû (gişt) qîlo pilo ne”

Diyarbakır Turkish Equivalent: “Bunların hepsi kîlo pîlodır.”

Standard Turkish Equivalent: “Bunların hepsi oyun. Komplo.”

English Equivalent: These are all tricks. Conspiracy.

The original Kurdish usage includes an idiom meaning a situation that has some holes and is not trustworthy. Therefore, it is suspect and does not evoke confidence or trust. And the identical usage can be seen in Diyarbakır. Nevertheless, in standard Turkish, the meaning is ‘all of them is conspiracy’ as English prefers.

23-

Kurdish Version: “dev jê berde, ew kesek hawûz e / vala ye”.

Diyarbakır Turkish Equivalent: “Bırax lo! O çok hevuz bi adamdır”.

Standard Turkish Equivalent: “Bırak ya! O çok boş bir adam”.

English Equivalent: “Oh, come on! He is such so vain.”

In Kurdish as in all languages the pool stands for something empty then filled with water. But before being filled its emptiness metaphorically is used for a kind of insult meaning s/he is dumb and not a person of quality. The semantic usage directly appears among Diyarbakır bilinguals. The same meaning is explained in standard Turkish as an “empty man.” In English the usage of expressions such as “vain” or “useless” denote the Kurdish “pool” and Turkish “emptiness.”

24-

Kurdish Version: “Welle min wer lê xist, eynî hincikant.”

Diyarbakır Turkish Equivalent: “Walla onu pis urdım. Eyni hincığını çıkardım.”

Standard Turkish Equivalent: “Onu çok fena dövdüm. Mahvettim.”

English Equivalent: “I beat him/her so bad. I ate him up / roughed up / devastated him/her.”

In Kurdish, the expression “hincikandin” means and stands for beating and hurting someone badly. The bilinguals prefer using the original word from Kurdish in Diyarbakır, as well to give the exact perception formed on their mind. In English, the precise meaning can be given with various usages as given in the scheme such as “to eat someone up, to rough up” and “to devastate.”

25-

Kurdish Version: “Tû tê nexwî inşallah.”

Diyarbakır Turkish Equivalent: “Sen tox yemiyesen inşallah!”

Standard Turkish Equivalent: “Dilerim hiç mutlu olmazsın!”

English Equivalent: “May God not bless you!”

The expression of “I hope you will not feel full” in Kurdish means a wish that “someone cannot actualize himself/herself” or “someone will not be happy.” It illustrates a cultural perspective. When expressed in Diyarbakır, the expression might sound different to people from other cities. In standard Turkish and English, the expression focuses on wishes for “being happy.”

26-

Kurdish Version: “Eynî ez bûm fitîl.”

Diyarbakır Turkish Version: “Eyni fitil oldım.”

Standard Turkish Version: “Çok sinirlendim.”

English Equivalent: “I am pissed off!”

In Kurdish or in all languages the word “fuse” or “candlewick” is something that keeps the fire on. As an idiom if someone is exceptionally angry it stands for being about to be on fire. So, if someone says ‘I became a fuse’ it means they are about to be on fire. Being a fuse means being very angry. Bilinguals use it as taken from the source language, Kurdish and use it in Diyarbakır Turkish. In standard Turkish it is directly given and in English it is used as the verb “to piss off”. In Turkish this expression might be found as a slang form, as well.

27-

Kurdish Version: “Tû li min wer mézedikî.”

Diyarbakır Turkish Equivalent: “Sen bahan oyle (éle) baxisen.”

Standard Turkish Equivalent: “Neler yapabileceğimi henüz bilmiyorsun.”

English Equivalent: “You have no idea what I am capable of.”

In Kurdish, “you look at me in this way, however you don’t know my capacity or my power. You can continue looking at me in that way as much as you want. The Diyarbakır equivalent is directly taken from Kurdish source. In Kurdish as it can be seen the message is not directly being given and it is implied clearly. However, in Turkish and English versions, the message is uttered directly rather than a metaphor or implicit way. In some languages, the meanings may be given in various ways; however, in Kurdish people prefer expressing cultural aspects in different usages.

28-

Kurdish Version :’’Em rabin heyra qurban kin.’’

Diyarbakır Turkish Version: " Ne yapax yani! Kaxah heyran kurban êdax!''

Standard Turkish Version: Ne yani! Kalkıp rica mı edelim."

English Equivalent: Oh, my dear! Shall I step back?

In some cases, people do not want to do things such as lowering the walls. In Kurdish an expression like this with direct translation is as follows, “We start again and sacrifice ourselves for them.” It can be understood that the speaker does not want to request or come to terms with someone. It might be due to finding himself/herself in a better or more correct place. In Diyarbakır Turkish it is exactly used in the same form. In Turkish, there is an idiom which is coarse like “shall we lick what we spit out?” It is a kind of slang. In English, a near translation would be “Oh, my dear! Shall I step back?”

29-

Kurdish Version: “Qûrbânê!”

Diyarbakır Turkish Equivalent " Kubanê..."

Standard Turkish Equivalent: Canım ya!"

English Equivalent: Oh, my dear!

