

The Influence of the Hawrami Dialect on Mawlawi Tawagozi's Poems

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Abstract

The Goran dialect is crucial to our literary history as the Kurdish nation. It has also remarkably impacted the works of some famous authors and poets of our Kurdish nation. Mawlawi Tawagozi wrote his poems (Poetry) in Hawrami, a branch of the Gorani dialect. In the present study, the questions regarding the factors that have driven this Sorani dialect poet to adopt Hawrami in writing his poetry have been answered. Moreover, according to the scientific sources as well as analyzing his poems, the prominent factors which resulted in the supremacy of the Hawrami dialect in the poetry of the poet mentioned above are explained. In the practical part of this study, the factors that fascinate this poet with the Hawrami dialect are described and exemplified. The following questions in this study are answered: Why has this dialect been so significant, and has this poet written his entire poetry in it? Was it his love for that dialect, the beauty and charm of the Hawraman area and the love for Naqshabandi Sufism, or maybe due to his love for Tawela and Byara religiously? It was Islam Sheiks? Did the ruling and policy of the Ardalan Emirate (Vassal) have any role?

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INTRODUCTION

Goran dialect is one of the Kurdish language's most important dialects, has a bright political and literary history, and includes many living dialects. Kurdish Language has some dialects one of the dialects of Goran dialect has been the dominant language of Kurdish poetry and the media. They have offered many unique works to our nation. In general, the Gorani dialect, especially the Hawrami So Hawrami dialect belongs to Goran dialect, has had a significant impact on the development of our national culture and literary history because it is one of the rich dialects of the Kurdish language. They composed their works in the Hawrami dialect, greatly influencing the literary works of poets and religious figures in the central Kurdish region in the eighteenth century. One of the most prominent poets is Mawlawi Tawagozi, who was influenced by the Hawrami dialect and wrote all his lyrical poetry in Hawrami.

Why did Mawlawi write poetry in Hawrami instead of the Middle Kurdish dialect (like Nali, Salim and Kurdi wrote their poets), which was the language of these tribes and regions? What is the difference between the Hawrami dialect and the Baban dialect? The reasons are related to the dialects, their personal feelings, and the political, social, religious and geographical environment. Did he play a role in choosing the dialect in which Mawlawi wrote his poetry? Answering these questions

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and several other similar questions was the motivation for choosing the title of this study and conducting this research.

The nature of human life is such that whatever he does, he will face several obstacles and problems, especially if his work is a scientific subject and he is conducting academic research. The most obvious problem of this study was that the details of all aspects of Mawlawi's life are not recorded as facts and often rely on the interpretations and opinions of researchers and those who have heard information and always told it.

Our aim in conducting this research is to enrich our national scientific wealth and explain an aspect of our nation's literary concept. It was to answer why Mawlawi Tawgozi wrote poetry in Hawrami instead of Central Kurdish and Baban dialects. We have used the descriptive Analytical method in our research and explained the basis of our views through the analysis of poetic texts.

Structure of the research: At the beginning of the research, after a brief summary of the poet's life, we briefly discussed the historical aspects and geographical boundaries of the Goran dialect. The most obvious reasons for the poet's influence in the Hawrami dialect are discussed, and examples of poetry are given.

SUMMARY OF THE POET'S LIFE

Mawlawi Tawgozi: Sayed Abdul Rahim, son of Mala Saeed. He was born in 1806 in Sarshatay village. He started his studies with his father. He was a teacher in some villages around Halabja and had good relations with the Jaff family, the Ardalan rulers, and some Baban rulers. He received the Naqshbandi sect from Sheikh Osmani Sirajeddin of Tuwela and was a close friend of the Sheikhs of Tuwela. He died in 1882 AD in an accident near his birthplace (Sarshata) and was buried there. He left behind many valuable works and had the title (Ma'doom, or Ma'doomi) in poetry (Mihrajani Mawlawi, 2000: 12-17).

