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Elaeddîn Seccadî, Kurdewarî and Négritude

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Abstract

Despite his outstanding place in the study of Kurdish society, culture and literature, sadly, Elaeddîn Seccadî has not received the scholarly attention he deserves. The very few sources on his works tend to be descriptive and biographical accounts. This exploratory paper sets out to put into perspective Seccadî's continued use of the concept of *kurdewarî*. It is notable that Seccadî is often concerned to put the Kurdish language, culture and literature on a par with those of other nations in the world. Indeed a quick glance at the forewords he penned in his works shows his recurrent references to "other nations" while talking about the Kurds. This paper suggests that more justice can be done to his intellectual legacy by placing Seccadî's works in their broader political and historical milieu. An invitation to approach his contributions beyond a merely descriptive and/or romanticizing manner, this preliminary study attempts to draw parallels between Seccadî's concept of *kurdewarî* as it appears in his two books entitled *Mêjûy Edebiy Kurdî* and *Kurdewarî*, and the concept of *négritude* used by African-Caribbean intellectuals. It is suggested that both concepts aim to delineate distinctive and self-affirming Kurdishness and Africanness.

Introduction

Elaeddîn Seccadî occupies an outstanding place in the twentieth-century Kurdish literary and cultural history. A madrasa-educated mullah who served as the prayer leader at the Neîme Xatûn Mosque in Baghdad for over three decades, he was also the editor-in-chief of the Kurdish cultural and literary monthly *Gelawêj* from late 1941 until the appearance of its last issue in 1949. Seccadî also published the first Kurdish-Arabic political journal *Nizar* in 1948 and 1949. He made radio programs on Islam and Kurdish literature in the Kurdish Radio Baghdad. Seccadî was among the participants of the Kurdish Teachers' Congresses held in Şeqllawe in 1959 and 1960. He taught at the University of Baghdad's Department of Kurdish until 1974. He was a member of the Kurdish Writers' Union and the Kurdish Academy.¹

Seccadî's active presence in the Kurdish cultural and literary scene in Iraq was not limited to his role in periodical press, radio broadcasts and teaching, however. In book publishing, too, he played an exceptional role. Seccadî ranks by far the first among all Kurdish writers in terms of the amount of publications. By 1975, he published sixteen books that amounted to 4370 pages; to be followed only by Gîw Mukriyanî, who published seventeen books with a total of 2964 pages (Neîman, 1977: 263). When Seccadî died in 1984, he left behind twenty-one published books (Neîman, 1987: 51-52).

Needless to say, it was not simply with the amount of his publications but also their wide-ranging contents that Seccadî stands out. His pioneering works on the history of Kurdish literature remain essential references to this day. Alongside his pioneering 1952 *History of Kurdish Literature (Mêjûy Edebiy Kurdî)*, one can also point to the *Kurdish Literary Texts (Deqekaniy Edebiy Kurdî)*, *Kurdish Literature and Research in Kurdish Literature (Edebiy Kurdî û Lêkollînewe le Edebiy Kurdî)* and *History of Kurdish Prose (Mêjûy Pexşaniy Kurdî)*. Seven articles by Seccadî appeared in the *Journal of the Kurdish Academy (Govariy Korriy Zanyariy Kurd)* (1973, 1974, 1975,

1976, 1977, 1978, 1985).² His remarkable eight-volume collection of *Riştey Mirwarî* testifies to Seccadî's determination to record oral traditions such as jokes, sayings, anecdotes and narratives to save them from being lost. His passion and commitment to trace and save Kurdish-language sources as well as his encouragement of his fellow Kurds to read and write in their own language can be seen in *A Travel in Kurdistan (Geştêk le Kurdistan)*, the first Kurdish-language travelogue, which was published in 1956 in Baghdad (1399a/2020a). Seccadî also published the talks and poems delivered at the "fortieth-day" (*çile*) commemorations of the passing of Mihemed Emîn Zekî and Pîremêrd (1948, 1951). A collection of short stories and a book on modern Kurdish political history should be added to his extensive list of publications (Seccadî, 1396a, 1396b). With the wide range and amount of his works that are all in prose, he occupies an exceptional place in enriching Kurdish prose.