In Kurdish, parents express their love for their children by relying on a cultural and religious expression, which is “I sacrifice myself for you.” It is very common in Kurdish and bilinguals in

Diyarbakır come across it so often that they might not separate the origin, taking it as normal. As known very well, the bilinguals naturally will not and do not try to identify the source language of the expressions they use. They use language to convey the messages they would like to give.

30-

Kurdish Version: “Çawê wî bar nabe.”

Diyarbakır Turkish Equivalent: “Onun gözü bar olmî.”

Standard Turkish Equivalent: "O kıskanıyor."

English Equivalent: “S/he is jealous.”

Culture contributes a lot to language. Likewise with Kurdish. The expression in Kurdish translated as, “His eyes are not full,” means s/he is jealous. In Diyarbakır Turkish, the same holds: “His eyes are not full.” In Turkish, and English the sentences are expressed directly without the need of a figurative usage.

Conclusion

During this study, we have come across very influential, important, and key points in the topic *Bilingualism in Kurdish and Turkish and its The Semantical Reflection in Turkish*. I knew it would be a breath-taking topic. However, I never thought the culture and the language I use would have such a great and significant influence. We are totally immersed in culture and language. Surely, we are the visible form of culture and language. They shape us, they form us.

As we had anticipated the study and the research created has brought about a high level of awareness about bilingualism in a language which is archaic and declining day by day. The intermixed usage and connotations were surprising and very logical. And the way that people grasp something and use it in another language is very detailed and requires a deep understanding of language, especially semantics. The nation’s preferences seem subconsciously to be done with great care and contribute to a better communication at a higher level, with the best usage and shortest cut to the target.

From the translation pairs, it is evidently observed and seen that in bilingual situations and mediums, people apply various techniques whether consciously or unconsciously. The most common techniques are as follows:

1. They can directly take some words as loan ones to give the same influence on the listeners. (Item 1)
2. They can, from time to time, translate some ideas and messages with the best way to be able to express and convey the general message wanted to be given. (Item 2)
3. They can sometimes take the direct word from the source language which is Kurdish in this case, to give the optimal connotation in the semantical atmosphere. (Item 3, 4)
4. They can use curse words to express themselves by loaning from Kurdish so as to give the exact message intended. (Item 13)
5. They can use metaphors from resource language by which they can communicate faster and better without thinking about equivalences. (Item 20)
6. They can use echo voices from the source language into the target language and find it natural to do so. (Item 15)
7. The use of idioms is very common, and people use them to a great extent to be able to express more precise meanings, available in one form. They do not find it necessary to look for the target equivalence. (Item 25)
8. One very interesting point to be evaluated in bilingual speakers should be the use of exaggeration among speakers. In some cultures, especially in those where the oral literature is developed, the use of exaggeration is seen as something normal. Kurdish is a case in point. (Item 26)
9. The general culture definitely influences the language regarding such things as food, cinema, clothes, agriculture, life-style, and even geographical features. Agriculture has had remarkable examples in Kurdish and Diyarbakır Turkish.
10. The influence of religion is not something to be underestimated. On the contrary, we come across it in all daily communications from greeting, to praying and making a wish. And in Islamic societies the influence is great as it is blended with culture and practised in all walks of life. (Item 19)
11. There seems to be universal practises, most of which bear basic similarities to each other and embrace all the nations. For example, making a wish is, a very universal practise. (Item 22, 23)

12. The use of figurative speech is also very common with bilingual speakers. Nobody can avoid it in any culture or language. Consequently, it is an accepted natural rule that bilinguals apply themselves to it and use it.

(Item 10 → idiom)

(Item 18 → simile)

(Item 20 → metaphor)

The analysis of bilingualism has revealed unexpected themes, forms, abstract and concrete concepts in terms of language, culture, religion, the influence of resource languages with similar and different points-of-view of nations. One thing that should be bear in mind is that if two or more than two languages are used as official or instrumental language, the languages continue to thrive at a good standard. However, if one language is used officially and found in all walks of life, while the other is forbidden in education or official points, as with Kurdish and its dialects, then the loss in bilingualism is a loss in the richness of the culture and language of all concerned.

Practical educational bilingualism models in accordance with the unique expressions and utterances of the languages under consideration should be investigated. In linguistics, especially in the field of bilingualism a great variety of books, articles, theses, and columns might be found and accessed through digital websites and platforms. Surely studies and research based on Kurdish and Turkish bilingualism are very rare, which elevates this research to a crucial urgency. There are a multitude of challenges, such as the training of teachers, the attitudes of the students and the production of study materials.

As observed and investigated in the study, a variety of reasons contribute to language change of bilinguals. The analysis of bilingual language has definitely shown unexpected themes, forms, abstract and concrete concepts in terms of language, culture, religion, the influence of resource language with similar and different points of nations. Basically, bilinguals might take anything found required in life. One thing should be bear in mind is that if two or more than two languages are used as official or instrumental language, the languages will continue to thrive at a good level, however, if one language is used officially and found in all walks of life, while the other is forbidden in education or official points, as Kurdish and its dialects, then bilingualism means the weakness, loss and then the death of the language.

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