Goran dialect Limits of use: Goran dialect is one of the main dialects of the Kurdish language, which includes "original Gorani, Hawramany, Bajalany, and Zaza" (Hama Khurshid, 2008: 40). This dialect has a great wealth of high poetry, It means those poems that need deep content which "after the many poems that Baba Tayer Hamadani left behind in Lori-Laki, the oldest ancient poetic text of our people was in the language of Goran" (Mullah Salih, 2010: 10). In other words, historically, Goran's poetry works preceded the dialects of Zhwru and Central Kurdish. "It can be said that Goran's dialect was the language of literature long before the fourteenth century" (Qader Mohammed, 2007: 21).

This dialect has significantly impacted the development of our national culture and literary history, not only for those poets and personalities who spoke a Goran dialect, which covers a wide area. Goran that is, during its glory, "covered the triangle (Lorestan, Hamadan, Kirkuk), which was wide geography and the Goran style was a semi-standard language" (Mala Saleh, 2010: 15). The Goran dialect has had a great influence on the literary works of poets and religious figures in the central Kurdish region. "Of course, Goran has been the official language of Kurdistan for many centuries" (Qader Mohammed, 2007: 31). In general, Kurdish poetry have been influenced by Goran accent, in particular Ahmad Mwhta Jaf. Therefore, in his poets, Goran dialect is clearly can be noticed (M.Salih, 2016: 53). In his book Payami Hawraman, Hadi Rashid Bahmani says that the history of the Goran is more than two thousand years old. They used to live on the shores of the Mazandaran Sea. Minorsky also takes the Goran back to the Greeks. Stdabon says that the Goran lived alongside the Madyans. The beginning of the history of Kurdish literature began with Goran poetry (Bahmani, 2002: 80). Geographically, we define the location of the Goran as the plain (from Hamadan through Kermanshah to Qasr Shirin and Khanaqin to the banks of the Tigris River (Bahmani, 2002: 84). In the Kurdish dialects, the border of Hawraman is defined starting from Sirwan and Hawraman, west of Diyarbakır, Urfa, Kharput and Dersim Zazan, the largest city of the dialects, which have a great relationship with the language of Goran as a major language. Moreover, Piroz was first protected by the Alawites, just as Gorani was protected by the Yarsan and Hawrami (Dzeyi, 2011: 85).

Goran dialect and its influence on poets: Goran dialect and Hawrami dialect have influenced Kurdish poets in several ways because of their scientific and historical background. The most important of these effects are:

First, Goran (Hawrami) was the written and religious language of part of the Kurdish people. The book (Saranjam), one of the most important books of the Yarsan religion, is written in poetry

and Hawrami dialect (Khaznadar, 2010a: 254). Because the principles of the Yarsan religion have been rewritten in poetry and the Hawrami dialect, it will become part of the history of Kurdish literature. "There is an opinion that Kezhi-Mountain Shaho is the birthplace of Iranian music and songs, and Ahl al-Haq are associated with this center. It is likely that both the songs and music of this region, both religious and folk poetry, were the source of some influence in Mawlawi's works" (Mihrajani Mawlawi, 2000: 87). The course that Yarsan literature has taken since it first appeared (10th-12th centuries AD). The period of renewal of the religion (13th – 15th centuries), the writing of the book (Saranjam) by Sultan Sahak in the thirteenth century and then the continuation of the literature until the twentieth century saw three stages (Khaznadar, 2010b: 259). All the works of these stages of the Yarsan religion were written in Hawrami, so it created a basis for other poets in the central Kurdish regions. They should compose their poetic works in this dialect. On the one hand, the recorded works of the Yarsan religion explained the basis of the writing and linguistics of the Hawrami dialect to the poets; on the other hand, there was not much poetry in the Central Kurdish dialect, so that poets can follow it and continue the path. For example, Mawlawi wrote the following poem for Baba Yadgari, the great Yarsan (Khaznadar, 2010c: 452).