His keen concern to document almost everything related to Kurdish language and culture was not limited to Kurdish oral narratives and written sources. *Gêtiy Zîndewer* not only introduces animals and plants but also points to various folk beliefs and practices concerning their uses for medicinal purposes (Seccadî, 1397/2018). His little book entitled *Kurdish Names (Nawiy Kurdî)* is an alphabetically ordered collection of Kurdish male and female names. In the foreword to this work, he points out that some people object to a search for Kurdish names by arguing that as Kurds are Muslim, there is no need for a search for Kurdish names. Seccadî responds by arguing that Muslims in India, Pakistan, China, Afghanistan, France and Britain use names in their own languages. "Then," he concludes, "whoever criticizes one's own language is likely being critical of one's own existence!" (Seccadî, 1953: 4).

It is unfortunate that Seccadî has hardly received any scholarly attention. To illustrate, I have not been able to locate any master's or PhD theses submitted to the University of Sulaimani about his works. On the other hand, the very few references I have found in Kurdish mostly tend to be descriptive and/or biographical accounts. As the most prolific Kurdish scholar and author of his times, Seccadî

¹ The biographical information provided here is based on the followings: Elaeddîn Seccadî (1987), Salih, Salih and Zengene (2016: 175-176), Şakelî (1396/2017: 9-81), Neqşebendî (2013), Xoşnaw (2018: 51, 233), Hewramî (2019), Özel (2022).

² These contributions yet remain to be collected and made available in an edited volume.

certainly deserves to be the topic of scholarly treatments. This paper is a step towards filling in this gap with specific attention to his promotion of the concept of *kurdewarî*.

Contextualizing Elaeddîn Seccadî

Several points need to be highlighted in an analysis of Seccadî's works. First and foremost, it should be emphasized that Seccadî's chief worry is to save (*parastin*) and revive (*bûjandinewe/zîndûkirdinewe*) the Kurdish language. The following statements in his 1952 foreword to the first volume of *Rriştey Mirwarî* reveal the tight connection he establishes between language and national identity:

A nation cannot be called a nation unless it has a language. Why are the English, the German, [and] the Arab called English, German, [and] Arab? [It is] because they have a language. When there is no language, there is no nationhood. Why have the Kurds lived until now? Because they have their language. If their language does not exist, the concept of Kurd will not remain in dictionaries (1390/2021: 27).

Then, he goes on by stating his goal as in the following:

I have no goal other than saving the Kurdish language... Today's world is not like the world of the past. Today's change is not like the change of the past, the Kurdish nation (*qewmîy kurd*) must strive —without any distinction— to save its nationhood. This effort can be made possible by serving its language. Save your language and read in your language; then, do not worry about anything (1390/2021: 28).

The second point is about the recurrent concept of *kurdewarî* in his works. This paper suggests that his concept of *kurdewarî* can be effectively analyzed with reference to postcolonial criticism in general; and the concept of *négritude*, in particular. As abundantly demonstrated in postcolonial scholarship, colonialism has played a central role in the making and remaking of colonized cultures and identities (Young, 2001; Loomba, 2005). The centuries-long material exploitation of Africa in the form of enslavement and forced removal of millions of Africans from Africa eventually culminated in the "Scramble for Africa" in the 1884-1885 Berlin

Conference, which brought almost the entire continent under the control of Western colonial powers. The material exploitation went hand in hand with Western cultural representations of Africa and the non-West in general as the land of darkness, children, beasts and savages (Cohen, 1970; Hall, 2008; Buck-Morss, 2000).³ It should be noted, however, that Middle Eastern empires of the Ottomans and Qajars were also involved in the trading of enslaved Africans (Toledano, 2007; Mirzai, 2017). The "borrowed colonialism" of the late nineteenth and early twentieth-centuries Westernizing Ottoman-Turkish elites, on the other hand, projected Western representations of colonized peoples on to the peripheral populations of the Ottoman Empire (Deringil, 2003: 312). As Thomas Kühn points out:

Like other modern imperial powers of the time, the Ottomans represented the subjugation of the local peoples as a mission to 'civilize' an indigenous population that was perceived as being culturally inferior to the conquerors (2003: 6).