مه‌لجی ئیلنجای ئه‌ریابی حاجات	سه‌رشار ((سه‌ه‌یای)) به‌زم موناچات
بارمگا و په‌نا په‌ی بیگانه و خویش	جای رجای جه‌رگه‌ی پادشا و ده‌رویش
نافه‌ی ناف راهی جه‌ مه‌ه‌تا ماهی	ناهووی خوته‌نی فه‌یز ئیلاهی
نه‌ر باره‌ی نه‌مام ته‌بیه‌ی ((به‌توول))	شکو‌فه‌ی وه‌ش بۆی ره‌یحانه‌ی ره‌سوول
به‌عنی یادگار ((مورت‌ه‌زا عه‌لی))	سه‌ر و سایه‌دار نیشانه‌ی وه‌لی

(دیوان، ۲۷۱۲: ۴۵۷-۴۶۰)

Second, from the sixteenth to the eighteenth century, during the rule of the Ardalans and the regions of Sulaimani and Sharazoor in southern Kurdistan. The Goran dialect was the official language of Kurdish literature. The language of the region's people was a mixture of Goran and Central Kurdish, but the official language of reading, writing and poetry was Goran (Khaznadar, 2010c: 252). In other words, the regions used their own dialects in everyday life. Still, there was a largely unified language in poetry "it is more likely that the literary language of the Jaffs was Gorani, not talked in Gorani" (Qadir Mohammed, 2007: 56). Therefore, their poets wrote poetry in the Hawrami dialect. In a poem that Mawlawi speaks to Sheikh Momini Sazan, although Sazan is a village near Halzabja, it is obvious that Sazan is not a Hawrami area and does not belong to the Hawrami dialect. It means that the Hawrami Language was sweet Still, Mawlawi said the poem in Hawrami, that's how he starts:

خاس و مه‌ته‌ن نه‌ دل مه‌عدووم سازانی	نه‌تیجه‌ی پاک دین شیخ سازانی
جو او دا ریزه‌ی شیشه‌ی قه‌دیم سا‌ل	په‌ر سام ((حسب الامر)) گوزه‌شته‌ی نه‌حوال
چون ستاره‌ی سو‌بح مه‌در هوشامه‌وه	زه‌رفی بیم نه‌توی و مه‌خت شامه‌وه

(دیوان، ۲۷۱۲: ۶۱۲-۶۱۵)

Also, in several poetic texts, Mawlawi talks about nature or complains or prays. These issues are in one's own heart and not a conversation with a particular person, so one imagines and expresses one's feelings in one's own way of speaking and writing. Unless a writer or poet has a specific purpose of recording a work or masterpiece in the common language of literature, politics and power, or it may be that his style has not yet reached the level of writing and literature to rewrite a work of art. Mawlawi used the Hawrami dialect in several poetic texts for the abovementioned purposes. For example, in a poem where the poet talks to himself and complains about old age, the poem begins like this:

ته‌عزیم جه‌ناب پیری لازمه‌ن	پیشانییم هه‌وس زانووش جازمه‌ن
وردیکلاننه‌ن ده‌روازه‌ی هه‌ستی	بالا که‌رده‌وه مه‌یل نه‌ولای په‌ستی
زانووی ئومیدت ناوهرۆ نه‌و له‌رز	مه‌عدوومی، کرده‌ی به‌دی هه‌زار ته‌رز

(دیوان، ۲۷۱۲: ۲۲۳-۲۲۶)

Third, the rule of the Ardalan Empire, where the dialect of Gorani was common in the Ardalan Empire (Khaznadar, 2010b: 20). Some of the princes of Ardalan also paid great attention to scientific, literary and artistic works, for example Razaquli Khan and Ghulam Shakhan, sons of Khosrow Khan son of Amanullah Khan of Ardalan, these were poets (Muddarus, 2011b: 315). Their works were written in Hawrami because the language of the empire was a Goran dialect. However, the Goran dialect was the official language of the hidden religion and beliefs in the areas where the Goran lived (Khaznadar, 2010b: 21). While studying in the Darul-Ihsan Mosque in Sanaa, Mawlawi became

acquainted with these poetic princes and sat with Razaquli Khan and these princes and had conversations and jokes betweenwith them (Muddaris, 2011b: 316-320).