From the nineteenth century through the age of nation-states in the Middle East, Kurds have been represented more often than not through similar lenses by Western and Middle Eastern political and intellectual elites (Makdisi, 2002: 769-770; Özbilge, 2020). It should not thus come as a surprise to see that Africans and Kurds are cited side by side in a Turkish newspaper in 1930 on their shared trait of 'barbarism' (Üngör, 2011: 184).

Seccadî's early upbringing corresponds to the years of the First World War and its aftermath in the Middle East, when the Kurds began to live under the rule of Turkish, Arab and Iranian nation-states. As the Western powers in Iraq, Syria and Lebanon; the British and the French favored some social, ethnic and religious groups at the expense of others; and Kurds were not among their favored groups. Indeed the British in Iraq brought Sunni Arab elites to power. Both Kurdish elites and masses resisted the newly founded nation-states in the Middle East (see, among others; Bozarslan, 2008; Gorgas, 2014; Soleimani, 2017; Sluglett, 2007: 129-30). It is notable that the anti-British Kurdish resistance was

³ My thanks to Haktan Kalır for bringing William B. Cohen's article to my attention.

influenced by the developments in the British colony of India:

... the British had involuntarily induced the residents of Sulaimaniya to follow developments in India since 1920 through the Kurdish prisoners of war which had returned to the town from Sumarpur, Bellary and Nowgong. In the words of British officers, all residents appeared 'to have become inculcated with the doctrines of the professional Indian malcontent'. The repatriated prisoners circulated the first anti-British propaganda, calling to put an end to the process of 'Indianizing Kurdistan' (*Hindiyan bunawa*), which in their terms meant the degradation of chiefs and the impoverishment of the peasants (Gorgas, 2008: 544).

Another point pertains to reinserting Kurdish culture in a global setting. The pioneering world historian Marshall G. S. Hodgson is the main inspiration as he highlights the need for interregional and interrelated study of history (1993). Likewise various insightful research also place emphasis on "connected histories", "contact zones" and a global perspective beyond the distorting effects of Eurocentrism and methodological nationalism (Bhambra, 2007; Dirlik, 1996; Conrad, 2016; Damrosch, 2009). All these studies are invaluable as they call for transcending the taken-for-granted social, political and cultural boundaries that are often ingrained in the social sciences and humanities.

An analysis of Seccadî's contributions cannot be complete if one does not take into account the phenomenon of *Gelawêj*, i.e. the Kurdish cultural and literary journal published in Baghdad between 1939 and 1949. Seccadî was its editor-in-chief from late 1941 until 1949. A striking feature of *Gelawêj* is that it devoted many pages to Kurdish translations of pieces from a diverse range of fields such as literature, history, psychology, medicine, pedagogy, and more. Having functioned as the Kurdish window to the world at the time, *Gelawêj* seems to have nourished Seccadî's interest in and knowledge of the rest of the world. His interest got to the point that he devoted the final pages of his *Mêjûy Edebiy Kurdî* to the title of "World Literature" ("Edebiy Alem"), where he sought for parallels between Kurdish literature and ancient Egyptian, Persian,

Chinese, Indian, Hebrew, Greek and Roman literatures (1395: 599-662).