This has caused many Goran poets and even those who are not Goran speakers to write their works in Goran because it was the official language of a large empire. The Goran-speaking tribes were spread throughout most of southern Kurdistan in Garmian, Kirkuk, Kufri, Khanaqin and the banks of the Sirwan River, and they had their own works of classical literature, written national literature and folk literature in their own dialect (Khaznadar, 2010b: 20). Ghulam Shakhan's poem:

دانیان دهور، دانش کهرده تهی	میرزام زام حهی... میرزام زام حهی
پهی نازار دل نیشان دان دووبهی	نهفلاتون فامان، ههکیمان حهی
ناگا دیم دوو بهی نه سمر شاخهی نهی	هۆریزام دهردم شاران کهردم تهی
خۆلاسه و خۆس بو، خۆش مهزه چۆن مهی	بهی چ بهی؟ تهمر نه نهمام نهی

(مودهریس، ب، ۲، ۲۰۱۱: ۳۱۵)

Fourth, Central Kurdish, which after the school of Baban (Nali, Salim, and Kurdi) until today, has become the language of literature, politics and media in southern and eastern Kurdistan and the language of constitution, law and governance in southern Kurdistan. There was no such literary or written foundation at that time, so that poets and writers become familiar with the script and its grammatical principles. For example, when Mawlawi writes a letter to a figure such as Mohammad Pasha of Jaff, instead of writing it in Central Kurdish, he writes it in Persian (Muddaris, 2011b, 229). This may indicate that the script of the Middle Kurdish dialect did not exist before Nali or was not widespread enough to be familiar to every literate person.

In contrast, the Hawrami dialect had a strong foundation in poetry literature and a clear grammar and vocabulary for the educated class. However, what is remarkable is that the Hawrami dialect appeared only in the field of poetry in general, not in political work, management and writing broadcasting because there was no broadcasting text at that time which was written in Hawrami (Nazdar, 2010: 4). Therefore, what we see in Mawlawi's letters, that even the letters he sent to the Sheikhs of Tawela and were written by broadcast, were written in Persian (Muddaris, 2011b: 351-402). Not in the Hawrami dialect, and even the Hawrami Sheikhs wrote letters to their descendants in Persian and Arabic (Nazdar, 2010: 5). For example, the letter that Mawlawi wrote to Kak Ahmadi Sheikh begins as follows:

((سلامی با صفاتر از نفعات نافهء تاتار، و تحیاتی خوش نماتر از روایح گلهای بهار، و دعواتی سوزفاتر از نغمات عنادل گلزار، بران روشنی بخش دیده اشکیار، و آن مایهء زندگی و حیات روزگار، و آن نونهال حقیقهء حیدر کرار، و آن نظرکردهء الطاف حضرت پروردگار، و آن والا برگزیدهء احمد مختار، و آن در طریق حق پاینده و برقرار، و آن صفابخش قلوب جمیع ابرار، و آن در میان خاص و عام چون زر کامل العیار، و آن ملاذ و ملجأ عبید و أحرار مبعوث و اصداد میگردد...)) (مودهریس، ب، ۲، ۲۰۱۱: ۳۵۴-۳۵۵).