The final point regarding my interest in analyzing *kurdewarî* in relation to *négritude* is about my conviction regarding the need to approach Kurdish cultural and literary themes and actors by placing them in their broader contemporary context. In other words, a study of Kurdish culture and literature should not be limited to the self-enclosed confines of Kurdishness. Indeed my earlier work attests to such an interconnecting approach to Kurdish poetry. To illustrate, I go into a comparative analysis of an oral poetic performance of Dengbêj Reso with that of his Turkish contemporary Âşik Veysel on the contrasting ways in which they narrate early Turkish Republican era (Yüksel, 2019). Elsewhere I analyze the poetic tributes to African-American singer Paul Robeson of Goran and Cegerxwîn while drawing parallels with contemporary poets such as Chilean Pablo Neruda, Turkish Nâzım Hikmet and Arab Jewish Sasson Somekh (Yüksel, 2015: 562). Such appraisals seem more promising than a restricted focus on Veysel, Reso, Goran and Cegerxwîn.

Kurdewarî

The earliest known use of *kurdewarî* is found in *Mem û Zîn* (Tunc, 2018: 54; Bayar, 2018: 156-160). Two dictionary definitions are as follows: "the place inhabited by Kurds" (Xall, 2017: 453), and "(typically, peculiarly, traditionally) Kurdish" (Chyet, 2003: 337). Another definition is provided by Amir Hassanpour: "Kurdish way of life, Kurdish culture, and Kurdish country or homeland" (Tunc, 2018: 54). The similar concept of *kurdayetî* has a political meaning (Tunc, 2018; Natali, 2002), which can be traced in various memoirs (Sallih, 1999: 23; Refîq Hîlmî, 2000: 75). On the other hand, *kurdewarî* refers to social and cultural traits that are viewed to typically characterize Kurdishness.

While thorough research is needed to trace the appearance of the concept of *kurdewarî* in sources, even a quick glance shows that a number of publications during the lifetime of Seccadî also used *kurdewarî*. To illustrate, I have been able to locate several uses *Gelawêj* (Nûrî S., 1943: 49; Faîq Zêwer, 1943: 36; A. Şakelî, 1943: 31). A journal by the title of *Log of Kurdewarî* (*Defteriy Kurdewarî*) appeared in 1970 (Xeznedar, 2018). The title of a book around the same time was *Folklore of the Games of Kurdewarî* (*Folkloriy Yariyekaniy*

Kurdewarî) (Şerîf, 1971). Nevertheless based on his repeated references to *kurdewarî* in his works, it seems fair to claim that Seccadî played a prominent role in promoting the use of *kurdewarî*. Despite his frequent use, however, he appears to take it for granted without providing a definition.

I would like to trace the appearance of *kurdewarî* in his *Mêjûy Edebiy Kurdî and Kurdewarî* (Seccadî, 1395; 1399b/2020b). *Kurdewarî* appears forty times throughout the *Mêjûy Edebiy Kurdî* as in the following: “le kurdewarî” (89, 424, 600, 605, 659), “le naw kurdewarî da” (119), “şwêne kurdewariyeke” (99), “asmaniy kurdewarî” (254, 276, 457), “willatîy kurdewarî,” (256), “nawçey/nawçekaniy kurdewarî” (123, 149), “xakiy kurdewarî” (151), “le kurdewarî da” (186, 190, 304, 330, 333, 338, 401, 404, 454), “cilûbergêkî taybetî kurdewarî” (195), “sûçêkiy kurdewariye” (319), “rewiştêkiy kurdewarî” (337), “kurdewarî be cê dêllê” (348), “mellbendiy kurdewarî” (404), “rewiştêk le kurdewarî” (424), “dewriy pêşûy kurdewarî” (425), “le asoy kurdewarî da” (447), “kurdewarî” (448, 498), “laperrey jiyaniy Pîremêrd çonyetiy sê çareke sedey kurdewarî egêrêtewe” (449), “le naw koçeriyekaniy kurdewarî da” (497), “gelê şwênîy kurdewarî” (542), “le laperrey kurdewarî da” (569), “îstratîciy kurdewarî” (605), “bîrûbaweriy kurdewarî” (606), and “mizgewtiy kurdewarî” (652). Corroborating the dictionary definitions provided above, Seccadî’s use of *kurdewarî* predominantly indicates geographical space inhabited by the Kurds. Only very few uses such as *beliefs in kurdewarî* (*bîrûbaweriy kurdewarî*) suggest that he attaches to it meanings beyond that of the space dwelled by the Kurds.