We see that he wrote his letter in Persian instead of Baban or Goran Gorani and expressed his feelings and respect for Kak Ahmadi Sheikh. Another example is the two poems of Mawlawi and Majzoub, which are exchanged and written in Hawrami (The poem of Majzoub):

سهوقاتهن پهریت توی (رجال الغیب)	عہام کیاستهن تان و پۆ بی عہیب
بۆش گپرتهن نه ناف ناھوی نهساسل	ورازیان وه زولف نهو عروسهی دل
ههر نالہیش نامی دلہیر مهشمارۆ	ههر تالہیش زیلہی سهمتورئ دارۆ
فامت وهسههہای مۆبعت کھیل مهکھی	ههر شهی وهمهخفی ذیکری لهیل مهکھی

دیوان، ۲۷۱۲: ۵۲-۵۳

In response to Majzoub's poem about an abaya he sent to Mawlawi, Mawlawi says:

دروومان وهتای نهی ناشنایی	بهتیهی کارخانهی ئوسای بهغدایی
نازک تهر جه ناز جای نیاز مهکم	سفیدتهر جه مهرگ مهینهت گاز مهکم
بگیلوه وهدهشت پای سارای چۆلدا	چون لۆنگ مهجنوون بدوش وهکۆلدا
بهو قامهته وشک پر زامهتهوه	جار جار بهو گشت دهرد نه دامهتهوه
شانۆش چون بهیداخ نه سهر مهزاران	شنۆی ههناسان نه سهر دیاران

دیوان، ۲۷۱۲: ۱۸۱-۱۸۲

Both poets were within the geographical boundaries of the Central Kurdish dialect. If the Central Kurdish dialect had been very common and could have created a strong literary and grammar foundation before Nali, these two poets would have written poems to each other in the Central Kurdish dialect. It should be sent, not in the Hawrami dialect. This is the strongest opinion about the literary position of the Hawrami dialect and its influence among poets in general and Mawlawi in particular.

Fifth: In addition to the general reasons explained above, there are several special reasons for the influence of the Hawrami dialect on the literary works of Kurdish poets in general and Mawlawi in particular. There are several special reasons for the influence of Mawlawi's lyrical poetry in Hawrami:

1. Following the Naqshbandi sect: The Sheikh and the sect's headquarters were both in Tewela and Biara. "Mawlawi belonged to the Naqshbandi sect and was a disciple of the sheikhs of Hawraman. His biography, poetry, works and letters are full of evidence and facts about this (Qader Mohammed, 2007: 234). Mawlawi was one of the disciples of Sheikh Osman of Tewela. "Mawlawi's spiritual relationship with Sheikh Osman was very strong" (Muderis, B1, 2011: 307). The same is true of the Naqshbandi sect, which Mawlawi's elder brother led in the region. If the Naqshbandi movement is described as a silk fabric, some of Mawlawi's works and poems may be the patterns, paintings and beauties in that fabric, giving it an artistic and immortal spirit (Osman, 2015: 10).

This sect influenced them to such an extent that they loved the Sheikh and his sect, which, as we have mentioned, was both a Hawrami sheikh and the headquarters of the sect was in Hawraman, which may have been a reason for Mawlawi to recite his poems in Hawrami.

Mawlawi says to one of the sheikhs of the sect, Sheikh Sarajaddin:

و مخیلا فهون یارانہ سہر مہس	تہقہزای زاتی تہبعم ہہر چی ہہس
جہز بہی ناہینم دہماخ دان پہر داخ	میغنا تیس توی جام کہر دہن و میاتاخ
کار ہبا نہدہور کام مدہرؤ دہور	نہورہی مورہی کار ہبا کاتہور
نہر گیروو و مکام کافورم کہم کہم	ناو قہفأل وئیش مہپیکؤ دہر دہم

دیوان، ۲۷۱۲: ۴۴۹

Mawlawi was a Sufi of the Naqshbandi sect. "Sufism is a viewpoint from which Mawlawi looks. He treats any issue with the utmost care and intelligence in this context" (Qader Mohammed, G, Bayan, No. 33, 1976: 9).