His book *Kurdewarî* is like an ethnographic report that records scenes of Kurdish social life in villages and towns. It extends the use of *kurdewarî* beyond the meaning of Kurdish-inhabited space. Among the topics portrayed are the followings: weddings, funerals, religious festivals, *Newroz*, education in schools and madrasas, clothing, hunting, housing, mailing, lunar eclipse, fights between the inhabitants of different neighborhoods (*şerregerrek*), migration, hospitality, games, and customs related to pilgrims/pilgrimage. Throughout this book, *kurdewarî* appears frequently: “kurdewarî” (137, 175, 234, 269), “le kurdewarî da” (90, 159, 216, 229, 236, 250, 254, 276), “le kurdewarî” (129, 171, 172, 175, 182, 200, 214, 218, 221, 227, 231, 236, 273, 313), “le naw feqê û melay

kurdewarî da” (107), “rewiştîy kurderwarî” (112), “le willatîy kurdewarî” (118), “ladêkaniy willatîy kurdewarî” (194), “jinaniy kurdewarî” (236), “şwênîy kurdewarî” (288, 296), and “le nawçekaniy kurdewarî da” (292, 298).

In the foreword of the second volume of *Rriştîy Mirwarî*, Seccadî points to the importance of reading and writing in the Kurdish language. An important point he highlights is the way in which Arabic and Persian have been the dominant languages due to religious and political reasons. He points out that non-Arabic and non-Persian meanings—including Kurdish—have been written down through the medium of these two languages. Therefore, he suggests detecting the sources in Arabic and Persian narratives to trace Kurdish contributions (Seccadî, 1390/2021: 9-14). Taken together with these observations, it seems that the frequent use of *kurdewarî* by Seccadî can be read as an attempt to document, portray and promote what he takes to be typically Kurdish.

Négritude

Négritude is defined as “a theory of distinctiveness of African personality and culture” (Ashcroft, Griffiths and Tiffin, 2007: 144). African and Caribbean intellectuals Leopold Sédar Senghor, Birago Diop and Aimé Césaire developed *négritude* in the 1930s and 1940s as “the earliest and most important movement in establishing a wider awareness of Africa’s claim to cultural distinctiveness” (Ashcroft, Griffiths and Tiffin, 2007: 144-145). Therefore, *négritude* stands out with “its attempt to extend perceptions of the negro as possessing a distinctive ‘personality’ into all spheres of life, intellectual, emotional and physical” (Ashcroft, Griffiths and Tiffin, 2007: 145). In a study, *négritude* is viewed as the cultural parallel of political nationalism of Pan-Africanism:

Pan-Africanism has been described as ‘essentially a movement of emotions and ideas’, and this description is equally applicable to *négritude*, which is its cultural parallel. Indeed, no better phrase could be found to sum up its double nature, first as a psychological response to the social and cultural conditions of the ‘colonial situation,’ and secondly as a fervent quest for a new and original orientation (Irele, 1965a: 499).