Mawlawi, until the last days of his life was the supporter of this Sheikh (Sheikh Zia-ud-din) (Mala Saleh, 1997: 56), and some of Mawlawi's poems are about some special Sufi cases. His mind is filled with the fragrance of love; he forgets himself and is always drowned in the sea of the Sheikh's memory and breathes the wind. It means breathing in the air that comes from Sheikh that came from him (Alia, 2010: 7-8). As is evident in some of his poems, he considered She'/ikh Osmani Sarajaddin and Sheikh Mohammed Bahauddin as his teachers (Kuekha Rostam, 2016: 97). Mawlawi in the reception of Sheikh Baha'uddin, son of Sheikh Osmani Sarajaddin of Tawela, who came to visit him and was a head of Mawlawi's sect, he says:

فیدای نامات بوون، سہفاییت ناوہرد	ناہینہی کامل، نازیز مکہی فہرد!
یانہی چہم ویزان تہمام خاپووربی	خہلین گہرد پات نہدیدہم دووربی
گہرد پات و متہن ناوا کہر دہوہ	خاس بی تہشریفت ہہم ناوہر دہوہ
چہر خہچ ہہر نئو چہر خ ہہردہ جار انہن	ساقی، نینہ بہزم و ہسل یارانہن

دیوان، ۲۷۱۲: ۱۲۱-۱۲۲

One of the ways of mystics, Sufis and writers of the time in the past and every researcher in the present and future must be considered to know Sufism and mysticism is to compare Sharia, Sufism and knowledge or Sufi terms. It feels full of itself. Imam Qushayri said: Shari'ah is a command in accordance with worship. Truth is the Lord of Lord. Any Sharia that is not based on the throne will not be accepted as truth. The truth will not have adhered to the Shari'ah (Shkar, 2014: 77). That is, in mysticism, there is no boundary between God and Him, there is no means of communication between them, and he prays directly to his God. To express this Mawlawi says:

عیر فانہکمت کون، فامت کوشیہن	نای پہی جلیوہی دؤس نیہایہت نیہن
نارؤ یەك جیلوہش ہانہرووی کاردا	فہر داس چئیش نئو یەك جیلوہش دیاردا

دیوان، ۲۷۱۲: ۳۸۰

2. Mawlawi was well aware of the works of poetry in the Hawrami dialect before him because he incorporated the lines of Besarani into his poetry (Khaznadar, 2010c: 449). Some of Mawlawi's ghazals are influenced by the structure of Besarani's poems (Qader Mohammad, 2007: 213). Mawlawi is a great Yarsan person who considers Babayadgar as a symbol of approaching God. Therefore, Mawlawi was aware of the products of the Yarsan religion. Their works were written in the Hawrami dialect, a valuable literary foundation and a lamp to show and guide the poet

towards a certain style of writing and poetry in the Hawrami dialect. Mawlawi has included two lines of Besarani in the following poetic text:

<p>یهک نیمشهو دهفی دهر ویش، های دهر ویش رووی پهند و تهوبیخ وه ههر تهرف دا رووی تهوبیخ، نهولای مهعدومی بهدبخت هوریز، ساتی تهرك خاو شیرین کهر نالهه کرد وتنه، دوس خهبرداره)) دیوان، ۲۷۱۲: ۱۸۶-۱۸۷</p>	<p>بهم هم فهران یار مویبت کبس باور نه کوورهی وملهی دهف دا رووی پهند، نهو یاران دل و جههد و جهخت واجه نهی دهی نهبلهی بی خهبر ((شوهن، خهلوتهن، مال بی نهغیاره))</p>
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3. There was a conflict between the followers and leaders of the Qadiri and Naqshbandi sects in Kurdistan. The Qadiris, who were dominant in Sulaimani at that time, expelled the Naqshbandi leaders from Sulaimani and later from Baghdad; most of the Naqshbandis were forced to move to Hawraman (Khaznadar, 2010d: 21-27). Mawlawi was a loyal Sufi of the Naqshbandi sect and the sheikhs of Hawraman who led the sect in the region. Mawlawi "took the path of Sufism from the very beginning of his mullahship and received the Naqshbandi sect from Sheikh Osmani Sirajuddin Tawela, the caliph of Maulana Khalid Naqshbandi" (Mihrajani Mawlawi, 2000: 17).

Given the above, the opposition of the Qadiri authorities to the leader of the Naqshbandi sect has caused a reaction in the hearts of some Naqshbandi supporters, especially Mawlawi. It may be that this conflict and protest against the dominance of the Qadiri sect in Sulaimani caused the poets of the Naqshbandi order, whose headquarters was in Hawraman, to write poetry in a Goran way and distinguish themselves from the poets of the Qadiri sect. Mawlawi says of his love for the Sheikh of his sect:

<p>ویش نموینو، نازیز، خهمینت تالهن کام دل مهینت گاز مکت بهدبختی منهن وهیانهم ههرس وهرنه شهه هزار پهر وانه دارو دیوان، ۲۷۱۲: ۶۷۲</p>	<p>دیارهن لیلهن جام جهمینت تام دووریشهن ریزهی راز مکت نازیزی چون تو نمهکتوم وهدهس نهو یوشا کم بو، پهر وانه دارو</p>
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However, Mawlawi became a friend of the sheikhs of Hawraman, the kings of Jaff, the governors of Ardalan and the kings of Baban, who had the greatest religious and political power at that time (Mala Saleh, 1997: 7). Each of them respected him in some way, but when we look at his works (Unlike Mawlawi's relationship with the Sheikhs, Jaffs and Ardalani, Mawlawi's acquaintance with the Babans is not visible in his poetry or letters) (Qader Mohammed, 2007: 73). Even for the defeat and destruction of the Babans, Mawlawi did not mourn (Mala Salih, 1997: 55). It seems that some of the rulers of the central Kurdish region (Baban Emirate), in contrast to the rulers of the Ardalan Empire did not appreciate and treat him as he deserved. They often obliged him and suggested many things to him (Mudarris, 2011a: 309). This would have caused Mawlawi to insist on his style of poetry (poetry in the Hawrami dialect) and to move away from the poetic movement that was developing in Middle Kurdish.

4. Most of the sources used in this study, which talk about the life and origin of Mawlawi, actually go back to Pir Khadri Shaho. Mawlawi attributed to the famous religious scholar Pir Khadri Shaho (Qader, 2007: 62). Therefore, if Mawlawi is a descendant of Mullah Abubakr Chore, he was a descendant of Pirkhadri Shaho, then he must be a Kurdish Hawrami because Pir Khadri Shaho was one of the ninety-nine elders of Hawraman (Mihrajani Mawlawi, 2000: 139).

What has kept the Hawrami language common to this day is the retention of their language. For example, in the Kurdistan Region, where the official language of government and parliamentary institutions is the Sulaimani (Baban) dialect. However, suppose two Hawrami people are in a centre or organization or among different groups of people, although when they speak to all the people. They speak the common language. In that case, when they speak among themselves, they speak their own language (Hawrami).

Regarding Mawlawi, why did he write poetry in Bahurami? Especially the dialect of Khanaga and Paveh because his family originally came from Hawraman to the Tawagozi region. At that time, the literary language of Hawraman was common (Mohammad Osman, 2010: 80). Among all other reasons, it may be that his feeling of being Hawrami led him to write poetry in that dialect.

5. Love: The thought of the love of poets came from the imagination of the love of sects, sheikhs, friends, women and nature. It is a subject that has occupied most poets and has involved a large

part of their poetic inventions; what is related to our research and the work of Mawlawi's lyrical poetry. In general, the love of the Sheikh and the sect is very clearly seen and felt. As we have mentioned above and given examples, the purpose of discussing the Sheikh and sect in this study is that both the centre of Mawlawi's favourite sect was in Hawraman, and the Sheikh of the sect was Hawrami at that time.

Regarding the love of women, poets have always talked about friends, love and affection, so this concept has become a common phenomenon in literature reflected in many different literary works. A researcher on the concept of love in literature says: Ghazals related to the love of women, a desire and enthusiasm, which appears in the heart of the poet and occupies the mind and heart, sleep deprives the eyes of lovers are always anxious about this kind of poetry (Mehna, 2007: 47).