As “the only really significant expression of cultural nationalism associated with Africa” (Irele, 1965b: 321), the concept of *négritude* comprises the distinctively African personal, cultural and psychological response to a world both politically and epistemologically dominated by White Men. *Négritude* is thus a search to find out the characteristically African:

Towards the end of his life, Aimé Césaire has declared that the question he and his friend Léopold Sédar Senghor came to raise after they first met was: “Who am I? Who are we? What are we in this white world?” And he commented: “That’s quite a problem” (Césaire 2005, 23). “Who am I?” is a question Descartes posed, and a reader of the French philosopher naturally understands such a question to be universal, and the subject who says “I” here to stand for any human being. But when “who am I?” has to be translated as “who are we?” everything changes especially when the “we” have to define themselves against a world which leaves no room for who and what they are because they are black folks in a world where “universal” seems to naturally mean “white” (Diagne, 2022).

Seccadî does not introduce a literary movement with the concept of *kurdewarî*. Indeed he does not even provide a definition of it. Based on this summary presentation, both *kurdewarî* and *négritude* seem to be similar attempts that come up with a self-affirming personal, social and cultural awareness for Kurds and Africans, respectively.

Conclusion

This study is the first step in my exploration of Elaeddîn Seccadî’s intellectual personality. Based on a reading of his *Mêjûy Edebiy Kurdî* and *Kurdewarî*, one can argue that Seccadî’s recurrent use of *kurdewarî* can be read as a reflection of his cultural nationalism. Bringing *kurdewarî* into a conversation with *négritude* seems fruitful as it allows one to locate Seccadî’s works in a “tricontinental” (Young, 2001: 57) perspective. Furthermore, such an undertaking can be productive by helping one move beyond the established walls of Area Studies like Kurdish Studies and African Studies.

A last remark should be made concerning Elaeddîn Seccadî’s subjective engagement with his undertaking. The final sentence in the preface to his collection of short stories gives an idea about his motivation: “Our nation is all alone [helpless], if we ourselves do not become a friend, nobody will be so” (1396a: 84).⁴ The following quote taken from his *Mêjûy Edebiy Kurdî* reflects his commitment even more clearly:

One day I was reading a text and as I was pondering upon it, it occurred to me who am I? Am I English? No. Am I Arab? No. I am a Kurd and from the Kurdish nation which is an independent and recognised nation in the world. As I was immersed in my thoughts I came to the conclusion that a nation should have its own language, literature and history and if not, it is of no significance and will be neglected ... finally I decided I will write a literary history for myself, and for my people, of which we have been deprived, and so that our children can stand among nations with a [written] literary history (quoted in Ghaderi, 2015: 8).

While these lines are evidence of his dedication, still a more nuanced picture of Seccadî’s ideas will emerge if and when unpublished personal materials such as his journal (Nerîman, 1987: 52) —and other unpublished materials, if there are any— see the light of day.

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⁴ Kurdish original is as follows: “Qewmiy ême bêkes e, xoman nebîn be kesî, kes nabî be kesî”.

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هذه الدراسة الأولية تحاول رسم أوجه تشابه بين مفهوم سجادي للكوردية التي تظهر في كلا كتابيه "ميزوي ادبي كوردي" و "كوردية واري" و مفهوم "نيكرتود" الذي استخدمه مفكرو الافريقي- الكاريبي، و يقترح أن كلا المفهومين يهدفان إلى تحديد المميزات وتأكيد الذات الكردية والأفريقية.

الكلمات الرئيسية: علاء الدين السجادي، كوردواري، انتقادات مابعد الأستعمارية، نيكرتود.

بوخته‌ی توژینه‌وه عه‌لانه‌دین سه‌جادی، کوردیه‌واری و نیگرتوود

سه‌ره‌رای ناوازه‌بوونی عه‌لانه‌دین سه‌جادی توژینه‌وه‌کانی له‌ باره‌ی کۆمه‌لگا و کلتوو‌رو نه‌ده‌بی کوردی، به‌داخه‌وه‌ بایه‌خه‌کی نه‌کاده‌بی وای پینه‌دراوه‌ که شایانی بی‌ت، و ژماره‌یه‌کی زۆر که‌م له‌ سه‌رچاوه‌ هه‌ن له‌سه‌ر کاره‌کانی که‌ به‌ شیوازی وه‌سفی و بایوگرافیه‌. ئەم په‌راوه‌ ده‌خه‌رته‌روو به‌ مه‌به‌ستی خسته‌نه‌رووی به‌کاره‌ینانی سه‌جادی بۆ چه‌مکی " کوردیه‌واری".