What remains to be discussed is how the love of women affected Mawlawi's attachment to the Hawrami dialect?

One of the subjects that cover a wide area in Mawlawi's poems is the pain of distance, the pain of separation and the desire to meet (Alia, 2010: 7). Most of the sources of this study, which talk about Mawlawi's life, talk about (Anbar Khatoon) Mawlawi's wife, who was a woman of Afghan origin and when Mawlawi died how sad and sang some lofty masterpieces of his wife. It is obvious to most sources what Mawlawi wrote to Anbar Khatoon, but the question arises whether Mawlawi had no other love in his life. Under the title "Some Notes on Mawlawi" (Hashemi, 1985: 56-58), it is mentioned that Mawlawi studied in his early twenties in the village of Khanaga in Paveh with Sayyid Omar, son of Sheikh Abubakr, who had a religious school in Khanaga and taught jurisprudence. Mawlawi studied there for a while. Yes, pure love and away from the air and lust of the soul (Khatoon Rabia) daughter of Sayyid Omar Mawlawi (Hashemi: 57-58). Mawlawi's love failed because one of the Sayyids, a relative of Sayyid Omar, named Sayyid Nasrallah, proposed to Rabia and married her (ibid.: 58). Because the incident took place in a Hawrami-speaking region and the game was Hawrami, this would be a strong motivation for Mawlawi to write poetry in Hawrami and the possibility would be strong that this love was the beginning of Mawlawi's love poetry.

For example, Mawlawi says:

وه سهر گهردی بال شانای هوات بام	شهمال نهر جووم همن همی وه فیدات بام
بهیدا بیوی گیل دور و لاتهنان	جهسته خستهی خار خم خه لاتهنان
سهر بهرد و سهر همد سارا و سهر سهر او	شاخ و داخ و زاخ چول و هول و کاو
چون دووی همناسم شهوان تا به رو	تهی کمر وه پرتاو مدرانت نهیو
بدیه وه مسکن ((خانهگا)) و ((پاوه))	سهر بهر کمر نه سهر کوی ئاتشگاو
جاگیر نه سهر نوج قوللهی قهر آله	زار زار و خاس خاس وه زار بناله

دیوان، ۲۷۱۲: ۴۷۵-۴۷۹

What we have mentioned above was a strong motivation for Mawlawi to write poetry in the Hawrami dialect, the lover whom he loved at the beginning of his youth and while studying in Hawraman (Paveh). The above text shows how passionately and intentionally Mawlawi describes the image of nature and all aspects of the beloved's refuge.

In expressing his feelings of love, Mawlawi says:

گرد جه لام جهم بی، به تشریف ماری	دهرد و بیان دهرد زامان کاری
دهردت داوه دهرد، منت ماتهم کرد	ئای به چیشت کرد تشریف ناوهرد
هه لای سهر وشم بهو تهمناوه	نیسه چه دیدم چه هاوه راوه
دوعای چه مزام جه پیران سهدم	نهرت موتاعمن (أطعنا) و نهدم

دیوان، ۲۷۱۲: ۳۸۸

In this poetic text, the poet has paid great attention to love, expressing his feelings towards the beloved. What is remarkable is the influence of the Hawrami dialect in the poetic text and how the Hawrami dialect's phonological characteristics have given the poem a beautiful artistic aspect and a musical melody.

CONCLUSION

One of the most important influences of the Hawrami dialect was the love and followers of the leaders of the Naqshbandi sect, who were Hawrami and their headquarters was in Hawraman. Mawlawi's family returns to Pir Khadri Shaho, one of the ninety-nine elders of Hawraman. Therefore, Mawlawi wrote his poems in Hawrami. The power and policy of the Ardal Empire at that time

encouraged poets to write poetry in the Hawrami dialect. The nature and environment of Hawraman and the love of Hawraman games are the basis of many of his poetic texts.

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