جیگای سه‌رنجه‌ که‌ سه‌جادی هه‌میشه‌ له‌ هه‌ولدا بووه‌ بۆ نه‌وه‌ی زمان و نه‌ده‌ب و کلتوری کوردی بخاته‌ ته‌ک زمان و نه‌ده‌ب کلتوری نه‌ته‌وه‌کانی جیهان. جیگای ناماژه‌یه‌ به‌ سه‌رنجدان له‌ پێشه‌کی کاره‌کانی سه‌جادی تێبینی دووباره‌ بوونه‌وه‌ی به‌کاره‌ینانی سه‌رچاوه‌ی " نه‌ته‌وه‌کانی دی" ده‌که‌ین له‌ کاتی باسکردنی کورددا.

ئهم په‌راوه‌ پێشنیاری نه‌وه‌ ده‌کات که‌ ده‌کرت مافی زیاتر بدریت به‌ میراتی رۆشه‌نییری سه‌جادی به‌ دانانیان له‌ مه‌یدانیکی میژووی و سیاسی فراواندا . له‌ پێناو نزیکیبوونه‌وه‌ له‌ کاره‌کانی سه‌جادی به‌ شیوازیکی تر جگه‌ له‌ وه‌سفی، ئەم توژینه‌وه‌یه‌ هه‌ولده‌دات هه‌لێکی ته‌ربب بکێشیت له‌ نێوان چه‌مکی " کوردیه‌واری" که‌ له‌لایه‌ن سه‌جادی به‌کارهاتوو له‌ هه‌ردوو کتیبی " میژووی نه‌ده‌بی کوردی" و " کوردیه‌واری" و هه‌روه‌ها چه‌مکی " نیگرتوود" که‌ به‌کارهاتوو له‌لایه‌ن رۆشنییرانی نه‌فریقی- کاريبي، و پێشنیاری نه‌وه‌ ده‌کات که‌ هه‌ردوو چه‌مکه‌که‌ هه‌ولی دیارکردنی جیاوازی و خو سه‌ماندی هه‌ردوو کوردبوون و نه‌فریقی بوون ده‌ده‌ن.

وشه‌ کلێلییه‌کان: عه‌لانه‌دین سه‌جادی، کوردیه‌واری، ره‌خنه‌ی دوا‌ی کۆلۆنیالیزم، نیگرتوود.

ملخص البحث

علاء الدين سجادي، كوردواري، و نيكرتوود

على الرغم من مكانته المتميزة في دراسة المجتمع، الثقافة، والأدب الكوردي للأسف علاء الدين السجادي لم يحظ بالأهتمام الأكاديمي الذي يستحقه و هناك مصادر قليلة جدا عن أعماله الذي كانت على شكل وصفي و سيرة الذاتية.

هذه الدراسة تهدف الى وضع الاستخدام المستمر لكلمة " كوردواري" من قبل السجادي تحت منظور. مع الجدير بالذكر ان سجادي كان مهتما بوضع اللغة و الثقافة و الأدب الكوردي على قدم المساواة مع تلك الموجودة في الأمم الأخرى في العالم و في الواقع، إن إلقاء نظرة سريعة على المقدمات التي صاغها في أعماله تظهر إشارات المتكررة إلى " الأمم الأخرى" أثناء حديثه عن الأكراد. هذه الدراسة تقترح ان يمكن تحقيق المزيد من العدالة لإرث سجادي الفكري من خلال وضع أعماله في محيطها السياسي و التاريخي الأوسع، و دعوة لتقرب من مساهماته خارج عن نطاق الوصفية.